

DESCRIPTION OF POETIC IMAGES RELATED TO LANDSCAPE IN JADID POETRY

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ABSTRACT

In this article, the artistic images related to the landscape, which are widely used in our classical literature, are studied, and the new meaning and content are given to these images in the works of modern poets. In the article, the role of images related to the landscape in Uzbek poetry of the beginning of the 20th century is studied on the example of the poems of Cholpon, Abdulla Avloni, Hamza Hakimzada Niyazi.

KEYWORDS: *Poem, Literary Genre, Feeling And Experience, Lyrical Hero, Artistry, Image, Expression, Imagery, Symbol, Originality.*

INTRODUCTION

Uzbek modern poetry is of particular note with its ideological and artistic features. Colorful images, means of expression, symbolic images are skillfully used in it.

As literary critic N. Afokova said: "Modern literature is the literature that appeared at the intersection of tradition and innovation... But the old and the new met precisely in the works of modern writers - in poetry" [Afokova N. 2006, 9]. We can imagine this more clearly in the example of poetic images.

Poetic images related to landscape were used in the works of poets such as Abdulhamid Cholpon, Abdurauf Fitrat, Abdulla Avloni, Hamza Hakimzada Niyazi. The renewal of these poetic images can be seen in their poems.

Poetic images related to the landscape are more evident in the poetry of Abdulhamid Cholpon. We can take as an example the poet's poems "A piece of straw", "To a bright star", "Koklam grief", "Portana", "Purple", "Autumn", "Night". In the poet's landscape lyrics, typical of modern Uzbek poetry, there are "sun", "moon", "star", "cloud", "leaf", "flower", "road", "morning breeze", "wind", "many images like "purple", "winter", "blue" are used in a symbolic sense. The socio-political views of the poet are skillfully embedded in the essence of such images.

Cholpon says in his poem "Eastern Light":

*KunhamSharqdan, oyhamSharqdanchiqadir,
Biroqbirseng'arbdachiqdingvabotding;
Shuninguchunmeningsharqlikruhimda.*

Ajibmudhish, qo 'rqinchtuyg 'uuyg 'otding.

Sharqningkuniksabulutostiga,

Seningso 'nukkunlaringnio 'ylyman.

Botibborganoygaqarab: "Ayyo 'qsul,

Uulug 'nursenmasmu?" - debso 'rayman'¹.

First of all, while reading the poem, one wonders where the sun and the moon rise and set, and what is the reason why it awakens terrible and fearful feelings in the poet's psyche. If we pay attention to the meaning of these verses, it will be easier for us to understand the symbolism expressed in them.

The poem was written in 1918, and it artistically describes how the dreams of the poet hoping for a revolution to see the nation free and free turned into a mirage. In this poem, the poet, who considered the East to be the ancient seat of knowledge and was proud of belonging to this country, poetically described the pains and experiences of the lyrical hero, who is suffering for the nation and its future, and who is worried about the upheavals of the 20th century. In this poem, Cholpon mentions the regions from Egypt to Chin-mochin. By means of the art of talmeh, the poet artistically expresses his fascination with Eastern poetry, recalling great poets such as Omar Khayyam and Bedil.

Cholpon is deeply distressed by the dark days that have befallen the nation through traditional symbolic images such as cloud, light, and moon. In the poem, the sad days of his country are compared to the setting sun, that is, to the sun and the sky full of clouds. The poet who thinks as a person from the East cares not only for the Uzbek nation, but also for the entire people of the East. Feelings and experiences are impressively illuminated through the art of exclamation.

The lyrical hero of the poem does not want to give up in front of fate and always feels hope for the "great light", i.e. bright days of his homeland.

Cholpon writes that harmony and harmony between nature and society is necessary, it is a natural need for society and humanity.

This situation is also evident in the poem "A Piece of Straw":

Muhitgirdobidabirsomonparcha,

Birpoxolcho 'pidekoqibboraman

Haramal, harishni "haq" debboraman,

Vazminimqolmadibiruzuqqilcha(Cho'lon 1991, 481)

The mood of depression prevails in this poem of the poet. It shows the suffering caused by despair and helplessness in the psyche of the lyrical hero. But this is not the last point, the last obstacle on the way to uniig. The image of the "whirlwind" in the poem is aimed at expressing the hardships, sins, mistakes, dreams, and regrets of many people in the first half of the 20th century. The lyrical hero, who considered himself a piece of straw, now flows like a straw in the vortex of his time and environment. He is now condemned to live "every action, every work as ``right"". Because he got tired of fighting and surrendered himself to the will of the environment.

The poem "Koklam Sadness" stands out in Cholpon's landscape lyrics. The lyrical hero, who has just begun to get rid of the dream of winter, does not want to remember the painful long winter nights when he was sleeping. But the baby I was waiting for is not so happy. The poet describes this situation with the words "When I sing... The nightingale doesn't sing, because of me, my tambourine has no language." The next lines of the poem are notable not only for their ideological direction, but also for their richness of images and expressions.

Yolg'izmenmiko'klamchog'iyig'lagan?

Yolg'izmenmiharumiddaaldangan?

