

Description and Symbolic Meaning of Winter in Uzbek Poetry

Sohibova Zarnigor Nusratilloevna

PhD doctorate student of

Uzbek language and literature department

Bukhara State University

E-mail: sohibovazarnigor81@gmail.com

Abstract: *The artistic interpretation of the seasons in his poetry has its deep roots. In the poetry of classical and modern poets, the poetic depiction of the seasons is associated with human life, the reflection of the lyrical hero's spiritual views, as an important means of drawing philosophical conclusions from the poetic work. This article analyzes the poems dedicated to the winter season, revealing the interrelationship between the natural landscape and the human psyche in this season.*

Key words: *winter, symbolism, classical literature, modern literature, diagnosis, metaphor, social content.*

I. Introduction

Poems dedicated to winter are relatively rare in the literature than in spring and autumn. This chapter, which is called winter in classical literature, is compared to the old age of human life. In particular, in different parts of M. Kashgari's work "Devonu lug'otit-turk" there are more than twenty quartets dedicated to winter and summer competitions. In these quartets, winter is set against spring and summer in harmony with autumn. The seasons come to life and discuss their strengths. In this case, the winter is over.

The main tool in this is personification and resuscitation. The commonalities that unite the image of winter in classical literature are reflected in the fact that winter is a symbol of suffering and hardship, and summer is a symbol of prosperity and happiness. Navoi and Ogahi's radish ghazals "Winter" and Babur's rubai about winter are of artistic value due to their closeness to human sufferings and people's lives¹.

II. Literature review

Commenting on the quartets in Kashgari Devon, Abdurashid Abdurahmanov writes: "Season is not a song about Summer or Winter. Perhaps it is literary art - a way of depicting certain types of life, events through symbolic images. Indeed, in the literature of the ancient Turkic peoples there is a unique tradition of depicting good as Summer and evil as Winter"². To substantiate the scholar's opinion, he cites the epic "Maday Qora", in which "the ancient layers of the Altai Turks are preserved."

The views of the Turkologist S.V.Kiselev on the images of winter and summer are also important. According to him, "... among the ancient Turks, Summer and Winter were not only the names of the seasons, but also a generalized image representing the qualities of the heroes."³ N.

¹ See Alisher Navoi. Works. 15 volumes. Volume III. Khazayn ul-Maoniy: Badoyi 'ul-vasat. – T., 1965. – p. 144., Bobur, Zahiriddin Muhammad. Mahrami asror topmadim. – T.: Writer, 1993. – p. 51., Bobur, Zahiriddin Muhammad. The stranger is from Andijan. - T.: Sharq, 2008. – B. 168., Ogahiy. Works. Volume VI. I skin. – T.: G. Gulom Publishing House of Literature and Art, 1971. – pp. 23, 221, 239, 245.

² Abdurahmonov A. "Winter and Summer" discussion ... // Communication, 1997. № 3. – p. 55.

³ Abdurahmonov A. "Winter and Summer" discussion ... // Communication, 1997. № 3. – p. 55.

Rakhmonov's researches also note that Summer and Winter were one of the figurative images of Turks⁴. Scholar G. Boltayeva, who studied the sources of the series of poems "Fusuli arbaa", gives reliable information about the works written in the classical literature about winter⁵.

III. Analysis

Cholpon creates a unique image of winter in his poems "Snow again", "Winter nights", "Before winter", "Snow", "Winter here". The classical traditions are continued in these poems. The poet's poem "Winter Nights" depicts the night of winter, as well as two types of childhood: happy childhood and grief over the fate of poor orphans.

Tashqarida qor-bo'ron, // Zahar to'kar qora qish.
Undan qo'rqib to'xtamas // Sizda o'ynash va kulish.
Ammo bu xil sevinchlar // Hammada ham bo'lmaydi.
Hammaning ham bolasi // Qishda o'ynab-kulmaydi⁶.

[It's snowing outside, // Poisonous black winter.
Don't be afraid of him // Play and laugh.
But these joys // Not everyone.
Everyone's child // Doesn't play or laugh in winter].

The above lines are irrigated with social content. Although snow is in fact a symbol of whiteness and purity, ordinary and humble people do not miss it. Because the children of the people did not have warm clothes on their feet and on top to play snowballs. Probably for this reason, the poet likens snow to poison. The quality of "black winter" is also a sign of its cold weather and storms. At the same time, the difficulties and difficulties in the lives of orphans are put in parallel with the winter.

