Symbolic Description of the Year Seasons in Uzbek Poetry

Zarnigor Sohibova, Dilrabo Quvvatova

Abstract: Eastern selected poetry took its long roots in literary description of year seasons. In X-XII century there were Uzbek literature examples, after that period in the works of our poets each season was compared to the human’s life and had peculiar meaning with the description of the mental position of lyric hero. This article deals with defining symbolic meaning of spring and autumn in the poems of Alisher Navi and Abdulhamid Chulpun.

Keywords : symbolic meaning, selected poetry, modern poetry, tradition, lyric hero, imitation, metaphorical meaning.

I. INTRODUCTION

In classical oriental poetry, poems devoted to the seasons constitute a separate artistic system. Consequently, the discussion of “Winter and Summer” with the famous “Devoni Lugotit Turk” by Mahmud Kashghari, the “Spring Madness” by Yusuf Khos Hajib’s “Kutadgu bilig”, and also the poetry of Atai, Sakkoki, Lutfi, Eastern classical poetry. It is well known that the seasons are symbolic in literary works. We also find beautiful poems devoted to the seasons of poets like Mashrab, Munis, Komil Khorezmi, Nodira, Uvaysiy, Furkat. This literary tradition continued in the original style of contemporary poets. Works of Alisher Navi, Chulpun, Abdulla Aripov can be examples.

II. MATERIAL AND METHODS

The poems of Uzbek poets, such as Alisher Navi, Chulpun, Abdulla Aripov, and Tura Suleiman, were selected for the article. Comparative-typological, analytical methods were used in the coverage of the topic.

III. DISCUSSION

As you know, Alisher Navi interpreted human life into four seasons of art. Famous parts of “Hazayin ul-Ma’ani” are symbolically named on this basis. The great poet’s ghazals emphasize on the seasons of nature. We try to base our thinking on the case of the Spring and Autumn.

Бахор элга айшу манга изтироб,
Кулуб ҳолима, барқу йиғлаб саҳоб [1, 21 б].

It is well known that spring visiting after winter brings joy to the people. However, this season is bound to affect those who are suffering from love. The word “light” is lightning, lightning; the fire [4, 95] means “cloud” [4, 555]. This state of mind is expressed in the form of spring clouds, rain, lightning and tamal art.

Бахору боғ сайридин не гул, не сарвдур комим,
Будур комимки, шояд учрағай сарви гуландомим [1,81].

In the ornaments, the poet believes that the purpose of the spring trek is not to see the beautiful nature, the flowers and the trees in it, but to meet the flower, the mistress. The spring reflects the embodiment of the spring flood.

Ғам хазонин зоҳир этмиш чеҳрайи зардим менинг,
Борғали елдек баҳори нозпарвардим менинг [1,69].

“The Treasure of Grief” represents the autumn. Autumn and pale yellow - the yellowness of the face is proportional. The word “overseer” means “1,465.” “Spring Nazparvard” depicts the image of a beloved mate.

Ҳар бири юз миннат айларлар, эрур бу хам жафо,
Юз-у зулфунг даврида мундук кечар ёз-у қишим [1,80].

It is known that he lives in a love affair. The poet points to
this, insisting that the lover's "summer and winter" means that his whole life will be in the pursuit of love. It is worth noting that the poems of Alisher Navoi, whose artistic interpretation of the spring and fall seasons, are mainly reflected in the emotional state of the lover and the lover. Because the fall image depicts a love affair with the Hegira, and the lines about spring reflect the beauty of human life and love. Symbolic interpretations of the seasons in the Alisher Navoi ghazal have continued in contemporary Uzbek poetry.

After all, "the poet refers to the seasons of nature, describing the pain of the times, the sad and sad moods of his contemporaries, and sometimes the passionate feelings" [5, 111]. His poems like "Early Spring", "Autumn", "More Snow", "Before the Winter", "Spring Comes", and "Khazan" attract readers' attention. Therefore, in the poem "Autumn" the poet writes:

Кўм-кўк экан, сарғайдилар япроқлар,
Оғриқ, мағлуб, тутқун Шарқнинг юзидек.
Бўронларнинг кўзлариким, ўйноқлар
Ғолиб Ғарбнинг қонга тўлганкўзидек [6, 86].

It is a fact that the yellow leaf is a symbol of the autumn. The poet places social image on this image. In other words, the pain, the defeat, the eclipse of the 20s of the last century is like a yellowish leaf in the Eternal East.