Yolg'izmenmiko'kragimnitig'lagan?

Yolg'izmenmisevinchbilanbo'lmagan?

Eyko'klamningko'ztortg'uvchikelini,

Nimauchunyig'latasanbirmeni? ...(Cho'lpon 1991, 451)

The poem describes the depressing state of the baby and the unique beauty of spring in parallel. Emotions such as anguish, crying, delusion torment the heart of the lyrical hero. The lyrical hero, who has high expectations from Koklam, cannot achieve his goal. His dream is to see his people free and liberated. In this place, poetic images such as blue and winter came in a symbolic sense, through which the poet poetically expressed his views. In these verses, tTajohilu orif and anaphora are skillfully used.

In the landscape lyrics of Jadid poets, special importance is attached to the description of the seasons.

Classical poetry has centuries-old traditions related to the description of the seasons, and our poets have created special poems for the description of spring, summer, autumn, and winter. For our poets, the seasons, along with describing the beauty of nature, played the role of a tool for illuminating the spiritual world of man and reflecting a certain social problem. In such places, as noted by the literary critic Yo. Is'hakov: "...the image of the landscape plays the role of a unique tool for expressing an idea or goal in a philosophical, didactic or social spirit."

In the Uzbek poetry of the beginning of the 20th century, we find many poems that describe human pain by connecting it to natural events. These traditions were creatively continued in the poetry of many modern poets.

Avloni's poetic legacy includes a series of poems dedicated to the seasons. Each of them deserves high recognition. For example, in the poem "Spring" the poet talks about the benefits of work and being active:

Harkimnimaeksa, albat, shunio'rodur,

Ekmag'anlaroz'zgalarg'amuhtojbo'lodur.

Keling, bizhamekinimizboshlabekamiz,

Imtihondaekg'animizo'ribyig'amiz.

Harkimavvalbahorinio'tkarsabekor,

YozkelgandaHijronbo‘lur, ulTangribezor².

The images of spring and summer in this poem, led by the spirit of enlightenment, undoubtedly express the meaning related to social life. The poet's ability to use folk proverbs effectively is also evidence of his high skill. The poet expressed his opinion effectively with the proverb "Everyone reaps what he sows". The spring in the poem is a symbol of labor, acquiring knowledge, studying, summer - an exam, summary. Through these images, the poet encourages children to gain knowledge and enlightenment.

“Kuz” nomlishe’ridahamAvloniypurma’nofikrlarinidavomettiradi:

Kuzkuniko‘zlarayamonko‘rinur,

Yafrog‘imisliza’faronko‘rinur.

Mevao‘rnigabog‘ – ubo‘stonda,

Shaldirabqaqshaganxazonko‘rinur...

KetgayOdamAtonijannatidek,

Jo‘ylaribirsovaryilonko‘rinur.

Yozniko‘rding, kuznihamko‘rasan,

Shodlig‘ortidanfig‘onko‘rinur. (Avloniy.2006, 202)

Through this poem dedicated to the autumn season, the poet criticizes those who indulge in lust, waste their time, and become lazy without working hard. If they continue to be enslaved to lust, he warns that a harsh winter may come with a sword on their head. Summer in the poem is given as a season of work, toil, autumn, harvest, and winter as a season of hardship and difficulty. The essence of this didactic poem is embedded in the meaning of the proverb "see winter sorrow in summer".

In general, Abdulla Avloni's poems dedicated to the seasons are examples of creations that refer not only to the reality of real life, but also to human life in a symbolic sense. They preached that we can achieve happiness only if we do not waste the spring of our life, that is, our youth, but are always in action and search.

Many examples can be given from the poetry of Hamza, dedicated to the characteristics of the seasons:

BuNihonqonyig‘layurmillatuchunlaylunahor,

Yozo‘tub,qishkeldiholo,bizgabo‘lganyo‘qbahor,

Sarsaribodijaholatqilmakistartor-umor,

Chorashul:maktabochaylik,shoyado‘lsunsabzalar,

Eymusulmonlar,qachonbirdardadarmonistariz?

Millatashavkat,taraqqiyy,sha’nudavronistariz?³

Literary critic T. Matyoqubova said: "In the works of classical poets, winter is often expressed as a symbol of misfortune and disaster, hardship, spring as a symbol of youth and beauty, work and

leisure, and as autumn-hazen season, a depressed mood is a future tragedy. It is described in the style of an artist."

If we analyze the above verses of Hamza from this point of view, summer, winter, spring are used in a symbolic sense. The lyrical hero, who is crying blood for the nation, expresses that the good days have passed and the sad and troublesome days have begun through the symbols of summer and winter. For the poet, who expresses leisurely days through the symbol of spring, the cure for the pain of the nation is to open a school and achieve enlightenment. This will lead the nation to progress.

The use of poetic images related to the landscape in modern poetry is unique, through which our poets described their artistic views about the universe, man, society, nature and man. In the work of poets such as Cholpon, Avloni, Hamza, the seasons and various scenes of nature are described in connection with the spiritual world of the lyrical hero. In this case, a certain picture or landscape of nature takes the form of a poetic image in the artist's pen and serves his artistic goal.

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