

THE DEVELOPMENT OF THE POETICAL ELEMENT OF THE BIRD IN THE POETRY OF KHOSIYAT RUSTAMOVA

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Abstract

In this article, the poetry of Khosiyat Rustamova, one of the bright representatives of modern Uzbek literature, sheds light on the development of the poetic image of a bird, the spiritual and aesthetic meanings embedded in it in terms of content and artistic expression. Among the symbolic symbols used in the poetry of the Turkic peoples, the image of a bird has a special place, effective research has been conducted in this regard, and the number and weight of the works written with the help of birds is expressed. The gradual improvement of the migration and genesis of birds to the literary image, their artistic interpretation, their place in historical and national traditions, as well as their rise from the image to the level of a symbol is observed. Issues of dynamics and evolution of images used in poems were revealed. In particular, it was analyzed through poetic examples that this symbol is manifested in the works of the poetess in harmony with concepts such as freedom, love, dream, life and love for the motherland. Also, the essence of Khosiyat Rustamova's work is psychological and philosophical, socio-aesthetic, individual worldview uniqueness –, the specific mood, unique style, skill of using words, originality in the way of expression, proportionality of content and essence of the creator. Through this, the combination of traditionalism and innovation in the Uzbek poetry of the New Era was interpreted as an example of the poet's poems.

Keywords: Poetic symbol, Uzbek poetry, genesis, interpretation, metaphor, personification, anthropomorphism, allegory, dynamics of images, development of symbol.

Introduction

The image of a bird is one of the most common, rich in content and symbolic images in world and national literature. It is closely associated with a number of concepts in human thought, such as freedom, flight, love, desire and spiritual purity. The image of a bird also has ancient traditions in Uzbek poetry, and it has been interpreted in several ways in different periods. There are also many works written using birds as a medium. It is important to note that the creation of Alisher Navoi's work "Lisonut-tair" was greatly influenced by the works of folk Uzbek art, such as Fariduddin Attar's "Mantiq ut-tair", Abu Ali Ibn Sina's "Risolat ut-tair", Shahobiddin Suhrawardi's "Risolai tsabda bu safari Semurg", and Abu Hamid Muhammad Ghazali's "Risolat ut-tair". [Bekmatova, 2023:669]

The image of birds has been glorified in Eastern literature not only as a celestial creature, but also as a symbol of a free spirit. Indeed, the image of the legendary bird of Humo, whose wings are written in the center of the State Emblem of the Independent Republic of Uzbekistan, has risen to the level of our national symbol.

In the literature of the new era, in particular in the poetry of independence, the image of a bird is considered one of the images that has its own dignity and place.

In the poetry of Khosiyat Rustamova, this image occupies an important place not only as an aesthetic tool, but also as an expression of her creative worldview, philosophical observations about life and man, and the state of the national consciousness and soul. In her poems, the bird simultaneously expresses both the flight of a dream of love and the call for love for the homeland.

Khosiyat Rustamova's poetic world consists of a system of images that are inextricably linked to each other. After all, literature itself is a world of images. A work of art that does not rely on any images is like an empty ship floating in the ocean of literature. The poetess is able to discover vivid images already in her first collection, "House in the Sky."

She achieves a clear expression of her ideological intention with the help of figurative images and symbolic images depicted through metaphorical similes. She creates small images using the arts of simile and animation, such as a gloomy station, a fiery blizzard, untamed winds, a restless night, a beautiful expanse, a sickly heart, a gossiping day, a scorching sun, a greedy earth, riding clouds, and old quinces, and this in itself enlivens the reality in the poem. She once again proves that the poem consists of a vivid word. Her creative laboratory is rich in stylistic and formal research - experiments. In the brilliance of Khosiyat Rustamova's images, personification plays a key role.

Personification (from Latin *persona* – person, image and *facio* – I create) – is the act of animating animals, natural phenomena and other abstract ideas, making them move like people, personifying them.

Personification is also called anthropomorphism. The phenomenon of anthropomorphism is observed in folk oral works such as fairy tales, legends. Myths, parables and other genres. It has been used as a means of artistic expression and imagery in classical and modern literature. [Timofeev, 1974:67]

The poet's poetry embodies a variety of images. But among them there are such allegorical images that have been living in the poetic world of the artist for years. These enduring images are the figurative images of a bird and a dog. Khosiyat Rustamova says in her first collection: "Stars are raising children in my eyes, and music is walking in my forehead..." [Rustamova, 1997:32]. But the music in her has not yet risen to the level of a poetic image.

