

5-10-2022

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Recommended Citation

Eshonqulova, Surayyo (2022) "IMAGE AND IMAGE SKILLS IN THE POET'S LYRICS," *Mental Enlightenment Scientific-Methodological Journal*: Vol. 2022: Iss. 3, Article 31.

Available at: <https://uzjournals.edu.uz/tziuj/vol2022/iss3/31>

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IMAGE AND IMAGE SKILLS IN THE POET'S LYRICS

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Abstract: This article analyzes the image and imagery of the heart in the lyrics of the poet Mokhlaroyim Nodira. The poet's lyrical protagonist's exploration of the soul's dependence on the soul, the soul's dependence on the soul, and, consequently, the soul's determination of the state of the soul, if it ensures the survival of man, are explored in artistic colors.

Keywords: Nodira, lyric, image of soul, soul and heart, heart, emblem, artistic skill.

INTRODUCTION

It is known that the classical poetry of the East is a unique poetry in terms of content and form, poetic imagery, means, the world of images. The unique creation of the lyric, the poem is the grace of God - a unique finding of the blessings of the unseen in the form of feelings, passions, thoughts, dreams. It can be said that the work of poetry is a series of endless tortures for some, a source of pleasure and encouragement for others, but it is also a command of the creative soul and a mysterious and magical spell that reflects the will of man. For the poet or poetess, this fate, though tormenting and tormenting her, gives her soul peace in a series of lines:

Awake, O Lord,

Make my white sheep mahram, O Lord

Ghazal built, Nodira complained to the crack,
Express the content that binds you in your heart, O Lord.

It is clear from the verses of the ghazal that the poet is expressing his feelings in his heart by addressing Allah. When he asks the Creator to awaken the heart of the lover, the eyes of the lover, who is burning in his work, must be black, and he is waiting for his companion. The heart of the lyrical protagonist is relieved, albeit a little, by the fact that the ghazal is composed of a ridge of charming words to describe this situation. In this regard, we believe that the views of the scientist that "... Navoi has achieved extremely high results in the description of the feelings, pains and feelings, actions and scenes of the heart" can be applied to the work of Nodira.

In fact, the creator seeks refuge in himself from a bunch of words, and only then will he be relieved or annoyed. That is, only through the heart can the creator visit the hearts of himself and others. According to the poet:

The beginning of the seven furqats that bleed my heart,

Jona etkurdi sanam beintihosidin meni ...

He did not want to be sad and bloodthirsty,

O death, you have tormented me with pure grief.

MATERIALS AND METHODS

That is, according to the poet's interpretation, the throne of the human heart is the heart, Whatever happens in it, it is the same in a person's life - goodness, Prosperity, well-being and prosperity, and vice versa if so, it also affects all aspects of his life. The lyrical protagonist is heartbroken by the loss of his wife, his soul is in agony, and he is no longer able to bear this grief. Consequently, "the poetic image, according to the poet, belongs to the restless soul, to the sorrowful heart. The content of the image always represents the truth of the soul and the

heart. ” These verses in the poet's ghazal also show how correct the views of the literary scholar are:

Let me tell you the secret of my heart,
Your lips will be exposed to the wind (N.K. 188).

It is clear from the text of the ghazal:

I. Adizova, a scholar who acknowledged that the image of the soul is compared to a bud in Eastern literature, said:

I think a bird is wild, like a rum
Muhabbatdin turned into a cage and grabbed a piece of visolin.

In this verse, the poet likens the heart to a wild bird, emphasizing that it is captivated by love and vision. To liken the heart to a bud, to express its color and sorrow, and to liken it to a wild bird, illuminates its nature.

Even when we observe Nodira's lyrics, we can see that the heart is compared to a bud in several places. In particular, the poet in a poem:

Fayzi lutfing opened with a bud of hearts,
Are you a spring state or a flower garden? ...
Nodira, it is clear that when Iqbolim,
Is there light in my eyes or in my heart? (Pages 204-205)

He shouts. In the ghazal, the poet skillfully uses the art of *tajahuli arif*, telling the yorga that with your blessing a bud of a burning soul has sprouted in his body.

Don't let the buds open between the flowers,
Don't let the blood on my heart die ...

