

RESEARCH ON THE CHARACTERISTICS OF THE POETICAL IMAGE OF "BIRD" IN THE POETRY OF HALIMA KHUDOIBERDIYEVA

Yuldasheva Dilnoza Bekmurodovna

Associate Professor (PhD), Head of the Department of Uzbek Language and Literature, Samarkand Institute of Economics and Service

Saliyev Abrorxon Raxmatovich

Student of Group MKS-123 Samarkand Institute of Economics and Service Samarkand, Uzbekistan

Jumaqulov Suxrob Shodiyor o'g'li

Student of Group MKS-123 Samarkand Institute of Economics and Service Samarkand, Uzbekistan

Abstract

This article analyzes the use of bird names (ornithonyms), their functional and stylistic features, as well as their role in expanding the possibilities of the Uzbek ornithological imagination in the works of Halima Khudoiberdieva, one of the largest representatives of Uzbek poetry of the twentieth century.

Keywords: Halima Khudoiberdiyeva, poetry, visual media, bird, bird, nightingale, eagle.

Introduction

It is known that one of the important features of the lyrics of the People's Poet of Uzbekistan Halima Khudoyberdiyeva is the exaggerated description of the states and processes of the experiences of the lyrical hero in her poems, the detailed display of the inner feelings of the human soul [4, 64-65].

The poetess Halima Khudoyberdiyeva stated forty years ago: "Simply writing is death for a poet." Since then, fourteen collections of poetry by the poet have been published. Recently, the book "Great Birds" ("Uzbekistan" Publishing House), which includes more than eight hundred poems and more than three hundred quatrains by the People's Poet of Uzbekistan Halima Khudoyberdiyeva, was published.

Main part

Until recently, the poet's soul and image were depicted on the basis of his works. Now, in understanding the poet and feeling his style, five senses - sight, hearing, enjoyment, the intensity of feelings, and inner awareness - serve equally. Whether Halima Khudoyberdiyeva writes about a commander, artist, bek, emir, or scientist, she understands the style of her hero



and penetrates his soul. The lyrical, historical, and artistic characters created by the poet are mainly described in the mental movement, in the process of thought. Her poem "The Secret of Creativity, the Secret of Love" burns brightly like crystal. The poem has a deep root, the poet's admiration, and a great longing for Oybek:

The poetess Halima Khudoyberdiyeva has gone through a difficult creative path, perfected her style, and has a clear idea of life, living, and the world. The poetess, feeling the shame of "just writing", "for the sake of language", gradually confirmed her aesthetic principles, increasing the number of her poetic works. It is known that the principle of beauty is formed in the process of passing through the corridors of philosophical observations and elegant lyrical melody. There is no precious thought that has not been expressed by a wise man and has not yet become the property of philosophy. But as long as there is an artistic soul, high talent, and a thinking mind, philosophical concepts will always remain pure, young, and fresh. A new breath, a flawless form will always serve to renew philosophical and aesthetic thought in poetry. In a number of poems by the poetess Kh. Khudoyberdiyeva, such as "Bedilona", "Taskin", bright traces of the fruit of the sought-after thought are visible.

Halima Khudoyberdiyeva strives to ensure a bright reflection of the principles of realistic depiction in artistic creation by showing the psychology of patriotism and nationalism in the nature of her lyrical hero. The poetess' lyrical hero sought to show the picture of the feelings of life that passed through her heart, to create a picture of the experiences, situations, and moods that awakened in her mind and thought. This stylistic direction, which opened eyes in the culture of Uzbek artistic thought in the 60s-70s, was very delicately traced by Ustad Zulfiya in her time and showed its leading signs. For example, the young poetess Halima Khudoyberdiyeva's collection of poems entitled "White Apples" (1973) was accompanied by a poem written by Ustad Zulfiya. In the article "Foreword" we read the following: "We read Halima's poems: we read those feelings that are expressed in pure phrases, as simple and generous as the peasant nature, as gentle as the soil. She also draws us into the whirlpool of those feelings. She makes us sympathize with beauties, pleasures, the words of the stars, the whisper of leaves" [1].

Indeed, the folkloric nature of the lyrics of the poet Halima Khudoyberdiyeva is one of the leading criteria for the realistic, romantic features of the culture of artistic perception and expression, the specific nature of artistic creativity and inspiration, the artistry that reflects the nationality of literature. The folkloric nature of poetic images, in connection with the consciousness-worldview of the creator, forms a whole with his understanding of the world and man, his explanation of the reality of nature and society, his way of thinking and language features. This can be clearly seen in the poetic imagery of bird names (ornithonyms) in the poet's works.

