

The Great Stranger

Kamoldin Marasulov

Deputy Principal of Creative school named after Erkin Vohidov

Abstract

The concept of motherland, love for motherland is highlighted in Shavkat Rahman's lyrics. Analysis of Shavkat Rahman's poem "Broken Walls". The anthem of our hospitable ancestors, the unique mentality of the Uzbek people. A look at the present day from the distant past. Effective and purposeful use of artistic imagery: use of alliteration, anaphora, and contrast. Explanation of the concept of national mentality. Expressing the experiences of the lyrical hero. Respect for ancestral heritage.

Key words: stranger, hospitality, lyrics, anaphora, broken wall, injustice, lack of freedom, contrast, "Boburnoma", Shavkat Rahman, Muhammad Babur, national mentality.

This ancient land, which is constantly spinning in the middle of the infinite universe, was once divided into different nations, nations, and peoples. It was distributed among the children of man. That's why everyone calls the part of Mother Earth that he was born into and assigned to him as his homeland, he lives in that place, he loves it more than other places, he protects it from others. and if necessary, even sacrifices his life. In scientific literature, this feeling is called love and loyalty to the motherland, patriotism. During the analysis of works of art, the creator thinks about the illumination and interpretation of this topic. In particular, Shavkat Rahman's poetry has attracted the attention of many scholars and poetry lovers and has been analyzed in all aspects. "Shavkat Rahman's poetry is not rich in external effects. For example, dark rhyme, which is typical for Uzbek verse, is rarely found in the poet's poems. This is not just a coincidence. Shavkat Rahman deliberately retreats from musical proportions and poetic melodiousness that confuses human emotions. In the same way, he expresses the painful and sharp feelings that reach a person's heart without mistake and carve the place where it is touched like a sharp sword. If the poem does not rhyme, the music will not be so captivating. The poetic word is not lost in the general melody of zalvar verses, and the reader has the opportunity to perceive it separately¹", writes literary critic Kazakbay Yuldashev. In fact, Shavkat Rahman's poetry does not feature silent words, musical melodiousness that immediately attracts a person, lofty and passionate interpretations of reality. Nevertheless, each of his verses fills the reader with deep thought, invites deep observation about time and space, world and people, justice and injustice, love and oppression, goodness and evil. One of the poet's famous poems called "Broken Walls" is full of such interpretations. The reader did not think about the title of the poem as soon as he read it. "Why are the broken walls?" - the thought covers his whole existence, and as he starts reading in the framework of these thoughts, the first verses lead him to the long past of our nation:

In ancient times

When the fruits are ripe

My perfect ancestors who lived for merit

They would break the wall making a way so that

The stranger could quench their thirst

From Iran steppes to Great China

It was a garden with all broken walls

When the stranger went into this garden

It was my nation who were happy to see it...²

¹ Йўлдошев Қ. Поэтик ёлқин ёғдуси. // Jahon adabiyoti, 2020 / 9 (280). – Б. 181.

² Шавкат Раҳмон. Абадият оралаб. – Тошкент: Movarounnahr. 2012. – Б. 343-344.

The reader who reads these verses involuntarily imagines the ancient history, our hospitable ancestors who welcomed the guest with an open face and put a basket full of fruits in front of him, and realizes the true essence of the phrase broken walls, which is taken into the title. His heart is filled with infinite pride. At this point, it should be noted that this is not just an artistic texture invented by the poet to idealize the past of his people, but on the contrary, it is embedded in the blood of the Uzbek people and represents the concept of national mentality unique to him. There is truth. Because it can be seen in "Boburnoma" written almost five hundred years ago. Our great ancestor Zahiriddin Muhammad Babur, while giving information about the city of Andijan, said: "The grain is abundant, the fruit is prosperous, melons and grapes grow well. It is not a picture to sell melons at the beginning of the pole in the melon area,³" he writes. In the above verses of the poet, one of the ancient values of our people is expressed - the custom of selling fruits and melons to guests who come in the gardens when the fruit is ripe, when the melons are ripe, and the national character of the Uzbek people. Intellectual, spiritual and volitional qualities are concentrated and artistically interpreted through the expression of gardens with broken walls.

Bringing the reader back from the distant past to the present day, the poet remembers the golden age of the Uzbek people - the times when they achieved high culture and spiritual and moral perfection, and then he relates to the injustices of the time he lives in and the poet goes into the expression of deep feelings of regret:

There was the golden age, reached its zenith
And also blessed with the God's mercy
From the lands where curses have landed
I trembled and looked for those gardens.
After all, are they destroyed?
All the great people,
Are they left in the ancient legends?