Uchib yurdim qush kabi yengil,

Yuragingga ayladim parvoz.

-Biz tomonga bir bor tikilgin -

Qayerdandir keladi ovoz. [Rustamova, 2005:4]

I flew as light as a bird,

I turned your heart into flight.

-Look at us for a moment -

A voice is coming from somewhere.

In these lines, we encounter the image of a bird that has just emerged from its nest and is beginning to fly lightly into hearts like a bird. In this poetic text, metaphor is mainly used as a visual tool to influence the reader with special power and create an image. Therefore, through them, various human emotions find their expressive expression. [Nurillayeva, 2020:86]

In the poem "Life", which is included in the collection "Najot", the poetess transfers the dream of flying in her heart to the sky, saying, "One day – I will fly to the sky – The stars will open their arms with a sigh," [Rustamova, 2003:46]. The lyrical hero of the creator openly likens himself to a "lost bird":

Adashgan qush kabi

Turibman giryon,

Dovullar yo'limni bormoqda burib.

Chirqirab turibman

Tentib yuribman -

Ko'ringan oynaga boshimni urib. [Rustamova,2005:3]

Like a lost bird

I stand, circling,

The storms are turning my way.

I'm screaming

I'm wandering -

Beating my head on the mirror I see.

The bird, which is wandering around, beating its head against the mirror, chirping and whining, lost in flight, retreats from its dreams, even for a moment, in the face of life's humiliations. And it denies itself:

Har holda qushmasman

Qafas ichida -

Chirqirab-chirqirab

Kun ko'rayotgan. [Rustamova,2005:4]

In any case, I won't eat

In a cage -

Squeaking

Seeing the day.

"The fairy of inspiration is a bird flying freely in the sky, which unexpectedly lands on the king of the tree in your garden of love, becomes a wonderful queen, and then suddenly flies away. You have no choice but to wait for the bird to return." [Rahimjon Rahmat, 2015:34]

Shora's lyrical "I" now awakens his wise heart and searches for that legendary bird, that is, inspiration.

Bir qush shitirlardi -

Shoxlar ichidan.

Atrofga qaradim

Iymanib, cho'chib,

Bu go'yo tush edi-

Eng ajoyib tush.

Sen endi qaylarda yuribsan uchib,

Meni xayolimni o'g'irlagan qush. [Rustamova,2005:15]

A bird was chirping -

From the branches.

I looked around

Incredulously, frightened,

It was like a dream -

The most wonderful dream.

Where are you now, flying,
The bird that stole my mind.

From the very first line of the poem, the unknown anxiety of the lyrical hero is transmitted to the reader. The image of a soulful bird immediately appears in our minds.

The bird that stole the poet's imagination, "An unknown bird that chirped bitterly" (R. Parfi), is perhaps a "parrot of the soul" (M. Yusuf), or is it "a dove called the soul in my body"?! (Benazir). No matter what kind of bird it is, it is inevitable that in all of us there lives a bird of the soul that flutters in our bodies when we are happy and chirps when we are sad.

Through the image of a bird in the work of Khosiyat Rustamova, one can observe the evolution of poetry that is developing in her soul:

Qalandar tunlarda

Kuzak uyg'onar,

Yulduzdan mosuvo.

Oydan mosuvo.

Qushlarning yo'liga

Mushtoq Xazonlar-

Osmonni hech kimga bermaydi Xudo. [Rustamova,2005:22]

On dark nights

The owl wakes up,

From the stars.

From the moon.

To the birds' path

Mushtoq Khazonlar-

God does not give the sky to anyone

The conquest of the sky, which is not given to anyone, continues to encompass the existence of the lyrical hero: "I remained helpless in myself, I came to follow the birds" [Rustamova, 2005:25], or "The lost birds also found shelter – Why can't I find a place for myself" [Rustamova, 2005:33], and again "The birds, shedding their feathers, chirping in the evening air, unable to find a home" [Rustamova, 2005:29], the bitterly oppressed lyrical hero or the creator's "I" retreats, even for a moment. He blames the sky for not being able to achieve his dream, for not being satisfied with his flight, and then decides to fly to his own heart:

Osmon qo'ygan yurak oldirib,

Shubhalanib boqar har kimga.

Men qushlarni dog'da qoldirib,

Uchajakman o'z yuragimga. [Rustamova,2005:26]

The heart that the sky has placed,

It looks at everyone with suspicion.

I will leave the birds in the spot,

I will fly to my heart.