Cholpon's poem "Before Winter" begins with the arrival of winter after spring, summer and autumn, in accordance with the natural balance. The poet describes the landscape before the beginning of winter with such expressions as "emptiness again", "sorrow in everything", "fading color", "a silent dod in everything":

Ko'klam ketidan yozni uzatdik, u-da ketdi,
Kuzning-da bulutli, qora davri kelib o'tdi.
Barglar yana sarg'aydi, to'kildi... yana bo'shlik...
Qushlar yana to'p-to'p qochalar... qarg'a, faqat, shod!
Har narsada bir qayg'i, qadar, rangi so'lishlik...
Ichdangina, tinsizgina har narsada bir "dod"...⁷

[We passed the summer after spring, and he left,
Autumn is a cloudy, dark time.
The leaves turn yellow again, shed... more space...
The birds are flying again, the crows, just happy!
There is a sorrow in everything, until the color fades...
Inwardly, silently, there is a "dod" in everything...]

⁴ Abdurahmonov A. "Winter and Summer" discussion ... // Communication, 1997. № 3. – p. 55.

⁵ Boltayeva G. Alisher Navoi Sources and ideological-artistic analysis of the series of poems "Fusuli arbaa". Monograph. – Navoi, 2020. Pages 7, 10, 11, 12, 26, 27, 33, 45, 56, 63.

⁶ Cholpon. I took my word again. – T.: G.Gulom Publishing House of Literature and Art, 1991. – p. 430.

⁷ Cholpon. I took my word again. – T.: G.Gulom Publishing House of Literature and Art, 1991. – p. 448.

In the next paragraph, the shortcomings of the world are expressed in terms such as "the clothes of the world are torn," black and white, good and evil, darkness and light, and "black eyes in white." These thoughts testify to Cholpon's lofty contemplation of drinking water from the sources of classical Eastern philosophy. The reader, who is well acquainted with Cholpon's poetry, feels in this poem the resting spirit of the poet's rebellious spirit, the mood of some reconciliation with nature, time and social environment. It is not a struggle, but a deep look at nature and society, the spirit of seeking wisdom in all appearances. In the words of the poet, the situation is "a dod in everything, only inwardly, silently."

Elbek's poems on nature also follow the traditions of Cholpon. "Winter Poetry" is noteworthy in this regard:

To'ndirguvchi, muzlatguvchi oppoq qush,
Parlarini yerga socha boshladi...
Oqar suvning nag'masini tindirdi,
Qo'lidagi cholg'usini sindirdi⁸.

[Freezing white bird,
He started throwing his feathers on the ground...
The stream stopped flowing,
He broke the instrument in his hand.]

It is worth noting that the snow of winter is like a "freezing white bird." The pairs are pieces of snow. The landscape is very natural: snowflakes of bird feathers are scattered on the ground. Or in winter, rivers and streams stop flowing. The poet conveys this to the poet in a poetic way. This poem of the poet is essentially in harmony with Cholpon's poem "Snow again". This can be seen in the example of the awkward allusions and poetic landscapes they created. Cholpon resembles a white shroud, primarily because of the whiteness of the snow. This is a new metaphor for our poetry. He also compares it to pairs:

Yana qor. Oq kafan o'raldi yana,
Yana ko'k quydi yerga parlarini⁹.

Or Cholpon writes:

To'ngdirguvchi zahar sovuq tunda
Beva-bechoralar yomonlaylar¹⁰.

Elbek:

To'ndirguvchi, muzlatguvchi oppoq qush...¹¹

[More snow. The white shroud is wrapped again,
The blue fell to the ground again.

Or Cholpon writes:

Freezing poison on a cold night

⁸ Elbek. Selected works. – T.: Sharq, 1999. – p. 81.

⁹ Cholpon. Works. I skin. – T.: Akademnashr, 2013. – p. 95.

¹⁰ Cholpon. I took my word again. - T.: G.Gulom Publishing House of Literature and Art, 1991. - p. 424.

¹¹ Elbek. Selected works. – T.: Sharq, 1999. – p.81

The widows are getting worse.

Elbek:

Freezing white bird...]

Apparently, there is a commonality in the expression of opinion. Both poets used adjectives and analogies (freezing poison cold night, freezing white bird) based on the characteristics of winter, such expressions vividly express the winter landscape. The word freezer is used in modern literary language. The word is derived from the verb "chilling," which means "freezing."¹²

Hence, in both poets, the adjective "chilling" was used as a synonym for the word "freezing". At the same time, in both poets the poem dedicated to winter expresses not only the theme of nature, but also the environment of that period, the hard life of the people. Because the arrival of a cold winter was not a joy for the people, warm clothes, a warm home was a dream for them. Apparently, along with the landscape lyrics, the social content is also impressively expressed in the poem.

