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LANDSCAPE IMAGERY IN THE POETRY OF GHAFUR GULAM

Matyoqubova Tozagul Rajapovna,

Candidate of philological sciences, associate professor

Tashkent state University of the Uzbek Language and Literature named after

Alisher Navoi

Madaliev Yarmukhammat,

Named after M.Avezov JQU doctor of Philosophy

(PhD)in philological Sciences

E-mail: tozagul_matyakubova@mail.ru

Telefon. 998284171

Abstract:

In this article, the image of landscape in the poetry of G.Ghulam is studied. In it, aspects of the poet's lyrical heritage related to nature and human life and spiritual experiences were observed. The poet's landscape lyrics are researched in harmony with human spiritual experiences. Poems depicting unique pictures of nature in G.Ghulam's work were analyzed and certain generalizations were made about the poet's skill.

Keywords: Tradition, artistry, originality, lyrical character, commonality, image, feeling, experience. Image.

The image of the landscape occupies an important place in Gafur Ghulam's poetry. His poems and epics skillfully depict various aspects of nature. He emphasized the aspects of nature related to human life and spiritual world.



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As Professor U. Normatov said: "In discovering the truth of a person and his nature, soul, and spirit, no field can compare with literature, cannot replace it" [Normatov U. 98 p.]

In G. Ghulam's landscape lyrics, the feelings and experiences of the subject are often revealed through natural landscapes. Usually, when the sun rises in the middle of the summer - at noon, the farmer and gardener rushes to a cool place in the shade to take a breather. On such a day, it is especially pleasant to rest in the bosom of a stream with eastern waters, a pond with clear water or a flower bed in a garden.

O'rtta ko'klam tongi bu, kunlar qiyomga yetib,

Rasta bo'lgan yigitday ovozlari do'rillar.

Endigina g'unchadan g'unchaga hatlab o'tib,

Muhabbat notasini yodlar jo'ja bulbullar. [G'.G'ulom. MAT.J.3. 1984. 270 b.]

The song of nightingales flitting from bud to bud and the song of the cicadas ready to learn the note of love after them evokes sad thoughts about the value of life in the human heart. After all, it is no coincidence that the poem chooses the time when the day turns to noon. By this, the poet meant the period when two generations change.

Therefore, a nightingale is a chick; flower - bud; is denied by the parent-child. This law of negation based on inheritance reflects the essence of the development of nature, society and human thinking. In the development of existence and society, renewal appears on the ground of the old and stabilizes as a relatively high stage. By this second negation, the poet meant the continuity inherent in the nature of development. The natural basis of how a person should love the Motherland is shown through the love of the nightingale and the flower. In this



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analogy, the sound of a nightingale chick is compared to the voice of an adult young man. The content of wisdom transmitted indirectly is aimed at the younger generation. So, it is intended that the feeling of satisfaction in the spiritual world of the lyrical hero will be transferred to the psyche of the reader.

The poet at the age of sixty, who carries a flower cutter in the meadow created with the skin of the forehead and heart, compares the beauty of yellow flowers to human life. He makes philosophical and poetic conclusions about the meaning of life, standing in the middle of the lost youth and the dead garden created by human labor. Because a flower cutter and a flower garden decoration are necessary for each other and at the same time they are also a negation. Just as a flower garden does not bloom if its excess branches are not cut off, a life that is not directed towards a clear goal cannot acquire a mature content. Human youth is beautiful like yellow flowers. It will be measured by how the content of this transitory season will be used for noble purposes. Areas where the concept of garden and Motherland should be different in size. So, a garden is a flower, and the Motherland is blessed with a devoted person. It is understood that the lyrical hero, summarizing his life path, is happy that he gave his youth like a flower to this country, and encourages the younger generation to follow such a good path.

Qo'limdagi gulqaychi chiyqillar ahyon-ahyon,

Bir nima yo'qotganday kezaman chaman ichra.

Yo'qotganim yoshlikdir, gullarday alvon-alvon

Jon kabi singib ketmish jonimdek Vatan ichra.

[G'.G'ulom. MAT.J.3. 1984. 270 b.]