The poet seeks the soul of the lyrical protagonist from the essence and turns the heart into a bud, and with his emotionally rich soul he wants the bud, which is pierced by a flower, not to open without asking for it. If the bud is helpless, the

suffering of the lyrical hero means that it will break his heart and bleed. This condition causes not only the bud, but also the nightingale, which beats the beetle in the flower, to cry and the Afghan to smoke. Consequently, the poet, who felt in his heart that the love of a lover will lead to the pilgrimage, the migration of the pilgrimage, and the tulip will become a stain, does not allow anyone to suffer. Let not the sufferings of my body and soul destroy the house of others, says the Creator:

Don't let the nightingale cry,
So that the heart does not die like a nightingale.

Lola's news stains Nodira.

No one, O Lord, should die in the place of captivity (p. 207).

The lyrical hero is the ashes of the fire of love, that is, with the sufferings of hajj purifies the soul, turning it into the lover's abode, and thus elevates the lover to great status. Shaira:

My fig tree is cypress, my sunbul is dead, my heart is full of buds,
Chamans are dead, my grief is over.

Chu tarki jilva etti xisravi xurshid ruhsorim,

The bell of the mirror of the soul is the safosidin left between.

Falak, have mercy on me, you are lifeless,

My heart ached for the excellent ozmosidin (p. 206).

It is clear from reading the verses of the poet, "Talent is such a pearl, it is like a pearl on the bottom of the sea, inside a pearl, talent is such a clear stream, in each line there is the power of rivers, depth of oceans, talent is such a flower, in each unopened bud There is beauty. " Although the lyrical protagonist's heart aches from the groans, the heart turns into a bush, and the lover's face illuminates the world like the moon, so he asks the heavens to have mercy on him.

My heart is pounding like a bud.

Sahari vasl ara did not handon tole' (N.K. 201).

It turns out that the dark night in love with the buds used in the lines lit the candle so much that the morning was not pleasant, and the heart did not laugh. Because, "The reason for the enlightenment of the soul is the burning of the torments of Hajj to ashes."

The heart was bleeding, the secret of your mouth was never clear,

Who will solve this problem like a red flower bud?

Why are you so grateful to me?

Who is the khan of the melting shehnai shawqing heart property (p. N.K.298).

The poet describes the lyrical protagonist's "blood" burning in love, that is, his face is not smiling, his mouth is not happy, as if his liver is red with blood. In doing so, the poet emphasizes that love is a unique emotion. While acknowledging that only the love, affection, and prosperity of a lover can lift the heart of a lover, he remains hopeful of his blessing. After all, as the poet says:

The soul of the soul is the soul of the world,

I was heartbroken, maybe in the night of grief.

Bolubmen, Komila, ul sarvu gulruxsordin ayru,

A walk in the hearty air garden is also free (p. 200).

The poet skillfully places at the level of the lines only the soul, the strong passion that inspires him, the strong passion that gives him the desire to live, the love that motivates him to live, the helplessness that gives him such inspiration, the transformation of the heart into a "blood" nightmare. In this case, the dependence of the soul on the soul, the soul on the soul, and, consequently, the soul determines the state of the soul, while the soul ensures the survival of man, are expressed in artistic colors.

In the poet's pen, it can be observed that the processes associated with the heart are the kitchen of different states of passion, love, sorrow and grief. After all, "The heart is one of the main images of poetry. The poets of the East relied mainly on the heart to discuss human destiny, to glorify the highest feelings and virtues, to discover the secrets of love and romance.

Connected to the chain gisun sumansog,

The grief was like a comb.

His heart sank with grief,

Unable to reach Nodira ul lali mayguni sugar cane (p. 227).

While these verses describe the inner world, feelings, and sufferings of the lyrical protagonist, the lover is discouraged by the lover, and as a result, these pleasant passions force him to comb his body like a comb. Unable to reach the lover's house, his heart, which had to burn with love and bleed, finally expressed that it was salty and abhorrent with the grief of hijrah. It can be said here, "The brighter one understands his heart, the purer and higher his thoughts and feelings will be." Byte:

If you are in love, my heart, you have to cry,

You need to remember your friend and bleed your liver ...