H. Olimjon's poem "From the Winter Street" has the same high mood as in the poem "Winter". Although the poet's poems about winter were written almost at the same time as Cholpon, they differ radically in terms of the lyrical hero's mood, the diversity of images, and his attitude to nature and society.

Yo'llardan zavq bilan kelaman, // Har yon – jim...
Sevinchim // Yonarkan ko'nglimda... yelaman...
...Jilaman...// Daraxtlar shu qadar oppoqki,
Oq bulut ko'klardan yenganday, // Novdalar, shu qadar oppoqki,
Bulutda cho'milib tinganday¹³.

[I come from the roads with pleasure, // Everywhere - silent...
I'm happy // I'm crying in my heart Y
... I move... // The trees are so white,
As the white cloud overcomes the blue, // The branches, so white,
It's like swimming in the clouds.]

The poem reflects the lyrical protagonist's mood full of joy and excitement. That is, the whiteness of the trees is compared to the state of "a white cloud descending from the sky." This is also a metaphor; in fact, the verb "to fall" is used in reference to a tumor. It is natural for her to fall in love with girls, and that makes sense. But "the white cloud descending on the trees" has a figurative meaning. That is, the snow settles on the tree branches in this way and creates a beautiful landscape. Or in the following verses, the whitening of the branches is likened to "his being buried in a cloud." This is also a unique metaphor.

Oybek's poems "Our winter", "Winter tunes", "The first snow", "Winter, dutor, old man", "Winter", "Winter night" reflect the winter landscape. The verses of the poet in the poem "The First Snow" "Life shook from your breath" are significant in that they correspond to the people's views on winter. Because it can be called a figurative expression of the winter solstice. In the poem "Winter Views" the occasional appearance of the sun in winter, the image of lonely streets

¹² Annotated Dictionary of the Uzbek Language, Volume 4. – T.: National encyclopedia of Uzbekistan, 2007. – p. 239.

¹³ Olimjon H. I sit awake like a river. Selection. – T.: Sharq, 2009. – p. 22.

reflects the spirit of the lyrical hero:

So'lg'in bir kulish // Otib qochadi // Bazi vaqt quyosh.
Bo'ron, sovuq, qish... // Borliq sochadi // Bir dardli qarash.
Borliq nash'asiz, // Muzdek sovuq qor // Yuzlarga urar.
Bo'ronlar o'ynar. // Yo'llar kimsasiz¹⁴.

[A faint laugh // Shoots // Sometimes the sun.
Storm, cold, winter... // Everything shines // A sad look.
Without a song, // Cold snow // Strikes the faces.
Storms play. // Roads are empty.]

The occasional appearance of the sun is metaphorized as its "faint laughter." The bitter cold has been likened to a "painful look at being." There is a correlation between staring and looking at it.

In Oybek's poem "Winter Evening" such expressions as "shroud", "poisonous tongue" are reminiscent of Cholpon's poems about winter:

Oltin jingalagini // Unda-bunda yozadi
Chiroqlar birin-sirin. // Qishning oq kafanini
Burdalab uchiradi // Zahar tilli izg'irin¹⁵.

[He writes the golden curl // in this or that
The lights are on. // The white shroud of winter
It blows away // Poison tongue.]

In this case, the "golden curl" is a metaphor, applied to the light of a lamp spread on a winter evening. In Cholpon, the winter cold is described as a "freezing poison cold night" and in Oybek as a "poisonous tongue".

Among A. Aripov's poems dedicated to the image of winter, the poem "January" has a special place. The poet paints a quiet picture of the creature in this chapter as follows:

Yana dalalarning shovqini tindi,
Yana raqqosadek tindi momiq qor.
Yanvar oqshomlari ayvonda endi
Xayol surmaklikni etding ixtiyor¹⁶.

[Again the noise of the fields ceased,
The fluffy snow melted again like a dancer.
January evenings are now on the porch
It's your choice to dream.]

The poet's allegory of snow is painful: he compares the silence of the snow to the fact that the dancer has finished his dance. The lyrical protagonist chooses to fantasize about the unique view of nature covered in snow.

