

VARIETY THEMES IN USMAN AZIM'S POETRY

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ABSTRACT

This article is mainly about the variety themes collections of poems "Fonus" and "Kuz", which is written by People's poet Uzbekistan Usmon Azim

Keywords: Creation, poetry, death, rebellion, freedom, use of heart, "So'ngi xat", "O' zimga sayohat", "Qofiya", "Kitob qatidagi kitob", "So'ngi qo'ng'iroq", autumn and separation.

INTRODUCTION

How much written? Why is the desire to write so strong in human? Why does poet write and writing? Or a desire to understand the relation to eternity? Or is it way to understand human himself or express his feeling?

When you immerse yourself in the poetry of Usman Azim, these thoughts come to your mind once and for all. The poet himself said in an interview: "... creation is the search for the path to perfection or... great consolation is the process of creating hope... Creativity is the artist's battle with the transient world for eternity... When this battle-and-intensity, this longing, this loneliness, this suffering, helplessness and courage are mixed with the magical rays of talent, beautiful works are wounded. Talent is the beautiful way to meet Allah."

Poetry is born from the desire to see oneself more perfect, the world more beautiful. But with this definition it loses its weight as the result it needs to be commented on. Especially when it comes to the poetry of Usman Azim,

one begins to understand that the other functions of poetry, poetry, creativity in general, is in fact a human rebellion, a rebellion against the imperfections of the world, the transience of life. . You will always feel that there is a search, an understanding, a finding and a loss behind this rebellion. You feel the need for discipline, loneliness, which keeps the mind in constant activity. When this loneliness moves to the heart, you realize that the heart can be renewed. It seems to be a courage for a person doomed to spend the same days repeating the same days, to find meaning in this world, to find meaning, to understand its tragedy, and to overcome it.

MAIN PART

In the poetry of Usman Azim, it is important to look at the heart and write it down. The calm expression of such a rebellion is even more astonishing:

O'lim sudrab borar –
Ushlab qolay desam,
Yekkan daraxtlarimning
bittasi ham yo'q...

O'lim sudrab borar –
kim kesib yo'q qildi
yekkan daraxtlarimni?

Yekkan daraxtlarim
unib chiqmasidan
kim o'limga topshirdi meni?
Nega muncha chuqur ekdim

bu daraxtlarni –
kimga foydasi bor
ming yildan keyin ko'karsa...

Ming yildan keyin ko'karsa,
o'lim nima deydi ularga,
nima deydi bu nomard o'lim.
Qaydan topadi
ming yil o'sadigan javobni –
bir o'zi bo'lsa...[2]

The world gives nothing to a coward. A person living in the grip of fear knows neither the world nor himself. His days are colorless and fruitless. In order to understand something, to understand the essence of life, the world, not to be afraid of death, one must find the strength to look at it upright in oneself. This poem, which depicts the tragedy of the poet's personality, is not about death, but about life, about the human nature of man. It makes you think. All of Usman Azim's poems have the same features. They need to be read with the heart in mind. To think is to re-learn everything, to look carefully at everything. In this sense, poetry has the power to recreate and rediscover man. In the poet's poems, the rebellion against pricelessness and mortality advocates that truth, justice, beauty, and finally, self-awareness serve to create, not to ruin and lose everything. A true work of art fulfills the task assigned to poetry.

O'zi bir bor yog'ib o'tishga arziydi
odanning umri,
yog', umrim, ko'ngillar ko'karsin!

Faqat erkin yog',
yana ming bor yog'adiganday.

Denial on the one hand, honor on the other, the way is this! In his poems, the poet, who has found the colorful allusions of a world that seems empty to the heart striving for the truth, portrays it indiscriminately. In poetry,

the world through which the heart moves, the being - the earth and the sky, the sea and the shore and even the smallest particle - is all yours, and at the same time, far from you - a stranger. Then all of a sudden you start to see the world as a whole. He will appear before your eyes with his images of thousands of years ago and later.

The mystery of good poetry is valuable in that it can express multiple meanings at once. Usman Azim's poems also force one to refer to them again. The reason for this is that the poet primarily aims at honesty in his work. Just think, the Soviet policy of destroying all the nations in the country and assimilating them into the Russians to create a "Soviet people", to create a single culture, literature and art, to punish those who oppose it, is to grind its teeth. isn't it really novelty and courage to try to find an ointment in this way ?! The poet swore to carry out this intention with the following determination:

Qalbingizga daryo bo'lib kiraman bir kun,
She'r yurtidan sado bo'lib kiraman bir kun.
Umrim o'tar bag'ringizga bahor solgani,
Kuz bilan jang qila-qila o'taman bir kun.[1]

Apparently, the poet devotes his entire life to "fighting with Autumn (a symbol of colonialism)" in order to bring the breath of spring (a symbol of independence) into the bosom of the native people. Surprisingly, in the poet's work, these symbolic symbols stabilized, grew, expanded and became clearer from poem to poem, from collection to collection. For example, in one of his next poems we read: "The morning trembles in the embrace of the late autumn, The pink dawn extinguishes the stars." If we measure the symbols of autumn and spring used by Usman Azim by the criteria of his poetic intention, then the dawn (pre-independence) is the autumn of the last days of his life (not autumn! Depleted, rotten autumn-

