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DRAWINGS ON THE SYMBOL OF THE MOTHERLAND IN SIROJIDDIN SAYYID'S WORK

Abstract: This article analyzes Sirojiddin Sayyid's poems on the theme of the homeland. New interpretations of the image of the homeland are analyzed, and scientific ideas about creating a poetic image are reflected.

Keywords: homeland, patriotism, poetic image, originality, philosophy, folk symbols.

An artistic image is a reflection of existence (a thing, an event, etc.) seen through the eyes of an artist and creatively reworked on the basis of an ideal, expressed in a form that can be emotionally perceived. The renewal of poetic images is associated with the renewal of thinking. Although the image of the Motherland is one of the images that stands out in the works of all creators, we have witnessed serious attention paid to this topic in the work of Sirojiddin Sayyid. From this point of view, in the process of studying the poet's skill in creating a poetic image, we turned our attention to images that can reflect the processes associated with the Motherland, the people in it, and their way of thinking.

In the work of Sirojiddin Sayyid, we can see versions of these images that have been re-polished, directed towards the poet's creative goals, and expressed in vivid metaphors. "Studying the essence of the images created in poetry sheds light on the poet's relationship with reality" writes literary critic Zebo Sabirova. The creation of images related to the homeland shows that the poet lives with feelings of belonging to the homeland, its history, future, fate, and the lives of his compatriots.

The poet was very prolific in his work on this topic, creating unique poetic images. He even earned the recognition of his teachers. In his article "The Heavy Burden of Poetry" critic Ozod Sharafiddinov, who is a teacher of the poet, comments on the poet's poem, which begins with "On the Fabric of History ...": "Here is one of his poems - in it, madrasas, minarets, and domes appear to the poet as old men building a hut on the fabric of history and smoking a hookah. The poet expresses the life of the people in the past in such a poetic image that it can replace page after page of imagination."

The following passages of this poem, written as a glimpse into the history of the homeland, are also notable for their richness in artistic imagery:

Pain is strewn on the paths of the path,
The homeland is not the homeland - a field of pain!
The patches on your robe, homeland,
Wounds are burning flames
To my young eyes today.

The poet was able to embody the plot of poetic images in this stanza. The paths of the history of the Motherland were strewn with pain (painful paths), the Motherland could not be called the Motherland - it had become a field of pain (field of pain), the image of the Motherland is depicted in the image of a patched tunic (patched tunic), the patches are not just like wounds, and they are like scars, and they are reflected in the poet's young eyes or young eyes. Since the first and second stanzas of the poem describe the image of the Motherland, the above stanza, which we analyzed, is also their logical continuation. While writing about the pain of the Motherland, the poet shows that even at this time (1980) the pain has not left him.

This can be seen from the lines at the end of the stanza "Injuries are fresh scars / To my young eyes today". In fact, the poet's poetry is not only in knowing the history of the Motherland, but also in

trying to be a balm for the pains that torment the people, the Motherland, and to warn others about this. "...poetry, first of all, begins with suffering. That is, it begins with deeply feeling the pain of the nation, the Motherland, the people, the pain in the heart, the meaning of the pain, and with understanding and expressing feelings of pride and honor. In fact, both pain and pain in the hearts are different. The cultivation of feelings of selfless love for the Motherland, the nation, and freedom are among the pains that shape the activity of a person's actions and direct them towards certain goals."

The thoughts are even more vividly expressed in the following lines:

Your fields are your fall
He rejoices in triumphs,
They are obsessed with whiteness.
Today in your fields
Wandering blue pains...

These lines also depict the cotton fields that open up before the reader's eyes, green and then white. Although at first glance it seems like a sign of joy that there are green and white fields, the skillful use of words and combinations such as "surrounded", "to the victors", "blue pains" indicates the pain in the poet's heart.

When Ozod Sharafiddinov says "... he compares this poem to today", he is referring to the pain in the poet's heart. Considering that the poem was written in 1980, it is not difficult to understand that the cotton monopoly brought endless suffering to our people and that their situation was cramped due to colonial tyranny. Therefore, the patches on the fabric of the Motherland are reflected in the tears or young eyes of the creator. It is as if the poet shares the pains of the past with the pains of the present. If he does not find a cure for the first, he will at least look for a cure for the second.

The poet's poem "Ilinj" is written as a plea to the homeland. My homeland, I don't need your jewels, If my eyelashes kiss you, I'll stop kissing you. We will not be mistaken if we say that these lines are a logical continuation of the words of the master poet Abdulla Aripov: "My homeland, if you have a child who loves you as much as your wealth, never forgive him." For Sirojiddin Sayyid, who received the blessings of his teachers, the eyelashes of his homeland are also precious.

Instead of phrases like "Show the soil of the homeland in front of you, the soil of the homeland in front of you," the poet clearly demonstrates his poetic skill by urging "Eyelashes to kiss the eyelashes of the ancestors."

Return your crescents to the domes
Do not force the Mozis.

