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THE USE OF WATER ATTRIBUTES IN POETRY

Summary: *In article was written about the water attributes as river and rain found in mythology that has been transferred to oral poetry, from folklore to written literature. The metamorphosis of water and the poetic functions of them in poetry were investigated.*

Key words: *mythology, folklore, written poetry, poetics, stylistic, poetic formula, song, river image, rain image.*

The Uzbek Literature has published a number of studies and researches in the field of folklore and literary literature, which is the problem of the transformation of folklore images into written literature. In scientific works of "The folklore traditions in H. Olimjon's works" by S. Mirzaev, [5. 258-274.], N. Mallaev's "Alisher Navoi and folk art" [9. 149-152], S. Mamajonov's "Let's learn from folklore" [10. 210-225], O. Sobirov's book "Sarchashma (the source) in writer's works" (14.60), M. Amilova's "The folklore traditions in the Uzbek Soviet Literature" (4.100) were written the influence of folklore images on written literature. But this process has not been studied yet.

The study of the phenomenon of mythology in the process of styling folklore images also enhances the opportunity to explore the role of folklore in poetry. The majority of people in the world originated mythology, and then the motif of the mythology, the image of the world, the reality, and the origin of the oral folk tales. At the same time, folklore was instrumental in the creation of written literature. The continuing influence of folklore on written literature, including poetry, is yet another proof that the study of this process is essential both for folklore and literature.

In "Saddi Iskandariy", Alexander asked Socrates why he did not cover the whole earth with water. Socrates emphasizes this wisdom divinity. The water always flows from the top to the bottom, tells the truth that the water of the universe is low. According to Socrates, the world should actually be a water mirror. See the following conclusion of Navai:

Тутулмоқ керак эди ер сув била,
Ҳамул навъким акс кўзгу била.
Вале халқким ҳаққа осон эди,
Ғараз офаринишдин инсон эди.
Анга жилвагоҳ очди қудрат била,
Бу маънига йўқ даҳл ҳикмат била.
Муни бил ҳақими азал ҳикмати,
Ки топмас булардин халал ҳикмати [3].

Translation:

The place where it was necessary to catch the water knew,
My dear nouma knows otherwise.
The people of Vale were easy to truth,
He was a human being.

For a moment, when he opened his mouth,
It's a shame that you cannot know.

Muni's Judge is the Wisdom of Wisdom,
The wisdom that you do not find

Water flowing from high to low, its glory is expressed in the East, first of all in "Avesto". This analogy is given in several places, including the 38th chapter of the Yasna: "Finally, we welcome the waters. We praise the subterranean, sedate, and good-natured natural waters. "O waters! You are well-built. You can clean the shroud and clean the two worlds. We will honor you." [2. 161] The water is glorified because it purifies everything. At the same time, the water has many functions. That is why the poetic aspects are diverse.

The study of the phenomenon of mythology by folklore and the folklore poetic creativity has also enhanced the opportunity to explore the role of folklore in poetry. Water, drops, dew, rain, hail, snow, steam, fountains, wells, springs, rocks, arches, lakes, rivers, seas, and oceans are the attributes of water. It is evident that the water is diverse according to its place of metamorphosis. The same distinctions are the key to their image conversion.

Саховат момоси тоғнинг кўксидан
Кўпириб, ҳайқириб сути тўкилмиш.
Зарраси сочилган музлар устида
Шошқалоқ гунчалар чоки сўкилмиш,
Демак, баҳор келди [7. 68].

The grandma of generosity is from the chest of the mountain
Slaughtered slaughtered milk.
On poured bananas
The hustle and bustle of the buckwheat,
So spring came

If you read Zulfiya's poems, you will realize that the author of the lines is an Uzbek woman. The above rows were derived from the phrase "So spring came" and referred to the mountain grandma of generosity. In the spring, the flow of water from the mountain is described as "shredded milk" from the breast of the mountain, which is a rare occurrence. Describing the mountain as a momo (grandma) indicates that the figures refer to women. The brush is regarded as a "hustle" of a woman as she discovers that the bubbles "open up on bubbles of frozen bananas" - that is, melted under ice-floating bananas. Because this spring, in the words of the poem, Socrates "spring fall". Zulfiya's poetry reflects women's emotions and thoughts on a high level, which is not found in the creativity of all poets. This is a real woman, a mother.

