

Interpretation of natural symbols in Abdulla Aripov's poetry

Department of Uzbek language and literature
Teacher Sharipova Rakhima Mukhtorovna

Annotation: In modern Uzbek poetry, the interpretation of natural symbols such as wind, rain, snow and clouds has a special place. These emblems are a figurative means of revealing the human psyche, the senses. The article reveals the symbolic meanings of wind, rain and clouds in Abdulla Aripov's works in accordance with the interpretation of spring, autumn and winter.

Keywords: motif image, wind, cloud, rain, diagnosis, lyrical hero, symbol, psyche.

Nature not only determines the physical basis of human life, but is also the mainstay of spiritual life. The interpretation of man and nature in A. Aripov's lyrics has such a philosophical meaning. The poet sees the eternity of life, the goodness of life in the changing nature. The philosophy of life, destiny, and goodness flows from nature. A. Aripov reads the wisdom of life from the philosophy of nature. In particular, when we see the meaning of human life in natural landscapes, on this basis, they acquire a specific meaning of human life. The poet appears in the poetic world as the basis of the life of nature. This reminds a person of the meaning of life. The idea that an integral connection with the people and its history gives man a connection with nature reflects the content of A. Aripov's poems on man and nature. Deprivation of the memory of people and history brings man deadly loneliness by nature. In A. Aripov's poetry, the symbols of nature: rain, snow, clouds, lightning, fog, and many other natural phenomena are very impressive.

... The wind blows in the old gardens,
The great, ancient world is often heavy.
I walked in his arms like the wind,
I lit tulip flames from the snow.
For a moment the kingdom was touched, -
Life is over, I said, looking at the world.
Open your arms, sweetheart, to this flower,
The foggy feelings are heavy.
If we do not compliment the little spring,
Light autumn does not come to us, after all. [1.41]

In these verses, the creative philosophical meaning, from a small vital detail, draws artistic generalizations that acquire a philosophical content from the memories of the distant past. At the heart of these verses are many examples of the great artist's strong wind, in front of which the artist describes himself as a gentle breeze blowing in the morning.

Part of the cloud,
Infinite sky,
A lonely footpath behind the mountain.
Forgetting all worries, laughing,
I want to come back to you. [1.38]

In the poet's poem "Nostalgia", pointing to the floating, permeable nature of the cloud, he longs for the fact that he can go anywhere in the endless sky, and even the hills can not stand in his way.

Autumn weather in spring,
The evening wind that blew my body.
Why is the melody of such a sad nay,
Why is my heart full of regret and boredom? [2.165]

The joint depiction of the sufferings of a lover through the depiction of nature not only requires a unique skill from each artist, but also clarifies his style. After the hot days of summer, the sudden coolness of

autumn (albeit spring days) seems to shake the meat. The outcry from the heart of the lover, full of regret and anguish, resembled sadness like the melody of a flute.

The winds also woke up rubbing palms,
The sun also rose — the rising sun.
The mountains also lifted their loads,
The grass also shakes its head. [2.146]

The poet gives human characteristics to "winds", "mountains" and "grass". It should be noted that all of these features are specific to a person who is able to move ("rubbing the palms", "lifting the cuffs", "shaking the head" - all these are important exercises before work). The poem is dedicated to spring, the season when all beings come to life. We see that the poet seeks to choose metaphors that are in line with the general content spirit of the poem, so that they fall as if looking at the ring. This is a testament to the poet's high taste and responsible approach to the use of words. Why, in this case, the metaphor for the poet is not just a beautiful expression, but, first of all, a means of expressing a certain content mood. After all, it should be so, because the main task of metaphor is to make the image more vivid, the expression brighter and more impressive.

The lyrical mood is sealed in the landscapes drawn by A. Aripov in words, in which the subjective image is more important than the objective image. That is why what the poet says in the poem has a great emotional value for him: he directs his thoughts, motivates them. This is very important in expressing the emotional tone of the poem, the process going on in the mind of the lyrical protagonist, the twists and turns in it. In particular, the beginning of the poem "Spring" changes after the uplifting spirit of joy, that is, the awakening in nature, completely indifferent to the revival, remembering those who "died forever." [4.50] Such descriptions are used in this image in A. Aripov's poem "Mountains".

Steam clouds, pearly snows
A head placed on a high peak. [2.123]

In this case, the adjectives expressed by the names "par", "pearl" mean a certain sign of the symbols of nature: in the first case, the color and softness (white cloud), in the second case, the color (shiny white). Of course, the naming of a symbol by a horse is also based on similarity, so it is called a metaphorical adjective. However, there is one important point to note here: even in the case of a compound, they are referring to something (cloud, snow), only the thing being named is defined by a sign.

A breeze without a storm
A hundred years in history — between the eyebrows.
A fairy tale is a sweet creed
Dear Uzbekistan, she is the mother of heroes. [3.45]

As we can see, all of these examples have two objects being compared to each other, but both the basis of the analogy and the means of simulation are omitted. That is, such a metaphor eliminates the need to explain what an analogy is, but only in the form of a judgment that there are similarities between two things placed side by side. Take, for example, the metaphor of "breeze-baby." In this, the poet, first of all, likens the levels of the wind to the seasons of human life: Then, just as a baby breathes into a person's heart, so does a spring breeze create a heart:

There are many millennial ruins in the world,
A monument to wars, a monument to floods.
The graves are lying in a heap,
In fact, they are also a big mess.
The wind of years that pierces my body,
My heart is pounding.
My child, take notice, the catastrophe is over,
From the ruins of the so-called poet. [3.88]

It is clear from these bytes that the creator equated the ruins of the world left by the floods of wars with graves. Heart-breaking ailments have been around for years, like the winds:

Oh, the wind blows everywhere,
Time squeezes him out of space.
His dream is just that: he is also a mountain example
Her heart wants to rest.

Even the mountains weep, but
It is impossible to find in the mountains.
He longs for it, too, like the wind

The wings have been shown solely to give a sense of proportion. [3.89]

First of all, it should be noted that the poem has a philosophical content, it is a figurative expression of the ancient truth that "the world is less than one", the idea that the poem should live with a sense of gratitude. However, the poet expresses this idea not directly, but through the opposition of "wind-mountain". More precisely, the idea is represented by images, in which the placement of them in a relationship corresponding to the expression of that idea, that is, the composition of the poem is crucial. A paradox arises as a result of the confrontation of the bands: the wind, tired of the constant swaying, longs for silence, and the mountain, tired of inaction, longs to embrace the latitudes. It is a figurative expression of the absence of a destiny that is perfect in all respects, of the desire to be happy within one's means, and to live with gratitude in one's heart (created as wind or mountain). Of course, metaphors are the basis for expressing this content, but the structure of the poem also plays a big role in it. That is, the content of the poem takes place in the unity of metaphorical thinking and compositional thinking. [4.90]

The above examples and their analysis show that in A. Aripov's poetry, the symbols of nature, such as snow, rain, clouds, etc., serve as an inexhaustible source of power that stimulates metaphorical thinking, figurative expression and raw material for metaphorical images. This peculiarity of the poet's style is explained by the fact that the important stages of his formation as a person - childhood and adolescence - were spent in harmony with nature, in direct and lively communication.

List of used literature.

1. Oripov.A. 4 volumes. Volume 1 -Tashkent: Literature and art, 2000.-431 p.
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3. Oripov.A. 4 volumes. Volume 4 -Tashkent: Literature and art, 2001.-384 p
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