

THE PLACE OF THE DOG IMAGE IN EXPRESSING THE ARTISTIC VIEW OF THE WORLD IN NEW UZBEK POETRY

Urokova Nafosat Yoriyevna

Doctor of Philosophy (PhD) in Philology

Associate Professor, Bukhara State University

n.y.uroqova@buxdu.uz

ORCID: 0000-0003-4665-3325

Abstract

Faunistic images are actively used in expressing the artistic landscape of the world. They are historically rooted in folklore works and classical literature. The tradition of using faunistic images has reached its perfect stage in new Uzbek poetry. This article identifies the artistic image of the dog from among faunistic images and its place in new Uzbek poetry. The aspects of meaning expressed by the image of a dog are highlighted on the example of the work of a number of poets.

Keywords: artistic view of the world, new Uzbek poetry, image, faunistic images, symbol, social content.

INTRODUCTION

In literary criticism, the theory of poetry, the symbol and its manifestations in lyrics, the symbolization of the animal and plant world, the foundations of its origin, and the disclosure of aspects specific to the poetics of poems on this topic are constantly attracting attention. In particular, the manifestations of the symbol, the dominance of symbolization in poetry, the embodiment of animal images, and the highlighting of the specific features of animalistics are of great importance.

MAIN PART

We witness the active use of the image of a dog in the system of other animal images in fiction. In his article “About animals mentioned in the Quran” (“About animals mentioned in the Holy Quran”), researcher Doniyor Muratov lists the dog in the group of mammals along with camels, horses, donkeys, sheep, goats, mules, elephants, cows, calves, wolves, lions, pigs, and monkeys [1]. Research

shows that the genesis of this image goes back, first of all, to the divine name of our holy religion - the Quran and hadiths. At the same time, we can find this domestic animal as an image in all types of genres. Dogs are embodied in the works as a person's best friend, the most reliable guardian of the house, the winter and summer companion of shepherds, and a bright memory of a happy childhood, expressing various symbolic meanings.

In the poem "Mayli..." by Oybek, a symbolic portrait of envious people who constantly annoy and interfere in the lives of those around them is drawn in the image of a dog:

Nima desa desin odamlar!

It huradi – o‘tadi karvon.

Vijdon bilan qimmatdir damlar!

Har vaqt eshdir qalbimga vijdon! [2, 49]

The title of the poem itself attracts attention. The three dots (...) punctuation mark placed after the affirmative word "Mayli" came to the fore as a result of the poet's life experiences. It reveals life conclusions. Behind the silence of the lyrical hero, there is a sign of consent with fate, gratitude to fate. After all, the presence of conscience in the heart leads to such peace of mind. The indifference, gossip, oppression, etc. encountered in life have tormented the lyrical hero for years, and finally brought him to a state of indifference to them. He made acting only with a clear conscience the meaning of his life. Those who opposed him, those who tried to hurt his heart, and break his heart in various ways, are compared to a closed dog, a dog that barks and annoys.

A.Oripov's poem "Daydi it" is of great importance with its social content:

Biror xonadonni qo‘riqlamas u,

Yo cho‘pon suruvin qilmas himoya.

Bir kunda ming kasga kelgay ro‘baro‘

Iskanib tentirash unga kifoya.

Odamlarda insof qolmagan hech bir,

Axir avliyolar itni suyibdi.

Uning-chi, alhazar, qorniga kimdir

«Demokrat» so‘zin yozib qo‘yibdi [3, 21].

The poem, consisting of two stanzas, was able to fully summarize the events of the regime of that time. It is known that when a people goes through another political transformation, it undergoes a process of adaptation over the

years. After Uzbekistan gained independence, our people also went through such a stage. Not everyone could accept the status of our country as a sovereign democratic republic. On the contrary, there were those who misinterpreted it. They began to do whatever they wanted, considering themselves democrats, because they were free. Usually, the task of a dog is to guard homes or protect a shepherd's flock. But sometimes they forget about their natural duties and indulge in other things. The fact that such people go beyond the boundaries of the law does not leave those around them indifferent. As a result, the poet's "dog", which is a collection of human character traits, has a sharp mark of democrat on its belly. In this poem, A. Oripov revealed the general image of those who have lost their identity in the image of a dog and showed this as one of the shortcomings in society.

As is known, over the years, new approaches to symbols and symbols have emerged that have been re-appropriated and integrated. Creators have followed the path of revealing the theme and idea through these forms and symbols. One of the tools that serves to increase the artistic and aesthetic value and power of influence of the work is a symbol. Various forms of symbols are found in many examples of Eastern folklore and literature. Rauf Parfi's poem known as "My Friend's Dog Lying on My Threshold" is noteworthy in this regard. In this, the poet was able to imbue a world of meaning into one stanza, that is, a small poem consisting of four lines:

Ostonamda yotar do'stimning iti

Yulduzlarg'a qarab,
"Eh, o'limgur do'stim-ey.
Marhum
Do'stimning iti [4, 68].