According to folklorist A. Musakulov, the traditional poetic lines, such as "The Wave...", "The height...", "Along the banks of rivers", have become traditional poetic formulas. "According to archaeological imaginations, water has always been a boundary between the worlds." A. Potebnya said that the transition from water (river, sea, aryk(a little river)) was a symbol of marriage in folk art. " [12. 194]. In our case, the water in our body, which holds our world, is also a prosperous and

destructive power. While the four elements are interconnected, the water is able to withstand fire, and there is soil and air in it. There are only four elements that can be displaced in water: water - steam - rain - snow - ice - hail and so on. This opportunity has taken place in poetry.

Usman Azim wrote in his poem "On the bridge over the river," metamorphosis of the water turbulence with great ability to describe his lifetime commitment. The poet remembers as the lyrical hero "When he meets a lady on a bridge over the hill," he recalls his mother to the river running through the rocky shores. The lyric hero imagines his "mother" as he sees the "infinite cloud on the horizon". He remains: "A poet was taken by a poet. He says, "I am a child who knows the power of the song, a self-knowledgeable boy," and "I left my mother, who had been an outcast." The heroic hero imagines his "mother" as he sees the "infinite cloud on the horizon". He recalls: "A poet was taken by a poet. He says, "I am a child who knows the power of the song, a self-knowledgeable boy," and "I left my mother, who had been an outcast." The poet's eyes are poured for youth, not for poetry. It seemed to her that she was carrying his knot and knitting water. Usman Azim draws water attributes in the following order, using the art of painting to draw the landscape: bridge - anchor - clouds - hail - tears - water collar. These evolutionists seem like the poet's mother. The bridge details have a connection. Actually, "the bridge that connects the two sides of the water in the folk songs, draws the meanings of the water marker, the coalescence, the bridge passing towards the marriage and the maternity world" [12. 194]. "The next poem is like a logical continuing of the poem on the bridge in the river ". The poet lives ten days before his autumn. The writer, who wanted to go out wrote:

Соҳиллар тақдири – она-болалик,
Ўртамизда дарё оққани-оққан.
Она, кетаримда ғуборсиз кун ҳам
Юзимизга ёмғир ёққани-ёққан... [15. 106.]

Translation:

The fate of the coast – mother -childhood,
There is a stream of water between us.
Mother, it's a day without me
It's raining on our face...

It is evident that in the poet's poem river describes separation, but this separation is the separation of the mother and the child, not the ones who are loved by the verbal lyric.

Дарёлар адашди юрар йўлидан,
Ёмғирлар адашди, қорлар адашди.
Ўрдак билан ғози учди кўлидан,
Тақдири чалкашиб ёрлар адашди [20. 11.].

Translation:

The rivers lost their ways,
The rain has gone wrong, the snow has gone wrong.
Duck and goose fly from the lake,
The bewilderment of the fury has diminished

These lines, written in 1989, are derived from poetry written about anarchism in our people. O. Hodjjeva's skill is that the series of cross-lines linking the river, rain, snow poetic characters in a sequence of water attributes. Ducks and gooseberries are related to watercourse as aquatic creatures and their absence is a sign of evil. Because, it is natural and vice versa that there are water animals in clean and pure water. It is clear that the misguidance leads to separation. The four lines in the line are logically linked, yet both content and composition are integral. The same can be said in the poet's poem "Iltijo(Prey)"

Among the poetic characters such as snow, rain, and lamb, there is a river, and one of the water attributes which is widely used in our oral and written poetry.

"Daryo - toshqin", "Uzgancha", "Hay, yor, yor, yor, yorammo", "Jambilhon", "Aman, omon, omon-ey", "Flowing from the river", "Naylay", in the folk songs, the river image depicts the separation:

Сени – унда, мени – бунда яратди, ёр-а,
Орамизда оқар дарё яратди.
Оқар дарё экан – оқди-ю кетди,
Бевафо ёр экан – ташлади-кетди [18. 32].

Translation:

He created you in me,
It is a river that creates a river between us.
It was a river, it was gone,
It was unfaithful angle, and she dropped off

There are also traditional motifs related to the river, in this songbook "Yor-Yorlar" 2-6-12-18-23-24-25. The population was so poetic that it meant the trap of the river, its flow, the division of land into two, and the flowing of two coasts. For this reason, he is concerned about the opposite of the house of his lover and that the flow of river water is an act of two loved youth relationship, with the abandonment of the abyss.

Дарёларнинг ул юзида шафтолизор-ей,
Шафтолизор тагларида қизлар бозор-ей.
Оталари сотар бўлса – биз харидор-ей,
Оналари сотмас бўлса – бизлар безор-ей! [18. 98.]