¹⁴ Oybek. A perfect collection of works. 19 volumes. Volume 1 Poems (1922-1935). – T.: Fan, 1975. – p. 61.

¹⁵ Oybek. A perfect collection of works. 19 volumes. Volume 1 Poems (1922-1935). – T.: Fan, 1975. v p. 234.

¹⁶ Oripov A. Selected works. 4 volumes. Volume 1 Poems and epics. – T.: G.Gulom Publishing House of Literature and Art, 2000. – p. 280.

Zangori bahorni yotar tush ko'rib,
Qaydadir – ummonlar tubida quyosh.
Momo qish oq junun to'qir o'tirib,
Kelinchak zaminga yagona sirdosh¹⁷.

[Dreaming of a blue spring,
Somewhere - the sun at the bottom of the oceans.
Winter sits and weaves white wool,
The bride is the only secret to the floor.]

In winter, the sun's rays move away from the earth: "they fall to the bottom of the oceans." In addition, instead of the expression "old winter grandfather" in Cholpon, A. Aripov uses the analogy "grandmother winter". At this point, not only the expression but also the attitude to winter will change. Cholpon's "winter" with "a sorrow on all sides" will be replaced by the image of the winter as a kind grandmother, weaving "the bride's only secret", "white jujun". In winter, the snowfall is described as "sitting on white wool."

This analogy is unique to A. Aripov and is not found in the poems of the artists we have analyzed above about winter. The expression "blue spring" and "bride's land" in the poem are also compatible, and the word "bride" fills the aspects of meaning in the spring, such as youth, beauty, rejuvenation.

His poem "Winter Nights", unlike the poem "January", reflects the boring mood of the lyrical hero. This gives the most common expression in the image of winter - the image of a long and wet winter night. Not only winter itself, but also the winter night has own symbolic meaning. The long and wet nights of this season symbolize boredom and depression.

Qish tunlari juda uzun, uqubatli, zil,
O'xshab ketar hech tugamas siyqa asarga.
Go'yo olam olislarda qolganday butkul,
Go'yo tushib ketgandaysan chuqur bir jarga¹⁸..

[Winter nights are very long, painful, ringing,
It looks like a sack that encloses with a drawstring.
It's as if the whole world is far away,
It's like falling into a deep ravine.]

In the previous poem, the lyrical protagonist's positive attitude to existence in the expression "thoughtful artist" is replaced by a protest in the form of a "thin work". In this poem one can meet not the lyrical hero in the embrace of mysterious fantasies, but the image of a man with a lonely heart, spiritually distant from being.

In Rauf Parfi's work, too, the poems depicting winter occupy a significant place and carry a unique symbolic content. The poet's poem "Do you remember, a blizzard night" is important in this regard:

¹⁷ Oripov A. Selected works. 4 volumes. Volume 1 Poems and epics. – T.: G.Gulom Publishing House of Literature and Art, 2000. - P. 280.

¹⁸ Rauf Parfi. Sakina (poems). – T.: Muharrir, 2013. – p. 64.

ESLAYSANMI, IZG'IRIN KECHA

Darchaga qor urar besabr.

Yiroq o'ylar edi ketgancha,

Yiroq o'ylar edi bir og'ir¹⁹.

[REMEMBER, BLIZZARD NIGHT

Impatient for the snow to hit the window.

As far as I could tell,

Thoughts from afar were hard.]

In this poem, which is dedicated to the theme of love, the winter solstice is expressed in accordance with the sufferings of the lyrical hero. In the next verse, the sadness in the lyrical protagonist's psyche is revealed in connection with love experiences. In particular, the heart of a lover is compared to "unmelted snow". At the same time, the feelings of the lyrical hero are paralleled by the cold weather of winter.

Yiroq o'ylar edi bir og'ir, // Qarg'ar edi balki sukunat,
Erimagan qor kabi bag'ir, // Buni hozir angladik faqat²⁰

[Thoughts from afar were heavy, // Cursed but silence,
Snow like unmelted snow, // We just realized that now]

In the last paragraph, a concluding opinion is given with the phrase, "Fate has already separated." In the poem, a rainy night, a snowy evening in the window, and strange destinies are balanced.

IV. Discussion

Based on the analysis of poems about winter by such poets as Cholpon, H.Olimjon, Oybek, A.Oripov, R.Parfi, the following similarities and differences are observed:

Firstly, in Cholpon's poems, the snow is a white shroud, a poison; winter clouds to the black giant, the old man; the storm is likened to the darkness of winter. The adjective "black winter" also symbolically refers to the cold weather, storms, social hardships and hardships of the people. It is also possible to feel the rest of the rebellious spirit in the poet, the mood of some reconciliation with nature, time and social environment.