Y.S.) it is indicated that he is striving for "pink dawn" (independence), although he is trembling in his bosom. This indicates that the image, thought, and emotion are constantly in motion in Usman Azim's poems. This movement continues on a regular basis, sometimes colliding with another movement, sometimes they unite and lead to a single goal. As a result of the dynamics, collisions and mergers of actions, there is a strong drama, a deep psychological state in the poems. It should be noted that the basis of Usman Azim's poems is a sense of homeland, return to identity, loyalty and devotion. By reading his poems, it is easy to understand that the fate of the homeland has become a "great pain" for the poet, and that if he "draws a picture in the poem, he wants the four limbs to be healthy." Even if the lyrical hero-poet is divided into a thousand and one pieces, when he hears the word "Vatan", he reunites and begins to rise again. He draws strength from his words, courage from his words, and courage from his heart. The poet's conclusion is, "No other word from the homeland fit my heart." Usman Azim uses various forms and methods in his work to give the reader a deeper understanding of the original meaning of this noble word. As we turn the pages of his books, we come across ballads typical of Western literature, sometimes "chapani or jaydari poems," lines written in the form of taboos for the great "Khamsa," and Uzbek trio alongside Japanese hokku. But the basis of all of them is the same: love for man, fidelity in love, perseverance in fidelity, discipline in perseverance, faith in discipline...

Let's take another look at the poet's poems. Let's take a look at the themes of freedom, homeland, death, autumn, and more. Here is the poet's collection "Fonus", published in 2010. As you turn the pages, you instinctively read this poem over and over again:

Yetti qavat ko'kdan kelgan nur,
Ruh-u-qalbga mayin quyilar,
Ba'zan sensiz qolgan bu umr
Tangri in'omiday tuyilar.

The poet has made it clear in his and similar poems that he has no doubt about his feelings. The lyrical protagonist in his poems, with his courage and boldness, has made his past readable.

The poet is also relevant in his collection of poems "Fonus" with his best poems and dramatic characters from his books of poetry, such as "So'ngi xat", "O'zimga sayohat", "Qofiya", "Kitob qatidagi kitob", "So'ngi qo'ng'iroq". The poet publishes a number of memorable poems in the book "Topics". The collection includes poems dedicated to the poet's mentor Shuhrat, his friend, People's Artist of Uzbekistan Ruzi Choriev, as well as his "comrades-in-arms" of the 70s Shavkat Rahmon and Muhammad Yusuf. We have mentioned some of them, albeit in short lines:

Ro'zi Chori xotirasiga

Ro'zi aka! Og'ajonim, qayga ketding?
Men ham asta bo'ylayotgan joyga ketding...
Oyga emas, qaro yerga – joyga ketding –
Qaro tuproq qa'rida ham yulduz Ro'zi!

Og'risa jon – nina kirsa, etim eding.
Bu dunyoga ko'rsatguli betim eding;
Yetmish uchga kirib hamki yetim eding –
Barchaga – el, el ichida yolg'iz Ro'zi.

Magar keldik bu dunyoga sayohatga,
Dillashmadik necha yilkim farog'atda.
Yendi diydor, qoldi og'am, qiyomatga...
Bu dunyolar esiz qoldi, sensiz, Ro'zi! [2]

Kuzgi yo'l

Hozir ham bog'imga boqsam so'l-u-o'ng,
Kuzakka to'lgandir – jonim yonarli...
...Onam bu dunyodan ketganidan so'ng,
Menga kuz qolmasdan, nima qolardi? [2]

Shavkat va Muhammadga

Ba'zan dun taxtida, ba'zan chog'ida
Umr goh imillar, goho yeladi.
Xat yozgim keladi sizga gohida,
Goho ortingizdan borgim keladi...[2]

The pain and anguish of the night in the poet's heart, no matter how enduring he may be, seem to have at least tested his courage. Even in the little quartet dedicated to his friends, you can see how much the poet misses, how much he suffers, how much his love for them has shifted to simple and at the same time grassy lines. The poet knows that no matter how much he respects and loves his "comrades-in-arms" and strives for them, he has to accept all this. That's why he tries to address his friends with a sweet feeling of longing, "Sometimes I want to write you a letter." Going after them, however, realizes that it is a rebellion against God and gets used to it. He gets used to not being able to go. "Sometimes I want to follow you," he writes, referring to his masculinity if his friends do not return.

CONCLUSION

Usmon Azim's work reflects a unique aspect of modern Uzbek poetry. As you pore over the poet's work, you will see that he is well aware of the examples of world literature, and that this thing is also reflected in the poet's work. Among the examples of European and Middle Eastern literature, the poet's knowledge and inspiration of the Uzbek people's oral art is reflected in his many years of work; it gives color and unique breath to his poems.

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