



IMAGE OF SPRING IN THE POETRY OF KUTLIBEKA RAHIMBOYEVA

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Article history:	Abstract:
Received: 26 th July 2023 Accepted: 28 th August 2023 Published: 30 th September 2023	This article analyzes the poem "One Spring Day" by poetess Qutlibeka Rahimboyeva. The poem contains comments on the importance of natural scenery, artistic and descriptive means, and symbolic expression of the inner experiences of the lyrical "I". In the landscape lyrics, it is shown that the important aspects of life are manifested through nature.

Keywords: Landscape, the spirit of the author, lyrical "I", image, poetic content, symbol, artistic and descriptive means.

ENTER. As a part of the universe, a person cannot be indifferent to the total phenomena of existence. For example, the renewal of nature in the spring, the blooming of flowers, the shining of the sun in the summer, the frost in the fall, the snow in the winter. In this regard, the description of nature is important in the lyrics. The spiritual world, ideological-aesthetic purpose and poetic content of the creator emerges through the phenomena of existence. "And the image of the natural landscape created as a result of figurative thinking evokes a strong poetic association in the reader."

ANALYSIS OF LITERATURE ON THE TOPIC. In poetry, works that are inextricably linked with nature form a genre known as landscape lyrics. The word landscape is taken from the French language and means "the image of an open space (indoor space - interior) where events take place" or a view of nature in general. Issues related to nature lyrics in Uzbek literature O. Sharafiddinov, I. Gafurov, S. Mamajonov, N. Rahimjonov, N. Karimov, H. Qayumov, I. Hakkulov, A. Erkinov, M. Sultonova, M. Ibrohimov, N. Shukurov, B. Akramov, M. Safarov, Y. Solijonov, B. Norboyev, A. Azamov, N. Soliyev, M. Farmonova, N. Yoldoshev studied by many literary experts. In particular, A. Erkinov's research analyzed the role of landscape in Alisher Navoi's work, while S. Mamajonov studied the psychological foundations of the humanization of nature in poetry.

RESEARCH METHODOLOGY. The concept of nature and man in Uzbek lyrics of the 80s was researched by M. Farmonova. In this dissertation, the poetic landscape is divided into types and types based on several principles and classified. "For example,

according to the time and space characterizing the landscape, the poetic landscape is divided into 2: a) seasonal landscape; b) spatial landscape. Seasonal landscape, in turn, is divided into internal semantic types such as winter, spring, summer and autumn landscape. There are many structural and semantic types of spatial landscape, and in modern Uzbek poetry, various views such as mountains, deserts, valleys, rivers, seas, gardens, fields, flower gardens, pastures are recorded. done" .

ANALYSIS AND RESULTS. The poem "Spring Day" by Qutlibeka Rahimboyeva can be called a beautiful example of a seasonal landscape. The eight-line poem, as the name implies, describes not a general spring scene, but a selected one, i.e., a day when "lightning pierced the clouds, and the rain fell like a thousand-flowered pearl." During the poem, the scene of nature is constantly in front of our eyes: first, lightning flashes in the early morning (although the word "morning" is not used in this place in the poem, this meaning is understood from the general content) , the rain falls on the ground like pearls, the rain stops near the evening, and now the rain begins, the grasses on the ground bend their heads to "bring" the raindrops from the tree branches to the rain, the sun becomes red- yu sinks again into the horizon, then the sand-colored (meaning: reddish yellow, bright brown; chestnut) sky remains as if empty, and the birds that flew in its bosom fall to the ground - filled with the smell of rain returns to the gardens. As darkness falls, the moon and stars fill the sky, their reflections glistening in the clear sky. The white blossoming apricots are brighter than the moon, so they are not affected by the night. Finally, the morning that "gives color to flowers" dawns. The morning dawns, and the lyrical "I" who



has felt a spring day with his spiritual world yearns with all his heart for the beautiful life of nature.

Metaphors found in the poem "One Day of Spring" (lightning piercing the clouds, saba going for a walk, grass bending, the horizon reddening from water, the anchor not drowning the image of the moon and stars, apricots not bringing the night into the garden, the colors of the morning "rises and makes day, flowers get color from dawn, wise citizens of nature"), adjectives (amber sky, strong birds, tall plums brighter than the moon, wise citizens), contrasts (night - morning, gone - keldi, light-darkness), similes (such as pearl rain) played an important role in the manifestation of the poetess's artistic skills, and in the full reflection of the landscape work in the reader's thinking.

If we evaluate this poem of Qutlibeka's work as a picture of a beautiful nature painted with words, we will act contrary to the law of poetic generalization. Literary critic S. Meliyev says about this law: "Each word acquires a symbolic meaning and participates in restoring the emotional world of a concrete person - the lyrical hero, that is, they work on two fronts." "Besides, a very important social function is assigned to the landscape, which allows the artist to connect the natural scenery he describes with the most important problems of our life." So, we observed the nature scene of the poem and felt such emotional pleasure. We are looking for the poet's secret experiences, ideological purpose and true poetic content in the symbolism underlying a spring day. If we look at the poem with the method of "careful reading", then all things in nature - lightning, clouds, rain, grass, sun, horizon, moon, stars, apricots, apricots - are good for each other. seems to be doing, sharing affection. In a word, it shows how "humanity" should be. Let's pay attention to the verses of the poem:

*Chaqmoq bulutlarni tilib yubordi:
Yomg'ir ming shodali marvarid kabi
Yarqirab-yarqirab to'kildi¹.*

