

Interpretations of Poetic Images in the Work of Sirojiddin Sayyid

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Abstract: The article analyzes the poetic images in the poetry of the poet Sirojiddin Sayyid, the ideological and artistic interpretations of nationalism, the symbolic and philosophical aspects of the artist's poetry.

Keywords: nationality, the image, the image of cradle, lyrical hero, national spirit.

Each poet has his own style, his own lyrical hero and an image that he appeals to a lot. At this point, let's talk about the concept of image, "image is an aesthetic category that characterizes the artistic image-reality by adopting and changing it in a way unique to art. Also, any event creatively recreated in a work of art is called an image" [1, 46]. "There are no small, accidental events for a poet. Perhaps there are only ideals and images that express a certain idea, despite the individuality and exceptional aspects of all possible phenomena, which are related to gender like species to the phenomena of reality" [2, 37]. Muhammad Yusuf often refers to the images of "red" and Zulfiya "spring", which shows the originality of these creators and increases their artistic value. We can see similar peculiarities in the work of Sirojiddin Sayyid. Many of the artist's poems contain a cradle or an allusion to it. So, a cradle is a household item made for rocking a baby to sleep (etymological dictionary of the Uzbek language). Why the crib. We know that the cradle does not exist in other countries. He is the best example of our values and traditions left by our ancestors.

Bir bolaga butun mamlakat

Ba'zan esa qirq kishi kerak.

Beshiklardan tushib bolalar

Navoiyni o'qishi kerak. [3, 64]

It is known that the country, the neighborhood, the family and the little baby in it form a whole chain in sequence. That is, the smallest and most important part of the society is the child, the whole country is the parent, and the responsible persons, the creator shows the features unique to Uzbeks: "One child needs the whole country, and Bazan needs forty people." The first resting place of these children, their homeland is the cradle: (Children falling out of cradles). Or:

Quloq solsam shivirlagay hatto toshlaring,

Oy-u quyosh, kamalaklar ko'z-u qoshlaring.

Beshigimni tebratgandir qaldirg'ochlaring,

Oy-u quyosh ko'rpa solgan ayvonim, vatan. [3, 48]

Sirojiddin Sayyid is literally a national poet." When we say nationality, we often try to create the image of a lonely gray-haired guy with a cloak around his waist and a belt around his waist. If it is a woman, we depict it with a headscarf, satin, and ornaments. We put the emphasis on external metaphorical lines. In other words, we cover the national spirit with clothes. However, a single action

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representing time, space and situation, education and atmosphere in the form of a single image, the spirit of the work, and ultimately the "codes" of the character of the nation. [4, 96] Each of his lines seems to emphasize that he is Uzbek. He is also a child of this country. The nation matured in its cradle: "Your swallows rocked my cradle." Every word of these verses is embedded with values and traditions unique to Uzbek. "Crib, swallow, blanket, porch." These words were not picked up from anywhere just to give the spirit of nationalism. They are arranged in the poem and its content in such a way that in the end they have a wonderful harmony with each other and a deep meaning. The artist introduces the image of a swallow, saying "maybe your swallows rocked my cradle". We know that our ancestors revered this bird from ancient times and many stories were told about it. When the swallow nests in Uzbek households as a symbol of peace and harmony, it brings joy to these families, which cannot be observed anywhere in the world. In the next verse, it is not for nothing that the homeland is compared to a porch covered by the moon and the sun. After all, there is a sun in every country, and the moon can be found in every country. But nowhere do they put blankets on the porches. Aivan is a building of Uzbek households without a door, visible from the outside. Our ancestors look at the sky there and tell stories to their grandchildren. And the poet shows the "porch" here as a place where one can find peace and rest, which means that it is rightfully a homeland. We can see that not only the meaning, but also the harmony of the "q" sound gave the verses a strange vitality: like an ear, a sun, an eyebrow, a swallow.

Men quyosh farzandiman deb
ne uchun zavqlanmayin.
Beshigimni shu'ladin
tebratdi osmonim mening.