O heart, you have been deprived of the sheikh,

Now it is necessary to go and do the service. (N.K. 225)

RESULTS AND DISCUSSION

The poet does not contrast figurative love with real love, but believes that figurative love is a means to an end. The lover sung by the poet is the meaning of life, the light of the heart. It is also clear from the above verses that in Nodira's poetry worldly love is not contradicted by the divine. Perhaps "figurative love is seen as a manifestation of romantic reality or as a specific stage in the path of true

love. For a spiritually pure, spiritually mature person, the metaphor itself is the truth. ” We have already mentioned that the poet's poems are connected with mystical teachings, in which religious and mystical ideas also play an important role. In his analysis of Alisher Navoi's ghazal, Usmon Kobilov, who conducted research on his dissertation entitled "Artistic Interpretation of the Image of Christ in Uzbek Classical Literature", said: In the verse, the art of talmeh was used for characterization, creating the art of tajohulu orifona. As a result, the artistic elements in the poem ensured the perfection of the idea. ” We see that Nodira also took a unique path in illuminating the image of Christ in the following poem:

Do not grieve, walk, one day, that Christ.

Hajru firaq treats pain with vasli ...

The peak of the soulless bird is the humus of honor.

Every night, put on a hundred baskets of fresh air.

Wah na Masihdur labi lutf ila elni tirguzar,

One eye satisfies the need of one hundred souls. (N.K.135-bet)

In this ghazal, the poet was able to creatively use the art of address, talmeh, tashbehu emblems, and rhetoric, revealing new aspects of their meaning and providing originality. In our classical poetry, the image of Jesus also comes with the quality of Christ, pointing to the image of a life-giving mistress, enriching the world of literary and aesthetic feelings. By appealing to her heart, the poet warns the lyrical protagonist not to grieve, but to be healed by Christ with his vassal. While acknowledging that the unfaithful way is of no use, as if it were a soulless bird without juice, Christ says that it is possible to resurrect the hand by grace. The fact that Christ can lift the hearts of a hundred people with one eye and satisfy their needs is significant in that it comforts the lyrical protagonist's troubled heart.

Byte:

I saw Yor Zulfu, I was heartbroken,
Who has never seen a wild boar?
O mahi jafo bunyod, all dialects bedod,
Hundreds of complaints to you, my heart goes out to Afghans ...
When you are in pain and sorrow, my property is in my heart,
John had been taking guests to the harem for months. (N.K.157)

The poet emphasizes that the pain of love is the most enjoyable of all pains in the world, and there is no pain more pleasant than the pain of the world. The lyrical protagonist praises the fact that he fell in love at the sight of his friend Zulfi, wandered in the wilderness with all his might, that the beauty of the moon tormented him with all his words, and that he was in a state of anguish with his face. The protagonist of the ghazal is a lover who sees the meaning of life in love and fidelity. He is alive with pain. Praising the beauty of his mistress is a requirement of his tongue. He is comforted in this way, in this way he feels relieved of the pains of the heart.

It didn't burn, it was heartless,
There were no tears in my eyes ...
Nodira, yodi orazi made my heart clear,
Kim manga andishai khurshidi could not resist. (Pp. 234-235).

While the poet shakes the pen about the heart of the lyrical hero, he sings about the tragedies that befall him because of the delicate secrets of his heart and the bargains of love. Love exaggerates the pain of a drunken lover in love so much that the lover not only loses his soul and heart in pain, but also regrets that there are no tears in his eyes when he cries at work. The poet emphasizes that the only thing that can help and comfort you is the loneliness of a friend.

It is known that in Oriental poetry it is a traditional phenomenon for the artist to address himself and others through the heart, and the heart can be equal to the poet's "I" and come in the form of a lover, a sage, a friend. So, we study the heart in the poems of the poet below as the symbols of the poet's "I", lover, sage, friend. Byte:

O soul, for the sake of the world,
The air garden is late in the summer (p. N.K.98).

In this verse, we can see that the heart comes in the form of the poet's "I". The poet appeals to his heart and puts forward the idea that all desires can be forgiven for a person who is close to the beloved. It can be said without hesitation, "All the feelings, emotions and experiences inherent in human life are born in the heart and live in the heart. The more pure and pure these feelings are, the more radiant the heart will be and the higher a person will be spiritually and spiritually." Therefore, it is necessary to take care of the heart, otherwise it may break "thinner than a flower". Byte:

My heart was a hundred bribes, Komila, I turned yellow.
Tamoshoi guli sadbargu rano did not king. (N.K.249)

In this verse, too, the soul comes in the form of the poet's "I" and says that the poet's heart has been torn to pieces, and as a result his face, which should have been red, has turned pale yellow. In the poetry of the poet there are many such burning verses expressing such a grassy "I". Another such poem:

My eyes are on the way, O cypress, come,
I did not mind patience, half, come ...
The sword of the eyebrows and the spear of the mujgon,
Conquer the land of the soul, my lord, come. (N.K.238)

At the same time, there are places in the "heart" where the symbol of love is expressed:

O heart, the tower of the heavens is like a fig tree,
Destroy this building, rebuild the house of love ...
When the king of the world comes, O heart, go.
Hold Shah's faith and shout for mercy. (P. 94).