This poem, which begins with "My friend's dog lies at my doorstep," reflects the esteem in which dogs are valued as pets. They have long been a symbol of loyalty and devotion. R. Parfi, relying on tradition, equates dogs with friends, and for him, his friend's dog is as dear to him as he is to himself.

Ko'chalarda yurgayman sarson,
Adashgan it singari uvol.
Go'yo kimsa hol so'rmas mendan
Jo'ralarim so'ramaslar hol [4, 68].

In this line from the poem "These Are My Days," the dog also symbolizes people who have not seen the light, who have been humiliated, and who have not been valued.

Ketdingiz-u yetim yerga qo‘pdi balolar,
qavmingizni har o‘tkinchi, irkit it qopdi.
Sizdan so‘ng ham keldi oltin boshli bolalar,
lek ularni qilich yedi, jodilar chopdi [6, 13].

The author of the above poem full of suffering is H. Khudoyberdiyeva. Her poem "May the Day Laugh" is dedicated to the joy of our independence. The poem is notable for its content, system of images, and folk style. It uses such artistic arts as metaphor, simile, allegory, and contrast, which ensure the richness of the poetic language of the poem and the fullness of the artistic image. The poet's lyrical hero, Sahibkiran, questions Amir Temur. He writes about the fact that after his death the entire Turkic world withered like a flower, and the Turkish nation did not rise to its former heights. The image of a stray dog in the poem has a symbolic meaning. It has come to represent the images of strangers, enemies, and rivals to the nation. The description of the dog as dirty (dirty, filthy to the point of disgust) [6, 225] shows the high level of hatred for the enemies of the nation. H. Khudoyberdiyeva refers to the historical past of the country through this poem and calls for conclusions to be drawn from it. The poem reflects a feeling of gratitude for the independence that led to freedom and manhood. In modern lyric poetry, there are enough works that use the image of a dog in a symbolic sense. They are innovative in that they are written in a realistic style. In this regard, the poem "In memory of my four-legged friends who were shot by dogs in my childhood" by the people's poet of Uzbekistan Sirojiddin Sayyid attracts attention. Because the title of the poem itself clearly shows the poet's special respect for his friends in his youth - dogs.

Ularni otdilar shundoq ko‘chada,
Og‘ilxonalardan topib otdilar.
Katta tog‘oraning ostiga
Yashirgandim men Yo‘lbarsimni
Topib otdilar!
Itlar jon berdilar, panjalarida
G‘ajilmagan suyaklar qoldi [5, 32].

The poem is written in the form of a memoir, in which the lyrical hero recalls his childhood, his life in the village. As is known, many people love animals in childhood, establish warm relationships with them. If this closeness lasts for a long time, the relationship between them reaches the level of true friendship. Then, for certain reasons, it is very difficult for children to part with these harmless creatures. It is no secret that in some cases this even causes mental stress associated with brain activity. Indeed, one day, a mob breaks into the village. Finding dogs that they see or that have been hidden somewhere by their owners, they shoot these creatures of nature, which have every right to live, without mercy. And the children who witness this barbarity are horrified by such cruelty of life. This terrible incident, along with other village children, is forever imprinted in the memory of the lyrical hero - the boy - as an injustice he has seen throughout his life. The line "Itotar is a man like a corpse" itself expresses the lyrical hero's boundless hatred for them. The image of the dog occupies an important place in the poem as the brightest fragment of childhood memories. It can be called a symbol of friendship. The last lines, in particular, express the woundedness of the boy's heart:

Hurpaygan va jundor shamollar

Bargixazonlarni quvlaydi.
Otilgan itlarning ruhi singari
Uvlaydi. Uvlaydi. Uvlaydi [5, 33].

In this case, the power of love for an animal - a dog, accepted as a friend, transfers its soul to the wind. Features such as "sniffing", "animal", "howling" are characteristic of a dog, and now they are transferred to the wind. The poem highlights the issue of the relationship between nature and man, and the poet wants people to be in love with the environment, with every particle of it.

CONCLUSION

In works of art, along with the image of a person, we often encounter the image of animals, insects, birds. They are used to express the artistic picture of the world: social life, the human personality, his spiritual and moral world. Faunistic images have become traditional. These images have expressed various symbolic meanings from folk lyrics to modern poetry. In new Uzbek poetry, faunistic images are relevant in that they serve to strengthen the socio-philosophical content.

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