At the beginning of the season, lightning cuts through the clouds, and it is natural to wonder what good there is in this. The reason is that the word "to cut" means "to cut something lengthwise, to tear, to cut" and is used in lyrics to express more negative actions. In the poem, the word "lightning" appears as the executor of the action. Usually, it represents a concept or symbol with a negative connotation, such

as the word "wish". In life, this natural phenomenon suddenly arouses fear in our body. But if we look at the other side of the matter, the lightning could give the most important help to the clouds so that the rain spread over the ground and turned the earth into a bosom. Therefore, his piercing the clouds is not a sign of evil, but rather good. Otherwise, the rain would not be shining, but it could be trembling with pain. These three symbolic units can be expressed as follows:

cloud - rich, lightning - inviting him to generosity, rain - generosity.

*...Keyin kechki sabo sayrga chiqdi:
Daraxtdan to'kilgan marvaridlarni
Olib bermoq uchun o'tlar egildi.*

Literary critic I. Hakkulov wrote the following thoughts about the image of the wind, which is synonymous with the word sabo: "The wind is not only an element, it is a messenger. He wanders freely over mountains, over rivers, from continents to continents, from homelands to homelands. There is no limit to this restless tourist. Persecution is unacceptable. He has never been a slave in his life. Shamal is a witness of the events experienced by countries and regions, he is a narrator. He talks about joys and tells about sorrows. So why is this narrator so revered? Why are the weeds trying to take the pearls that have fallen from the tree? After all, he is a wise storyteller who has seen a lot and witnessed many events. That is why he never gets tired of sharing the wisdom he has learned with others. In his words, high qualities such as faith, honesty, love, and loyalty, which are the main signs of humanity, are embodied, as well as total truths.

*Quyosh bir qizarib, botdi qaytadan,
Uning tashrifidan suyungandanmi
Ufq birdaniga qizarib ketdi.*

The third stanza begins with the image of the sun turning red and setting again. This landscape of nature has different symbolic meaning, on the one hand it represents the transience and spoils of life, and on the other hand, it also means the limit of man. Because no matter how bright and single the sun is, when it knows that the night is near, according to the laws of nature, it is forced to "empty the sky". If the sun does not know its limits, if it does not obey the laws of nature, then the balance will be broken and the whole existence, including itself, may disappear. The band ended with the image of the horizon reddened by the visit of the sun. The horizon can be interpreted as a symbol of friendship, consequence and value.

*...Keyin bo'shab qoldi qumrolrang osmon.
Kuchli qushchalar ham sekin aylanib,*

¹ Qutlibeka Rahimboyeva. Uzun kunduzlar: She'rlar. – T.: Adabiyot va san'at nashriyoti, 1984. – B.6.



Yomg'ir hidi to'lgan bog'larga o'tdi.

In this part of the poem, the emptiness of the sky means the balance of the world, and the return of birds to the earth and gardens means the identity, not forgetting one's place, and not being among those "whose feet are off the ground."

Oy chiqdi, yulduzlar chiqdilar sekin.

Anhor to'lqiniga o'tqazib oqdi

Cho'ktirib yubormay ular suvratin.

It can be said that these images, which show the strange scenery of nature, are a symbol of justifying trust and not betraying trust. The moon and stars gave their pictures to the anchor until dawn. He did not sink the pictures, that is, he did not betray the deposit.

The sixth paragraph is as follows:

Oydan-da yorug'roq baland o'riklar

Tutib bir-birining sergul shoxini

Boqqa kirgizmadi tunning zulmatin.

The darkness of the night is the enemy. "Apricots" must be united to defeat the enemy. In this regard, they can be an example for everyone.

In the next stanza, the artist's spirit and nature combined to create a happy celebration:

Tun ketdi, tong keldi ranglar ko'tarib,

Kunduzni yasatib yubordi behad

Tongdan bo'yoq olgan gullarning bari.

The departure of the night is the defeat of the enemy, the rising of the colors of the morning is the victory of unity, the beauty of the day and the flowers that have received color from the morning are the expression of freedom and liberty. The lyrical "I" is so happy with happiness that it evaluates such living as "Magnificent":

Shunchalar ulug'vor, go'zal yashashni

Birovdan o'rganmay qanday bilarkin

Tabiatning dono fuqarolari...

At the end of the band, the great pain hidden in the joy of "I" was revealed. After all, the human feelings realized by the artist were not inside people, but around them. The creative "lyrical self" looks with envy and admiration at the qualities of nature, such as generosity, kindness, respect, self-preservation, honesty, wisdom, solidarity, which he has not learned from anyone. Even from this one day of spring, he gets a special strength, feels incomparable pleasure in his heart. At the same time, he is saddened by the fact that the high qualities characteristic of people, which they learned and knew, are disappearing among people. At such times, the poetess wants to call the entire humanity to take an example from nature.

CONCLUSIONS AND SUGGESTIONS. Qutlibeka Rahimboyeva's poem "One Day in Spring" is a syncretic expression of side feelings such as pleasure, pain, lust, wonder, desire, anguish in the artist's heart and soul through a beautiful image of nature. The feeling of enjoying the beauty of nature symbolically takes the form of deep pain. This poem is a call to humanity, unity, to live as a whole people, to love and protect one's land. Such landscape works are of great importance for any era as a tool that awakens the spirit of mankind and shows the main aspects of their life.

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