Indeed, in these verses of the ghazal, the image of love is expressed in the "heart" addressed by the poet. The love of the lover, the fact that the tower of the heavens is also shaking from the fig tree, that no tower is as pleasant as the taffeta, so to give up all of them, only calls the lover to make the place of love his home. When the sultan, the king of his heart, comes to the lover, he tells him to believe in him, to get rid of the torment of hajj, and to reach his back. Therefore, it is difficult to find a companion and ointment for the soul, and if such a person is found, it is necessary to give up the lusts of this world and hold on to the skirt, "he said. In the poet's lyrics one can find many ghazals that use the soul in the image of a lover. In particular:

O soul, you hid your love in amazement,
Well, you didn't mess with the wool.
Uzmading yorni zulfidin umidingni, ko'ngul,
Rishtai jonin edi kati murod aylamadin (p. N.K.174)

- In her poem, the poet praises the lover for doing the right thing, not to deviate from the path of love, because the secrets of the heart must be hidden, the lyrical hero adhered to this belief, saying that he did not betray his lover. Throughout the poem, the poet sighs sweetly at the lover for not setting a firm goal, though he does not despair of the wound, but leans on it more than his soul. Byte:

I visited the Kaaba of souls one by one, sucked,

Tawafi The throne of Mecca is not without Solomon.

O crescent abru,

I have to sacrifice my life for your face to the moon. (N.K.179)

It can be seen that the hearts used in this poem of the poet are expressed in the image of "arifs". It is well known that the main theme of his love poetry is love. The poet's lyrics are artistic in nature and poetic rich in discoveries, enlightened. The peculiarity of the poet is not limited to the description of the beauty of his wife in his poems. He tries, first of all, to show the inner side of his experiences, the feelings that torment his heart. That is, love is not only man's love for man, but love is also a deep respect for what the human heart considers sacred. It is known that the Ka'bah is a high shrine that cleanses from sins, which the sages intended to visit. The poet says that the lyrical protagonist visited the Ka'bah of the Arifs, circumambulated the throne of Mecca, and had to do it without Solomon. For Arif, the Ka'bah is as sacred as the crescent moon, so it is necessary to sacrifice one's life for the face of the moon. Byte:

My eyes are amazed, my king,

Let the king walk in the square of the heart for a moment.

Samandi noz uza aradan javlon etip yer yon,

Let the king be the target of hearts ...

In the garden of the soul, I have created alleys,

Zamone anda gulgashti xiyobon aylasun shohim ...

Come, O Komila, have you been to my hut,

May King Solomon's throne be destroyed. (N.K.247-248)

The poet's respect for the scholars, the sages and the nobles was extremely high. He valued them and encouraged others to do the same, especially his wife, Amir Umarchan. After all, the poet's lyrical protagonist is insane in the face of the

creations and prayers of the sages. That is why he encourages the ruler of the country to visit the works that amaze him, to appreciate them and to lift the spirits of the sages. Because the poet was in the garden of the sages, he saw the alley of flowers, and the king enjoyed it, and wanted to raise the ruins of the sages above the throne of Solomon. Byte:

The tower of the soul with the stain of love,

Muabbad to abad ma'muru obod.

The world is insidious,

Vafo was not happy. (P. 152).

According to the poet, the palace of sages was built with love, and with their respect and efforts, their kindness, it will prosper forever. As the creator forces the world to be deceived by the insidious tyrant, then the state of the savages suffers from the crisis. He expresses the essence of the proverb "The chorus that brings water, the saint who breaks the pitcher" when he does not please the wise with fidelity. Byte:

My heart repeats the testimony before the eyes of the moon,

It is a great Muslim misfortune to die in the beginning of disbelief. (N.K. 205).

Arif testified in front of everyone and said that although he was burning for the sake of the nation, he was not honored. .

In the poet's work, the poetic image of the heart can be seen in the image of a friend. Byte:

O soul, if you have a goal,

Leave the world alone ...