The image of the Bird or Bird in H. Khudoyberdiyeva's poetry is a symbol with a rich meaning, embodying artistic and philosophical thoughts. The image of the Bird in such poems as "The Bird of My Dying Soul", "Birds", "Although I am not a bird", "A cry came from the Hindukush", "If you are gray like a gray lark...", "My Eagles", "Trunks", "Eagles", "There are two birds", etc., represents the essence of the poet's lyrics, such as happiness and misery, beauty and evil, light and darkness. For example, in the poet's poem "There are two birds" (1974),



happiness and sadness are compared to birds of sorrow. In the poem, two birds are embodied as poetic symbols of the joyful and sad days of the lyrical hero. "The color of the bird of sorrow described in the work is pitch black." Because:

I am a hunter, not a hunter,
 These two birds are both happiness and sorrow.
 I shot, the black bird will not die,
 My net will not catch the white bird...[2, 108].

In general, in the lyrics of the poet Halima Khudoiberdiyeva, a bird or a birdie sounds as a symbol of freedom. The birdie in the poet's poems is elevated to the level of a generalized image that embodies the spiritual and intellectual freedom of the individual, the lyrical hero. It gives a certain form to the concept in our minds: "there are two birds: a bird of joy, a bird of sorrow." This idea, expressed in the first line of the poem, according to the progression of inner logic, rises to the level of an artistic idea throughout the poem. On this basis, the image of the bird acquires the essence of a figurative image that reflects the ideological and aesthetic intention of the poetess, carrying a socio-philosophical meaning.

The poetess' poem, which begins with "If you fade like a gray lark...", consists of two quatrains based on folklore motifs, the last lines of the quatrains are based on a rhyme with contradictory meanings, the remaining three lines of the quatrains rhyme with each other, and the lyrical hero addresses the bird, the gray lark, and calls on it to sing:

My gray lark, if you fade, fade-blow, my lark,
 Tell me your longings in words, my lark,
 If you search with a broom, search-search, my lark,
 At the dawn of my life.
 But if you spend a long day without singing,
 Come in the evening, bowing your head and saying,
 "Solve it yourself, solve it,"
 I have broken your threads of hope,
 then, my friend, do not come at all,
 At the sunset of my life [2, 127].

It is important to note that the image of a bird in the poet's poetry also serves to express the meaning associated with the spiritual freedom of the individual. Just as a seed planted in the ground sprouts and grows and turns into a tree with branches that grow, the poetic image of a bird in the poet's poem first acquires a figurative meaning, according to the gradual development of the figurative thought that represents a bird, and then acquires a figurative meaning.

The folk spirit and the rebellion of the sense of freedom in Halima Khudoiberdneva's lyrics constitute another facet of artistic beauty. We see the vitality and folk spirit of the poet's poems in how closely the ideas raised in them are connected with the fate, life, and spirituality of the people.



Conclusions and Suggestions

So, the poetic images in the poet's lyrics, including the image of a bird, reflect not only the development of an ideological goal, but also the expression of the people's heart. It is noteworthy that the folk character of the poetic image of a bird or a bird in the poet's poems is embodied in the spirit, meaning and essence of those poems. This poetic image, according to the way it reflects the nature of the lyrical hero's thinking in the poems, clearly demonstrates the identity of the creator and his nationality. Accordingly, it is not difficult to notice that the poet's poems, in which the poetic image of a bird is created, have a predominantly folk spirit and national character.

REFERENCES:

1. Zulfiya. Tuyg'un o'ylar, toshqin hislar kuychisi (So'zboshi) // Halima Xudoyberdiyeva. Oq olmalar. She'rlar. -Toshkent, 1973. – B. 4.
2. Xudoyberdiyeva H. Saylanma (she'rlar, turkumlardan). – Toshkent: “Sharq” nashriyot-matbaa aksiyadorlik kompaniyasi bosh tahririyati, 2000. – 448 b.
3. Xudoyberdiyeva H. Yo'ldadirman (she'rlar, baxshiyonalar, to'rtliklar). – Toshkent: “Sharq” nashriyot-matbaa aksiyadorlik kompaniyasi bosh tahririyati, 2006. – 496 b.
4. Hamidova M. Lirik xarakter milliyliigi va badiiyat // O'zbek tili va adabiyoti. 2002. № 5. – B. 64-66.

