

A NEW INTERPRETATION OF TRADITIONAL POETIC IMAGES IN THE POETRY OF HALIMA AKHMEDOVA

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Each word in the poetic text has a specific artistic meaning. In relation to other genres in literature, the poetic meaning of the word is fully realized in the poetic work. At the same time, it is possible to show a group of traditional poetic words related to the whole poetry. But this traditionality acquires an individual meaning in the work of a certain poet. At the same time, the active application of one or another artist to a specific poetic image becomes clear. There are no repetitions here. The originality of the artist can be seen in his ability to open new layers of meaning of the word. Every word in the language has an unlimited poetic potential. This possibility is brought to the surface only by the skill of the creator. If we compare the poetry of poets belonging to different eras, we will find active poetic words and figurative expressions specific to each era. There are many such poetic images in H. Ahmedova's poems. Most of them have acquired traditionalism in the work of poets. For example, we can cite such images as sun, moon, star, mountain, stone, tree, wind, grass, ivy flower, fall, autumn. The listed images were widely used in the poetry of other times, especially in classical literature. In H. Ahmedova's poems, these images expanded their scope of meaning in accordance with the theme and tone. The poet rediscovered and renewed the words. Of course, the layer of meanings at the base of the traditional image does not completely disappear, new meanings are gradually stored in their layer. The poetics of H. Ahmedova's poetry and the influence of classical literature on it, observing how the images in the history of our literature with many years of experience, and how the tools of artistic representation are updated in the work of the poet, are of great importance in studying the artist's artistic skills. In the epic "Layli and Majnun" by our great grandfather Mir Alisher Navoi

The face of the leaf was all yellow,

The moon is dead, the pain is yellow,¹ -

there is a stanza. Alisher Navoi used the image of "autumn and the season of falling leaves" to depict unexpected meanings and truths, which can attract and enchant any reader. For example, Alisher Navoi compares autumn to a patient suffering from yellow fever, and H. Ahmedova imagines the gardens in which autumn has come with her sins on her shoulders.

¹ Translations of poems were made by the author of the article.

And still sufferings

A huge green sin on his shoulder!

In hundreds of Navoi's ghazals, one can come across thoughts and feelings expressed through the symbols of "yellow leaves" and "autumn". The poet writes in one of his ghazals:

When the falling leaves saw my face and body,

Leaves says that there is one yellow leaf left on a dry branch.

In this stanza, the poet embodied the state of a lover through a branch of a tree with all but one leaf falling in autumn.

In H. Ahmedova's poem "October".

The name of happiness that has not yet been found

Dews on the face of yellow leaves writes

The yellow path of graceless silence

Sorrows were found in heart's history

Growing up in gloomy lanes,

The heart of autumn is saved for spring.

Silently pressing on the quiet horizons,

The lip of bleeding life.

On the surface, the meaning and mood of these lines have nothing to do with the above lines of Alisher Navoi. But if we compare each other with attention to essence and symbol, the existence of closeness and connection between them becomes clear. Navoi chose the season of autumn when he commented on the state of being in love. H. Ahmedova is the same. The subject and object of comparison in them are close to each other. If Navoi expressed the fate of a lover in the image of a leaf left alone on a tree branch, H. Ahmedova was able to revive this situation with the nameless image of happiness written on the face of the autumn leaves. Also, the setting of the sun in this poem of the poetess is very beautiful and is interpreted with an allusion that has never been found in the poet's work.

Silently pressing on the quiet horizons,

The lip of bleeding life.

The philosophical content of the poem is more clearly visible in the last stanza. The mysterious and sad trembling of every flower under the influence of the first wind of autumn, which is blowing lightly, seems like a lamentation that realizes that in the future, their body will be trampled in the cold days of autumn. As long as there is a beginning, there is also an end of life, which is proved by the image of looking longingly at the grave. The above verses are in harmony with Ogahi's verse. If the leaves of autumn in Ogahi is a symbol of old age and old age, we can witness that H. Ahmedova skillfully used the poetic image of yellow leaves and autumn as a symbol of both the season of nature and the season of old age in her poem. Looking at the work of the poetess, we can be sure that one of the images she created with a new spirit is the sun.

you are so quick

so neat

Even the mountains and rocks will be purified from you.