Yor Yodi is a guest in my heart this evening,

O my eyes, shed tears at once. (Page N.K.86)

It is also clear from the text of the ghazal that the poet appealed to his lover and friend, O soul, if your goal is to reach the guardian, let your love be above all, dear. For you are in the memory of your dear love, let joy be with you, for him it is worth shedding tears of happiness. These young people will light your way in life,"he exclaims.

My eyes melt in his hijra every chand,

Lek is amazed at the memory of my heart.

He is the most beautiful person in the world.

Every time I look at the news, my heart melts. (N.K. 143 pages)

The poet is amazed that the lyrical protagonist is suffering from the love affair that his friend is burning at a time when the beauty of his lover is burning like grass in his hijra. And then he admits that he is not the only one. There is a man who burns like a drunken man in the work of a friend, who visits the heart of love, and skillfully places in his burning poems the blood of new friends in his heart. Byte:

O heart, do not complain of restlessness.

God is the gift of fasting to the slaves. (N.K.42-p.)

It is clear from the content of the verse that the poet does not turn to a friend and complain about the pain of your love. Indeed, the fact that fasting is obligatory for the Creator in Islam, and that a gift is promised to those who fast by Almighty Allah, indicates that there is a great reward from Allah for His servants after this pain. Consequently, the very act of giving love to the human heart is great happiness. It is rightly suggested by the poet that it is a great happiness to feel his taft, to live with his memory.

In general, when we look at the poet's burning poetry, we see that in his work, only one meaning has a different meaning. We have already seen that in the

poet's lyrics the image of the heart is reflected in the image of the lyrical hero "I", the lover, the sage, the friend. It should also be noted that in a single poem of the poet, in the expression of emotional experiences and states, it is possible to observe the state of the image of the heart in several senses. Byte:

My eyes are amazed, my king,

Let the king walk in the square of the heart for a moment.

Samandi noz uza aradan javlon etip yer yon,

Let the king be the target of hearts ...

In the garden of the soul, I have created alleys,

Zamone anda gulgashti xiyobon aylasun shohim ...

Come, O Komila, have you been to my hut,

May King Solomon's throne be destroyed. (N.K.247, 248).

In this ghazal, the poet uses the art of repetition, using the word heart in four places. The lyrical protagonist of the poem addresses the king, the ruler of the heart. Although his eyes are amazed by the love of love, and the heart is a moment in the field of true lovers, he dreams of visiting and rejoicing in the eyes of love, and the destiny of his lover turns into a field of joy. In the next verse, the poet again uses the art of repetition and appeal to say that the heart, that is, the target of true lovers, becomes a miygon. The poet begs the ruler, whose back he used, to turn the alleys formed by Ahi Nakhlidin into a bouquet. As the poet praises his lover in praise, he sighs, begging the lyrical protagonist to make the net of my heart, which represents me, as sacred as the throne of Solomon.

O heart, do not be ignorant in love, your friend will go before you,

Yorsiz ayshu nashoti rozgor aldin keter.

Peace be upon you, O soul.

Don't make love, love will come first ...

Leave the love of the unfaithful, O devil's heart,
Otherwise, on this path, you will lose everything. (Page N.K.131)

It is clear from the text of this ghazal that the poet, using the art of compliment, addresses the heart, that is, the lover, and tells him not to be ignorant in love, and to leave the path if he is not awake. It is easy for a helpless lover to say that he is calm and that he does not even have a soul. If he does not sincerely choose True Love, joy will leave him. Therefore, O Shayda, listen to your heart and soul, saying that you should hold on to the skirt of Love and leave the love of the unfaithful.

CONCLUSION

From the above analysis, it can be seen that the image of the soul, which is widely used in the poet's life-giving lyrics, has risen to the level of an ideological artistic poetic image.

At this point, we considered it appropriate to state our conclusions. These include:

In the works of the poet, along with the lyrical hero, the creative soul also found its artistic expression. In several of her poems, the poet appeals to the heart, confides in her, and, as she puts it, receives spiritual support from her.

In Nodira's poetry, the role and level of the image of the soul is high, in particular, along with the "I" of the poet, in the form of a lover, a sage, a friend, the soul rises to the main image that provides the leading content of the poet's poems.

Thus, the fact that the soul enters the poetry of Nodira is itself a proof that the lyrical protagonist is a factor that provides the pain of the heart and soul, the artistic coloring of the needs of the soul.

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