Translation:

On the banks of the rivers, pebbles,
Under the helmets, girls are in the market.
If their fathers sell - we are the buyer,
If their mothers do not sell - we're offended!

The elbows of the rivers are the place where love is to be drawn. Why is it pebbles? It is not gullet, apricot, or nectar. Was this fruit not used for lyric vezn(Arabic literary shape) only?! We thought that the peaches were not also made of their beauty but peach, rhubarb, nuts, figs, and flowers have angels. Hence, the brick is a market for paramour girls. It is evident that the folk songs are poetic representing the occurrence of rivalry, love, marriage, separation, and adultery. This is a picture of a popular song.

In the case of modern poetry, we can say that the river:

1. It is a beautiful and powerful compilation of the essay. It is enough to

remember the poem of Mirmemir's "Amu shores":

Оқ ёлли асов тулпор,
Бебош ва тентак оқин.
Қумлоқ сахро эркаси,
Ва дарёлар серкаси [11. 94.].

Translation:

White fur hangover my hourse,
We are five and crazy whitewash.
The sandy desert man,
And the streams of the rivers

2. Creating quality. It is used as something similar in Tashbih (comparison).

"River Man," "Mercury River," "Ilhomi River," "River of Hearts":

Шоирлар, муҳаббат яловчилари,
Майли, дарё бўлсин меҳр ила шафқат [6. 171.].

Translation:

Poets, lovers of love,
Be kind to the river with tender compassion [6. 171].

3. Released to an image level. We will give examples later.

There are some kinds of works in which the river is used in the above three cases. Sirojiddin Sayyid's poem "The Farewell In The Nightingale" has received such a brilliant concept of "river".

In our modern poetry, it is scientifically important to observe the poetic meaning of the river, and to find out about the similarities and differences in two literature in this regard. Modern poetry has interpreted the river image as devoid of folk songs, frivolous love and happiness, and interpreted dozens of new meanings:

Умринг узоқ бўлсин,
эй, дарёжоним,
хуснингга ҳирс билан назар солмадим.
Занжирлар товшига тўлганда ёдим
ўзингдан ўзга бир дилдор қолмади.
Қолмади бир илинж,
ишонч қолмади,
вахший даҳоларнинг макри билинди.
Ит базми қизиган ойсиз шомлардан
қизғониб обқочдим дарё дилимни [17. 5.].

Translation:

Long live your life
oh, my dear river,
I did not look at your husband with anger.
When the chains are full, I memorize it
there is no other way than you.
Without a tangible,
no confidence
The trick of wild geniuses was known.
It's a bit of a lame shoe
I drowned in the river

The above clauses are from Shabakat Rahman's poem "Cracked Movement Statement". The river image in poetry is significant because of the multifaceted nature. For that reason, each poem had the ability to interpret the river image. Someone thinks that the image of the people and someone else thinks as freedom image. The combination of "My river" motivates the poet to think of his own language. The following lines make the poet even more surprised, and call for a deeper look. "Daryodil(Riverheart)" is used as a coherent term, and width, as well as the meaning of serpentine:

Дарёдил самога дилимни бердим.
Умринг узоқ бўлсин,
Эй дарёжоним.

Translation:

River heart I gave my heart to the sky.
Long live your life
O my dear river.

In the last lines you can think about poetry, manuscripts, and poems. The river, where the marshes are flooded by mountains, may be the symbol of fair:

Айтгил, эй дарёжон,
Бормиди зулм?
Тоғлар силсиласин бузворди нола:
"Гулларнинг баргини емаган, гулим,
Булбуллар қонини ичмаган, болам".

Translation:

Tell me, O river,
Was there any cruel?
The mountains appearance broke a loud voice:
"Don't eat the leaves of flowers, my rose
Don't drink blood of nightingales, my child. "

Shavkat Rahman was a qualified poet, a poet well-versed in the power of the hand, a great poet who "didn't eat the flower leaves" and "did not drink the blood of the nightmare". The river image created a unique opportunity for the poet to express his thoughts.

Sirojiddin Sayyid raised the river to an image in the epic "Farewell to the Topolondaryo(Disturbed river)". Through the river image, he was able to convey his innermost feelings and abilities in his mind. River image in his poetry has a lot of characters:

1. In the "Tavallo" section of his poema, the river is a metaphorical expression of life, which, in essence, is a sublime expression of the Creator's manifestation, agility,

Одамлар кўрдим мен – хасдек бенишон,
Одамлар – замин у замондан айро.
Ҳаёт дарёсидан четроқда қолсам,
Ўзинг қўшиб қўйгин мени, жон дарё.
Энди тирикликнинг ўзанларида

Туғёнлар жонимга киргайдир оро.
 Дардларнинг ғов босган тўғонларида
 Ўзинг туғён бергил менга, жон дарё! [13. 180.]