Қора булуғ тўдасиким, кўкларни
Шарқни ёпган парда янглиғ ёпмишдир.
Куз қўшини оғу тўлуғ ўқларни,
Ёз бағрига ҳеч саноқсиз отмишдир [5, 86].

The cloud in the fall, characteristic of the nature of autumn symbolizes the enemy of freedom and freedom. At the same time, the Oriental "sky" rushing towards freedom is blocking the light like a veil. The "Autumn Army" is a unique metaphor of the poet, expressing yellow leaves. Pain - Poison is yellow. The “bullet-full arrows” also have a social meaning as the image of the leaves of saffron. Poet's winter poems contain traditional poetic images and innovative characters. In the poem "Snow Again" Chulpon likens snow to a white shroud. This is a new interpretation for our poetry.

Яна кор. Ок кафан ўралди яна,
Яна кўк қўйдир ерға парларини,
Қарғанинг тиллари буруди яна,
Яна киш чорлари "нафар"ларини [6,95]

Chulpan writes as:

Тўнгдиргувчи захар совук тунда
Бева-бечорлар ёмонлайдир.

Poetry and descriptions are based on the characteristics of winter [the poisonous cold night, the frosty, the freezing white bird], which expresses the winter scene with vivid expressions. The word "misleading" is used in the Jadid literary language. The word is derived from the verb to swallow, to freeze, to freeze [7, 239]. Hence, the word "fridge" is used synonymously for the word "freezer". Spring is coming, spring is full of feelings:

Йўқсилларни ингратгучи киш кетиб,  
Бахор келди, гулбаралар очилди.
Вахшами киш биноси йиқилиб,  
Ғузал бахор эшиклари очилди [6, 156].

It is obvious that after the winter visit, the awakening of the spring is awakened, the warmth of the winter cold warms up, and the nature is rejuvenated. In this sense, the "opening of the flowerpot" is a sign of spring. The poet describes the poet's spring poem:

钮қ/button/ қиш кетиб,  
Баҳор келди, гулбарралар очилди.
Ваҳимали қиш биноси йиқилиб,  
Димокларга шодлик иси келадир [6, 156].

In these lines, the poet draws the landscape with vividness through diagnosis and quality. After all, the sound of the nightingale will delight the hearts in the spring. Spring breeze has been diagnosed with beautiful maneuvering [smile]. The poem "Spring is coming" also impresses the poet:

Тиник хаво... Қўк юзида опоқ ҳарир пардадек,  
Ок булулар ўнда буша йиғилганлар парлишон.
Шуълаларнинг акси билан буша қийилган игнадек  
Кун тиғлари қарашларга ўткир ўткир санчилган [5, 186].

The spring sky is clear. Poetry portrays this view of nature even more. The white clouds floating in the spring sky resemble a white curtain. The diagnosis is based on the diagnosis. The state of dispersion in the human being is transferred to the clouds. The sun's rays are likened to sparkling needles. As you can see, Cholpon's lines are also strings of great love for nature.

In the autumn portrayal, the
poet expresses the image of the oppressed Oriental and imposes a social context on it, but also expresses the image of the imprisoned people in their winter poems.

In the poems that spring draws the image of a living person strives to live and create. The poet's interpretations, diagnoses, and definitions serve as an effective means of expressing the harmony of nature and the lyric character. Chulpov traditions have been well maintained in the works of subsequent generations. In the poetry of Abdulla Aripov, the charming spirit is vividly portraying human suffering through the portrayal of the seasons. His poems are distinguished by the breadth of philosophical thinking, the variety and vitality of images.

In particular, in the lines of the spring, the joys and sorrows of the lyrical hero are reflected in the harmony of nature. "The hardest and most difficult work in the world is to find a natural expression of thoughts, feelings and concepts, to materialize the thousands of moods, states and feelings that exist in the human brain," wrote the renowned literary critic Ibrahim Haqqulov. The more difficult it is to turn one's senses into words, the harder it is to visualize the scenes of spiritual life [10,171]. Indeed, in the poems of Abdulla Aripov the scenes of the spirit are beautiful and impressive, in harmony with the events of nature and the seasons. In the poem "Spring" we read:

Баҳор келди гул сепин ёйиб,
Тенгсиз чирой касб этди ўлка.
Гул баҳорнинг нурли жилваси
Сўнсиз севинч бахш этди қалбга.

The poet describes the season of flowering as "flower spring", "green grass", "spring". High-quality combinations such as "youthful fun", "light-hearted runner" (cheerful, juggling - adjectives) are reflected in the mood of the spring.

Тошдан тошга тўш уриб шошар –
Қаёққадир зилол шалола.
Қандай гўзал баҳор туҳфаси!
Адирларда кирмизи – лола.