G. Ghulam was well aware that he was leaving an "epic", i.e., a large-scale literary legacy. He had no doubt that his writings were as full and overflowing as the Syr



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Darya. People's epics passed from word of mouth to future generations, hoping that their works will survive, just as river water travels a long way to reach distant borders.

Ufqim doirasidan dostoncha gullar terib,

Qachondir ushbu she'rim Sirdaryoday oqolsa.

Vatanim tuprog'ining mag'zi-mag'zida erib,

Qatra-qatralaridan xalqimiz gul taqolsa [G'.G'ulom. MAT.J.3. 1984. 271 b.]

There is probably no poet who did not dream that the flowers he picked from the bosom of sophistication will spread a layer of light to the heart of the people, just as the water of the river enriches the soil of the Motherland. In this sense, the poem originates from the faith of its creator that his heart's desire will come true. The penman's hopeful gaze is always fixed on the future horizons.

It is known that the horizon is a line that appears as if the sky and the earth meet in the distance as far as the eye can see. It is not surprising that the horizon of human life is at the border of life and death. Perhaps that is why, when the image of the horizon is referred to in fiction, it refers to the meaning of the evening of life or the dawn of perspective.

"Each new poem is a new event. So, it has its own nature, its own experience, its own set of images. Therefore, in general, it is impossible to fully cover all the magical and subtle aspects of poetry."

[Sarimsokov B. 10 p.]. Although each poem has its own nature, world of images, experience, there are such general laws of art that help create a universal vision of a poetic work.

A series of poems by Gafur Ghulam, dedicated to the image of the landscape, sings about the release of feelings. In such poems, the charm and beauty of our



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country at the time of the Tongotar period, and the emotions that are stirring in the heart, are described with a poetic eye. Observing the poems of the poet shows that he was very fond of watching the morning dawn. Therefore, in most of his poems, the dawn and the sun's golden rays are reflected in the poetic spirit.

Chinorlar uchida birinchi nurni

Dastavval ko‘rishga ko‘zim uchadi.

Qalam ham quyoshdek tez yurish bilan

Satrimdan satrimga qarab ko‘chadi [G‘.G‘ulom. MAT.J.2. 1984. 136 b.]

It is known that the first light of the sun falls on the top of the maple trees at dawn and quickly brightens the surroundings. If the expression "the morning has dawned" is used in the poem, its aesthetic value would be damaged. That's why the artist illuminates the morning and its effect on the mood of the lyrical hero by saying that he looks forward to seeing the first light falling on the top of the maple trees. The poet's passion for seeing the first rays of light falling on maple leaves is not just a coincidence, of course. It depicts dawn and creation in communion with each other. Dawn is a source of inspiration for the poet. The poet's poem "Pomegranate" contains the following lines:

Bog‘imga gul o‘tkazdim chakkangizga taqqudek

Har g‘uncha bu bog‘imda qon qalbindan nishona.

Gulshanlar tuzib qo‘ydim mehmonlar o‘tquzidek

Sizni taklif qilmoqqa ushbu she‘rim bahona [G‘.G‘ulom. MAT.J.3. 1984. 150 b.]. This poem was written in 1958, in which Gafur Ghulam wants to end social injustices on earth. He wishes for a "time of peace" in the whole world. Usually the flower is worn on the temple. The color of the bud is red, and the dearest guests are invited to the gulshan. This is a common everyday situation. But the



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bud, flower, gulshan, garden in the verses are not just natural scenes, they are also loaded with symbolic and metaphorical content. We can understand this scene by connecting it with the creative process. In it, the garden is the world of creation, the gulshan-poet's creativity, the flower is a poem, and the bud is a symbol of the parts of the poem. After all, if we observe that the red color of the bud is the poet's "blood from the heart", then it is understood that the real poem is written with the blood of the heart and with pain.

It seems that Gafur Ghulam's landscape lyrics are especially valuable due to their high humanity, artistic maturity, artistic expression of thoughts and feelings. His poems related to the image of nature refine human feelings, encourage to feel the unique and warm breath of words. After all, poems depicting the unique scenes of nature help to feel the charm of the surroundings, to develop boundless patriotic feelings, and to understand the eternal connection between nature and the human heart.

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