In the above verses, the flow of experiences in the poet's heart is based on the alliteration of sounds, and the curses, which attract the reader's attention and deepen the content of the poem, take on a very intense tone with the phrase from the lands where the crow landed, and this spirit of the poem will increase until the end. From this, it becomes clear that the symbol of gardens serves as an artistic tool to reveal the main goal of the poet. The image of gardens with crumbling walls from the steppes of Iran to China in the previous verses is now replaced by gardens surrounded by metal walls stamped with calluses and with a bunch of locks hanging on the gates:

On the indestructible walls – thorns
Locks' true place – at the gateways
I gave my one hand, let the scorpions eat,
I handed the other one to the rats,
I spared the flowers of my heart
to the hard-eyed who killed their fathers
Pressing my face against a flower,
Do not let the mountains see me when I'm in pain.
Now I'm out of my mind,
Do not let destroyed gardens see me like this.

In this place, the poet effectively uses the method of contrast of the artistic image to ensure that the artistic and aesthetic goal of the poem reaches the reader in a very impressive way. As a result of subjectively exaggerating the differences between the main object in the poem in the mind of the reader, the image of the ancient and modern gardens, which have opposite quality, is causing the mental excitement that arises in his mind. As a result, not gardens with broken walls, on the contrary, gardens with metal walls are becoming very sad. The student's sensitivity to the reality in which he lives is increasing, the two concepts of gardens are directly reflected in the opposition, and the current reality is sharply distinguished from the reality of the past with their different aspects. In order to increase the tension, the intensity of the flow of experiences, the poet also includes the

³ Zahiriddin Muhammad Bobur. Boburnoma. – Toshkent: Yangi asr avlodi, 2015. – B. 8.

images of scorpions, rats, and bleary-eyed snakes in the poem. All these are embodied as symbols reflecting the tragedies that condemned the people to poverty, socio-political, spiritual and moral bottom during his life. Among them, the symbol of a flower, which understands the pains of the lyrical hero, is also noticeable. The poet presses his face to his face, but pleads “Don't let the gardens with broken walls see this state of my life...”, that is, he wants not to disturb the spirit of the ancestors of the past. But this cannot be taken as a call to return to the past. After all, the wheel of history is constantly turning, therefore, in the poem, it is important not to forget the great values left by the ancestors, to preserve the identity as a nation, its spiritual-moral, national image in any situation, to the next generation. It is correct to say that the idea of encouraging the inheritance of these great gifts has been expressed.

In the last stanzas of the poem, the tension and conflict do not fade away, but on the contrary, they become stronger, filled with a feeling of hatred for oppression, injustice, arbitrariness:

The world of oppression turns like a “girvat...”

The smell of black sweat roared from its depths,

As if these ancient ways had been left godless,

As if my whole nation had been was closed.

It was closed

Closed

Endless walls

An infinite slavery groaned inside them,

I kept banging on the gates,

I bled my hands

My eyes ...

Evil flash

I shout at someone, who is so careless,

After all, I am tired and thirsty in my land

I am a poor stranger

Great stranger

The word “girvat” used at the beginning of this passage from the poem is the Uzbek form of the Persian word “girdabad” means a storm, a storm, a hurricane, dust, dust, sand, and a strong wind⁴. It is known that in such a wind, no creature, including a human, cannot open its eyes. Based on the same meaning of this word, the poet expresses his endless hatred by saying, “The world of tyranny spins like a whirlwind... the smell of black sweat wafts from its depths”. The anaphora in the strong tone of his feelings of rebellion against the existing reality in his heart: at the beginning of the two verses, the exact repetition of the words “as if these ancient roads were godless, as if the whole world was closed; metaphors: as if these ancient roads were godless, as if the whole land was closed; repetitions: it was closed, it was closed, it was closed; infinite walls, infinite saltiness; poetic devices such as my hands in love, my eyes in love, I am a salty stranger, a great stranger have gained great importance. When the poet exclaims “I punched the gates incessantly”, he refers to closed hearts and blind hearts that have forgotten their identity and are blinded by the example of gates hanging with locks. No matter how much he talks to them, he suffers from the fact that it is useless, the lover bleeds his hands, the lover's eyes shine evilly, and he curses someone who is oblivious, because he is in this place - in his own land, where no one understands his language, and no one opens the door to him. The poor stranger who does not open and does not invite to his garden realizes that he has become a great stranger. “Broken Walls” is one of Shavkat Rahman's poems written in the later periods, about which the poet Nadir Jonuzok comments: “Poems also seem to grow a little taller. The impression now moves from the heart to the mind. That is, these poems are more concerned with thinking, and there is a lot of thought in them. His attention is attracted not by the charming scenes of nature, but by the painful situations of society...⁵” We are once again convinced that these thoughts about the poet's work are true.

⁴ Ўзбек тилининг изоҳли луғати. 5 жилдли. 1-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 505.

⁵ Нодир Жонузоқ. Рангин лаҳзаларга тўлмоқда ҳаёт... // O'zbekiston adabiyoti va san'ati, 2010, 19-сон.

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