The vitality of these lines is that they reflect beautiful and vibrant spring landscape. The charm of the spring blossoms in the heart:

Гул баҳорнинг мафтуни бўлиб
Сахий күён сочар заррин нур.
Баҳор! Дилни ром этди ўлга,
Жилвасида ёшлик ҳам гуурур.

In the last verses, the spirits in the poem reach its climax:

Баҳор, баҳор, о гўзал баҳор!
Ўшлик каби дилга якисан.
Юragимга шеър бўлиб кирган –
Шодлик, илҳом, завкка тўкисан [8,19].

The youthful spring, with its youthful pride, inspiration, and delight, is a springtime, all of which are unique. It is understood that in this poem spring was a symbol of youth. The poet's poem "Spring is coming" resonates with the above verses:

Баҳор келаётир
Тоза, мусяjfо.
Мовий кенгларларда ўйинайди шамол.
Даралар кўйинда зангор бир хаво,
Туманли шаҳр ичра ётмоқлик малол.

Adorned with such qualities as spring neatness and purity, we find a lyrical hero who wants the blue expanse of the city, tired of the bustling air. In the following verses, spring is compared to the purest breeze:

Қоялар кўксида шодмон, беқайғу
Оний умр билан соллана чечак.
Баҳор – энг покиза шаббодир бу,
Баҳор – энг тоза бир шамолдир демак.

It is noteworthy that Abdulla Aripov is the only good example of spring. This wind is as sweet as a baby's breath. He gently rubs the faces of the lyrical hero with a passion for spring:

Кенглар багрига ураман ўзини,
Қўзимга кўрингай дилябар диёрим.
Гўдак нафасидек юпатар юзни,
Қиш бўйи интизор кутган баҳорим.

In the last verses, the poet's conclusions are expressed in a manner consistent with the realities of life. After all, every season of life is fleeting, but how is it? Like spring sweet flavors or vice versa?
The experiences of spring are hidden in the content of the poet's work. Sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, sandals, 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The pain in these verses are familiar to all of us. Spring is such a season that it even fills the cemetery with flowers and flowers, and breathes life into a quiet place. In this sense, these lines have a good spirit, an echo of emotion. In other words, the poet also speaks about the end of human life. The dew on the grass is an artistic finding of the poet. The poet uses it as an expression of tears and reinforces and illustrates that noble spirit.

In the last paragraph, the poet’s ideas about spring are deepened and refined. Spring reflects the image of the Motherland. In the words of the poet, a person without spring is a homeless person. In addition, the seasons change. It also gives a new meaning to human life, and the “nature of every season” attracts it. In the above lines, T. Sulaymon expressed the image of spring, and the connection between the spring of nature and the spring of human life. This harmony manifests itself in every expression, confession, and dissent used by the poet.

In general, the poems we have analyzed above share a unique view of spring that resonates with the lyrical heroic heart. The poet’s interpretations, diagnoses, and definitions serve as an effective means of expressing the harmony of nature and the lyric character. The poetry of Tura Sulaymon is deeply embedded in the soul of the poet, with his sad spirit and tone. The poet looks at the life of the person as he embodies the image of spring, and the connection between the spring of nature and the spring of human life. This harmony manifests itself in every expression, confession, and dissent used by the poet.

If the image of autumn depicts the love afflicted by the Hegira, the bytes of spring reflect the meaning and beauty of human life. In Chulpon, the autumn depicting the oppressed Oriental symbol has placed social content on it. Poet’s winter poems reflect the crushed and imprisoned folk image. Chulpon traditions have been well maintained in the works of subsequent generations. The poems by Abdullah Aripov reflect the image of a life-long man striving to live and create.

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RESULTS AND CONCLUSION

1. Comparison of seasons with human life has a long history.
2. In Uzbek classical poetry, the embodiment of love and affection is a symbol of love and affection, whereas in modern poetry it is a symbol of youth and enthusiasm.
3. In Chulpon’s poems, the symbolic meanings of autumn were expanded by reflection of social suffering. In particular, autumn symbolizes the crushed, shattered East.
4. The autumn and spring depictions have created the arts of tams, taz.
5. In the poems of Aripov, spring means a lifetime.
6. Traditional poetry is used in accordance with traditions.

Apparently, Uzbek classical and modern poetry has been able to enhance the vital and philosophical meaning of the seasons by describing the seasons. This creative process has evolved a peculiar evolution in our literature. The poems of Alisher Navoi’s spring and fall seasons are mainly reflected in the emotional state of the lover and the lover.