From the smallest grass to the trees

You wash their dust without laziness, sun.

The lyrical hero's love for the sun is completely unique, he was fascinated by the fact that it fills the world with light from dawn, gradually spreading light to every destination, that is, "from the smallest grass to the trees".

In the graceful smile of the leaves,

Your bright legend is visible.

From the place where the Creator breathed

Your great palace were build, were not it?

We witness that the image of the sun gradually grows in the poem. It saturates grass, trees and leaves with its light. They also share their reflection and reflect with them. The last two lines fully reveal the content of the poem. That is, this paragraph is related to the teaching of Sufism and the theory of tajalli in it: "Nature exists in Allah". The main vision of "Allah's image is manifested in nature and human heart" was instilled.

...Once upon a time, a villain person entered my heart,

Tears welled up in my simply eyes.

To love life again

Wash my eyes and heart, sun.

You are so quick ,

so neat...

We can see the proof of our above thoughts in the last line. Along with the lines where the poetic image of the sun is used as an element of nature, it gradually takes shape in the poetic work, as it cleans the grass and trees from dust, it gradually enters the human heart. The lyrical hero holds his wounded heart to the sun and its rays. The creator does not revive the poetic image of the sun only as an element of nature, he sees it as a reflection of Allah in nature and describes it as such. Such views are also reflected in the works of great mystic artists such as Hazrat Mir Alisher Navoi, Jalaluddin Rumi, F. Attar. In particular, in the poetry of Alisher Navoi:

The stars shed tears in the cold breath of the dawn, oh morning

It is as if the dawn is wary of my longing turning into the evening

In the ghazal, Hazrat Navoi created a wonderful poetic image: the morning (subh) was brought to life and human characteristics were instilled into it. In the twilight of the morning, the stars twinkle like teardrops, and the cool wind of the morning is cold like a lover's breath. That is, in the morning, he feels sorry for the situation of the lover, he is sad and sheds tears and sighs coldly. The lyrical hero compares his situation with the rising dawn, and says that the morning,

knowing about my sufferings on the night of separation, blew a cool breeze and sighed. The cool morning breeze is compared to the breath of a person moaning in pain, and the cold sigh is a symbol of pity and weakness. Prose content of the verse: "Morning, as if knowing about my condition during the night of the Hijran (longing), came with the stars in its eyes, sighing with its cold wind." This is a "secular", romantic interpretation of the verse. We need to understand the inner meaning of the verse. For example, morning (subh) is the theological meaning of "radiation of the light of unity"; he descends from the unseen world and drains his darkness from the pages of a lover's heart. Oh - the climax of the roar of love that cannot be expressed in words. Evening is the opposite of the unity of grief ranks, the veil of taayyunot. Breath is the purification of the soul from the grace of the spiritual flower, striving for the grace of the unseen, the request of the beloved. Breath also means time, momentary state, momentary change and enlightenment. Grief is a turning away from one's heart, Allah, temporarily occupying one's mind with other thoughts and concerns, remaining behind a curtain. According to these meanings, the orifona meaning of the matla (the last couplet) is as follows: "Seeing my preoccupation with worldly affairs, grief, paying attention to other things and suffering far away from it, the light of divine unity came to clean it, to restore it to its former state." In fact, it is natural that the heart of a person who is waiting for a blessing in a dream - beauty will light up and find joy in the morning. Your heart will be clear, you will breathe freely. "Dawn" is often used in uzbek classical poetry. "Morning" is a symbol of divine virtue, a representative of an enlightened person. In order to reach this light, a person who longs for the divine presence must go through many mental tortures and sufferings of longing. The image of the morning used in Navoi's poetry is consistent with the image of the sun by Halima Akhmedova. After all, both images are mentioned as a source that frees the lover's heart from sorrows and the oppression of love.

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