The poet's mastery of words can also be noted in these lines. The poem was written in 1991, when the people felt freedom of religion and belief as a result of the era of freedom. The poet vividly expresses this process in the line "Your crescents are returning to the domes." The crescent is a newly emerged moon. The dome and the crescent moon above it are symbols of Islam. The poet reflects the granting of religious freedom to our people in "the return of the crescent to the dome."

I learned to recite poetry little by little
From your weeping leaves on the maples.

In the above lines, the poet "uses" the fact that the maples are a thousand-year-old tree and assigns them the task of giving them music. Although old pains, abuses, and pains make a poet a poet. His poetic skills improved and he learned to write poetry from them "by weeping over the leaves of the maples". Sirojiddin Sayyid's drawings of the image of the Motherland are also reflected in the poem "Ustodi avval".

I learned from ears of corn,
Cool faces and cool breads too.
I learned the Motherland from every corner,

From the ink of evening primroses and basil.

For the poet, both the ears of corn and the grain of his homeland are teachers. The faces of the kulcha - the kulcha - are a small form of bread. The qualities of bread, such as warmth, dignity, and high value, are transferred to people.

These words are useful in embodying musicality and logic in the poem. In addition, the inappropriate use of long metaphors such as warm, gracious people is avoided. The place of the high-value, pure-hearted people of the land where the lyrical hero lives and makes his homeland, as well as the sprouted ears of corn and the delicious kulcha bread, played an incomparable role in the lyrical hero's development. The poet's skill is even more evident in the following verses. For the lyrical hero, who considers plants as teachers, the evening primroses and basil of his homeland, which intersect at one point with the shades of color, are also "his teachers first." The last verses of the poem excite one even more.

Every old man, every dust spell, my country,

Every stone, every plane tree is a mullah, my country.

The words imla and mullah, which are considered rhyming words in the verses, have many functions. Imla - in Arabic - correct writing, correct writing of words and phrases, parts of words using graphic means; a set of rules for correct writing in a certain language. Mullah - in Arabic, an educated, pious person; an educated, educated person. In the poet's eyes, every inch and every speck of dust in his homeland is an incentive to correctness. As a result, every stone and plane tree in it is educated, intelligent, and worthy of being an example.

It is in these sentences that Sirojiddin Sayyid's love for his homeland and his country is expressed in a simple, sincere way, without unnecessary similes or unnecessary exaggerations. In the poem "Joy", the poet also vividly draws the image of the homeland.

Paths to the sun,

Run to the moon, my country,

Saints from the soil

Moon, the land where I found the sun.

The paths of the country described by the poet are long and long, and the reader sees before his eyes luminous places that touch the moon and the sun. In literature, the image of the moon and the sun has been considered a symbol of beauty, incomparability, and perfection. Its soil is also incomparable, and the saints found in it the brightness and majesty of the moon and the sun. The poem "Homeland" stands out from other poems about the description of the country with its metaphors, wonderful discoveries, and uplifting spirit:

If I listen to you, even your stones whisper,

Moon and sun, rainbows, eyes and eyebrows.

Your swallows rocked my cradle,

My porch covered by the moon and the sun, the Motherland.

For the poet, every particle of his homeland is precious. That is why even stones can whisper and become wonderful interlocutors. He tries to draw a portrait of the country by using the shape of the moon and the sun - roundness and brightness - as the eyes of the country, and the state of curvature in the rainbow as an eyebrow. The swallows that build their nests in Uzbek houses every spring are also a part of the homeland, an ornament of the homeland.

The chirping of swallows, like a mother goddess, carries a unique artistic meaning. This function is applied to swallows as an artistic image and forms feelings that glorify the honor of the country. In another poem of the poet, the phrase "... their porches strive for light" was used, looking at the country as a sunny land from a new perspective.

This time, he was able to show that it is a sunny, luminous place by placing a blanket on the porch of the moon and sun. The word “blanket” can be used to refer to the words “to sit” and “to lie”, which in itself is a poetic image, indicating that the moon and sun are always in this place.

We analyzed Sirojiddin Sayyid’s poems about the homeland and tried to determine the poet’s depiction of the homeland to the best of our ability: Homeland - a bright porch, a map on the faces of grandmothers, the curls of feathered idols, the ladders with vines, the bundle of Mamasaid’s grandfather, the field of pain (A look at history), blue pain, leaves on plane trees, ears of corn, grains, herbs, basil, every stone, plane tree, the pains endured by ancestors, a willow picked far away, a woman milking a cow, a pure dream about a bride, a girl wearing a new dress, spinach sprouting from the ground, tulips in the steppes and mountains, children lying in cradles, quietly burning bonfires, “Yor-yor”, the dead, the heart’s ashes, the blackness of the eye, the awake heart, Chulpon, Fitrat, Great people like Qadiri, Usman, Holy Qur’an, Great Caravan.

The analysis shows that the poet does not look far for the lines of the Motherland. He captures in his pen the things that make his heart tremble, excite, delight, and yearn for - objects or situations. Moreover, he sees the reflection of the Motherland in the form of writers and poets who have worked hard for the Motherland, fought for the peace, prosperity, and spirituality of the people, and in the immortal works they have created.

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