In this passage from the poem "Iftikhar" the image of "cradle" is used, which expresses the feelings of pride and gratitude of a happy person. The sun is primarily a symbol of light, warmth, wisdom, love and power. Uzbekistan is like the sun. It has the same characteristics. Therefore, the children of this country have the right to rejoice: "Why should I not rejoice because I am a child of the sun?"

In the poem "Awareness of the Motherland" the image of the owners of this cradle, the young babies, is simple, but at the same time so lively that we involuntarily imagine them:

Beshiklarda o'ynagan
oppoq-oppoq qo'lchalar
Ko'zmunchoqqa so'ylagan
ko'zmunchoqday ko'zchalar,
Ochilgan gul-g'unchalar,
qand-u asal kulchalar,
Momolaring to'y qilgan
Ayvonlari vatandir.

The rhyming words "kolchas, kozchas, gunchas, kulchas" in the poem and the sliding sound "ch" in them have acquired a wonderful melodiousness, and at the same time, the diminutive suffix "cha" is used in every used in the verse, the poet does not say baby anywhere. The poet was able to skillfully convey baby lines not only through content, but also through form. The repetition of "q" and "k" sounds in the verses increases the musicality. Har ko'ngilga bir yangi kuy, qo'shiq bersin,

Imon, insof, diyonatni qo'shib bersin.
Har bir uyga eng avval bir beshik bersin,
Hech bir uyga ko'rsatmasin o'lim yangi.

The pure and best wishes of a real Uzbek are written in the excerpt from the poem "Navroz Song". Uzbek-boyish people. Only the best greeting of an Uzbek at a wedding is a wish for a child. Only an Uzbek child begs. "Let every house be given a cradle first." In this case, metonymy is used to convey the original content to the creative reader. That is, the contents of the cradle are being transported here. "Because the owner of the talent always finds the way he wants to open for new, original artistic discoveries in the ground of creative traditions created before him. It can hardly be otherwise. After all, as it is repeatedly emphasized in science, the concept of innovation in literature and art arises only in the bosom of advanced and viable literary traditions [5, 90]. Indeed, Sirojiddin Sayyid is an innovative creator, but his poetry is influenced by national literary traditions. In his works, we can find modern lines, experiences of world literature, and deep traditional observations, which further increases the artistic value of his works.

Seni men xaslaringdan,
saslaringdan o'rganib o'sdim,
Chinorlarday sabog'ing,
Darslaringdan o'rganib o'sdim,
Beshikdan men sening
hikmatlaringga burkanib o'sdim,
Dilimda Yassaviylar,
Termiziylar yoqdilar shamlar.

The artist regards the concepts of "homeland" and "nation" as sacred. The basis of the poet's work is the translation of this concept into hearts. In this excerpt from the poem "Baghishlov", the poet vividly feels the love of the country, the happiness of realizing it, that this feeling is simply characteristic of him. The sycamore trees in the garden teach, and he learns these lessons from the cradle. The desire to be worthy of the great ancestors arises. A truly lyrical poem can be called a "monologue" that reflects a certain state of a certain human spirit, a certain mood of a certain character. A poet is often an actor who has to play many roles" [6, 112]. Indeed, real poetry belongs to everyone. The reader reads every line of it with the eyes of the heart. A real feeling and skill is required from the artist, as if what he is writing has been experienced. "Because, to see the essence of one thing in another thing, the mind alone is lacking, for this the creator must first have an artistic gaze, the "eye of the soul" characteristic of an artist" [7, 28].

The conclusion is that the homeland is glorified in the work of the poet Sirojiddin Sayyid, who was able to instill such characteristics, first of all, nationality, into his lines. If the above analyzed images of "porch, swallow, khas, cynar" also serve to show the Uzbeks and the values of this nation, the "cradle" that the poet often refers to is actually the homeland. After all, the cradle is the first cradle, the place where the baby finds peace, the first love, and the homeland that no other nation has. When we read poems filled with such feelings, it seems that the creator is bringing us closer to ourselves, which actually indicates the high artistic skill of the poet.

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