Secondly, in Oybek's poems dedicated to winter, the traditions of Cholpon stand out. Consequently, the poet also appears in the application of the adjective "poisonous tongue" to the "shroud" of snow, to the whip.

Thirdly, it can be observed that in modern Uzbek poetry the traditions of Cholpon continue successfully in the works of A. Aripov. In particular, instead of the expression "old winter grandfather" in Cholpon, A. Aripov uses the analogy "grandmother winter". Or Cholpon's "winter" with "a sorrow on all sides" can be seen in A. Aripov's image as a loving grandmother weaving "the bride's only secret", "white jujun".

Fourthly, A. Oripov gives the image of a lonely lyrical hero with a calm view of the winter creature, the image of a long and wet winter night, the heart in the embrace of mysterious

¹⁹ Rauf Parfi. Sakina (poems). – T.: Muharrir, 2013. – p. 64.

²⁰ Rauf Parfi. Sakina (poems). – T.: Muharrir, 2013. – p. 64.

fantasies. Rauf Parfi, on the other hand, expresses the winter solstice in accordance with the sufferings of the lyrical hero, revealing the sadness in his psyche in connection with the experiences of love.

V. Conclusion

In conclusion, it can be said that in modern Uzbek poetry, poems depicting winter have a special place. The analysis shows that such poems are not just an example of landscape lyricism. The poetic depiction of winter also carries a number of symbolic meanings.

In particular, in the analyzed poems, the expressions of winter in the style of "old winter grandfather", "black winter", "sorrow on all sides" shows the hard and difficult life of the people (Cholpon), "poison tongue" (Oybek), "grandmother winter", "bride". a quiet landscape of being in such metaphors as a single mom on the ground", a kind momo (A. Aripov) weaving "white jujun"; the heart expresses the meanings of the lyrical hero's experiences alone, the sadness in his psyche (R. Parfi).

References:

1. Abdurahmonov A. "Winter and Summer" discussion ... // Communication, 1997. № 3. – pp. 55-56.
2. Alisher Navoi. Works. 15 volumes. Volume III. Khazayn ul-Maoniy: Badoyi 'ul-vasat. – T., 1965. – 416 p.
3. Bobur, Zahiriddin Muhammad. I did not find the mahram secret. – T.: Writer, 1993. – 80 p.
4. Bobur, Zahiriddin Muhammad. The stranger is from Andijan. – T.: Sharq, 2008. – 288 p.
5. Boltayeva G. Alisher Navoi Sources and ideological-artistic analysis of the series of poems "Fusuli arbaa". Monograph. – Navoi, 2020. – 100 p.
6. Awareness. Works. Volume VI. I skin. – T.: G.Gulom Publishing House of Literature and Art, 1971. – 392 p.
7. Oybek. A perfect collection of works. 19 volumes. Volume 1 Poems (1922-1935). – T.: Fan, 1975. – 476 p.
8. Olimjon H. I sit awake like a river. Selection. – T.: Sharq, 2009. – 192 p.
9. Oripov A. Selected works. 4 volumes. Volume 1 Poems and epics. – T.: G.Gulom Publishing House of Literature and Art, 2000. – 432 p.
10. Oripov A. Solar station: Poems, articles, conversations, translations. – T.: Sharq, 2010. – 384 p.
11. Rauf Parfi. Sakina (poems). – T.: Muharrir, 2013. - 376 p.
12. Sohibova Z., Quvvatova D. Symbolic Description of the Year Seasons in Uzbek Poetry. International Journal of Innovative Technology and Exploring Engineering (IJITEE) ISSN: 2278-3075, Volume-8, Issue-9S3, July 2019.
13. Cholpon. I took my word again. – T.: G. Gulom Publishing House of Literature and Art, 1991. - 576 p.
14. Cholpon. Works. I skin. – T.: Akademnashr, 2013. - 372 p.
15. Elbek. Selected works. – T.: Sharq, 1999. - 288 p.
16. Annotated Dictionary of the Uzbek Language, Volume 4. – T.: National encyclopedia of Uzbekistan, 2007. – 606 p.
17. Annotated dictionary of the Uzbek language. Two roofs. And tom. – T.: Rus tili, 1981. – 632 p.