In fact, isn't the poet's heart a piece of the sky, or is the sky a piece of the poet's heart?! After all, the poet also has the desire to fly freely like birds:

Bu qushda
Eng yuksak
Jasorat mavjud,
O'lisa ham shunchaki

Yerda o'lmaydi. [Rustamova,2005:41]

This bird has
the highest
courage,
Even if it dies,
it simply
does not die on Earth.

Any freedom that exceeds its limits loses its value. It is good for any bird to know its limits in flight.
Otherwise:

Qush go'yo termular...

Ko'kka benajot,

O, xiyol ochilib qolgandir ko'zi.

Unda ham qachondir bo'lgandi qanot -

Eh, bugun patlari yotibdi to'zib. [Rustamova,2005:46]

The bird seems to be flying...
Blessed by the sky,
Oh, its eyes must have opened.
It once had wings too -
Oh, today its feathers are lying scattered.

The poet's desire to fly does not bow to the blows of life. It flaps its wings towards its goal:

Qaydan paydo bo'ldi bu qanot,
Buncha shiddat-shodlik qayerdan?!

Meni olib uchmoqda hayot-

Odamlari beshafqat yerdan. [Rustamova,2005:94]

Where did this wing come from,
Where does this intensity and joy come from?
Life is taking me away-
From the earth where people are merciless.

Human nature is curious, it rejoices in the wings that come from dreams, and after a momentary pleasure, it begins to hesitate:

Xo'p, mayli, osmonda
Uchdim ham deylik,
Xo'p, mayli bag'riga chorlasin chaman.
Meni o'ziga rom etarmi kenglik,
Men baland uchganda -

Qayga uchaman?! [Rustamova,2005:96]

yoki:

Uncha ham uchishga arzimas osmon,

Ko'zingni o'ziga tortmaydi borliq.

Yuraging qo'rquvga tushar beomon-

Hech narsa qolmagan sevishga loyiq. [Rustamova,2005:94]

Okay, let's say I flew in the sky,

Okay, let's call the sky to its bosom.

Will the vastness be enough to contain me,

When I fly high -

Where will I fly to?!

or:

The sky is not worth flying to,

Existence does not attract your eyes.

Your heart is afraid, insecure -

Nothing is left to love.

Sometimes the lyrical hero is not satisfied with his flight. Having grown to the expanses, his voice cannot even reach the sky. The soul, burning with the desire to fly as a bird, falls into a heavy house in front of its dream:

Nihol bo'lsam - qaydan joy topar edim,

O'sardim qaysi bir daraxt yonida?

Mabodo qush bo'lib kelganimda-chi -

Sayrardim kimlarning peshayvonida? [Rustamova,2006:46]

If I were a sprout - I would find a place in the air,

By which tree would I grow?

What if I were a bird -

In whose wings would I walk?

Such unanswered questions do not in vain torment the lyrical hero, because this bird has given meaning to his life. Now he lives in one body with his creative personality. But even then the poet does not recognize the "bird": To the bird that I love, but whose name I do not know, - she writes:

Sen hali bilmaysan,

Yerning qahrini.

Bilganing falakdir,

Chinor, terak, tol.

Kichkina bo'lsang ham

Osmon bag'rini -

Istagan vaqtingda

Etasan ishg'ol . [Rustamova,2011:35]

You do not yet know,
The wrath of the earth.
You know the sky,
Planet, poplar, willow.
Even if you are small,
You can occupy the bosom of the sky –
Whenever you want.

If we gradually study the image of a bird in the poet's work, we will observe the dynamics of this poetic image. The bird is the growth of poetry growing in the soul of Khosiyat Rustamova. This image, which sometimes has negative and sometimes positive qualities, continues in the poet's later poems. The image of a bird that occupies the bosom of the sky at any time and manages to humble itself in any trials of life, rises to the level of a perfect image.

In Khosiyat Rustamova's poetry, the image of a bird is not a simple natural image, but a powerful poetic image with artistic, aesthetic and spiritual-ideological content. In her poems, the bird is interpreted as a symbol of freedom and dreams, the flight of love, the pursuit of spiritual freedom and the sounds of the soul. Through this image, the poet expresses her inner feelings, spiritual suffering and dreams and hopes. The development of the image of the bird reflects the poet's creative development, the deepening of her thoughts and the maturation of her philosophical views. Based on these analyses, it can be said that Khosiyat Rustamova interpreted the image of the bird in her poems not only in traditional meanings, but also in new artistic aspects, at the level of an individual worldview. In this regard, the image of the bird occupies a special place in her system of poetic images and further enriches the artistic potential of modern Uzbek literature.

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