Translation:

People have seen me -
 People are different from time to time.
 If I stay away from the River of Life,
 Add yourself to me, sweet river.
 Now they are on the verge of living
 I'm sorry for that.
 In the floodplains of droughts
 Do not make me angry, you dear river!

2. "Mullo Akil's Interview with an ill Vahhab poet" tells us that life is like a river, and the poet portrays the image of the river as weak. This is not ordinary insignificance; The symbol of the historical weakness of the great nation, which has given tens and hundreds of glories to the civilization of the world, is the river. The image of the Motherland is a river that could not save their children who were stoned on the neck and buried their corpses. While depicting the tragedy of the 1930s, the poet appealed to the prose in poetry like folk epics. He uses the folklore-specific image method as he expresses his thoughts through the Saj: "I had two sons, mulla. She was not on the line, and the girls were hard on them. My face was full of dust. My sons were mountains. Oh, the world! What have you done? My heart is tilt! My firstborn was nineteen years old, Mulla! They besieged his neck and blew him to the river. They broke my tears. Oh, the world! "The river is the innocent guilty of the poet's two sons, now the river has become his sons, and the poet's sons have become river. According to the poet Vahhab, Topolandarya was 19 years old and without any babies. From Mulla Akil words the river is a symbol immortality. Sirojiddin Sayyid, in his prosaic narrative, gave folk tales in a special way, and this method of image serves to strengthen the peoples of the world and nationality. "I tell you, we have more or less grave sins. What do you say to people? What you say to people? People... What do you say? "" Let no one get caught as people, mulla(a religious person)! "An orphan is without parent who is abandoned and abused in someone's hands. Self-esteem - Motherland's dependence means that a whole nation is not free and has not freedom. The poem that follows after this prose divide is the same as in folk epics:

Ўз юртин кўксига ўқ
 Отганларни кўрганман.
 Элдан чиқиб, элини
 Сотганларни кўрганман

Қолса мendan СЎЗ қолар,
 Дондай сочиб юрганман.
 Буюк халқ бирлан буюк
 Муҳтожликни кўрганман [13. 182.].

Translation:

I saw the ones going
 Blow his own chest to his motherland
 I saw the sellers
 Selling his people but was born in this land

If I remain silent,
 I scratch the wheat.
 Great will be with great people
 I'm in need of it

The poet describes the great need that the great nation has seen in the support of the river image. If our people were not convinced of faith, with soul or patience we would not be handicapped. This great need could not sweep our nation out of history. In the 1930s, the slaughtered people became dust. In their chest, as the poet says, "the times are going on."

3. In the part of "Memoirs" of the poem depicts the tragedy of the Uzbeks in the Second World War. Even when they see that their children die of starvation, the hard-hearted nation that has eaten the last bread with the strangers is likened to a river. The essence of a poem becomes evident. The story of Uzbekistan's relentless fate from the 30s of the 20th century to the desert is a river polarizing.

4. The part "Child" of the poem began with the phrase, "You came to the river coast" that can be seen as referring to the children of the two rivers. The poet describes this child as the hero Farkhad, who has been created by Navoi as a symbol of maturity, describing it as "the cradle of the hands shook winds", "drowsed his sleepy herbs" and "dropped his early muscles in the morning". The poet says to today's Farkhad followings:

Буларнинг барчаси Ватандир, Ватан!
 Товонинг ўпажак ҳар бир тош – Ватан.
 Сен ҳали билмайсан – янги айвоннинг
 Шифтини танлаган қалдирғоч – Ватан [13. 192-193].

Translation:

All this is Homeland, Homeland!
 Every stone that flows through the sheaths is Homeland.
 You do not yet know - the new yard
 The swallow which has chosen the ceiling is the motherland,

The poet admits to the hero that one day he will meet with the Motherland when he says, "Your tongue is as smooth as the water," "Eagles are flying over the mountain from your heart," and "The highest peaks of the heart". These figures reflect the image of the Homeland, but at the same time there is a portrait of patriot young man.

Poem has a tile, a garden, a mountain, and a dam around the character of water. The writer argues that the he did not deny names "Nihondara" and "Hayronbog" in the poem. There are such strings in our homeland, full of mystery. They have covered the secrets of our Homeland. These secrets were amazed by

the gardens of the rivers. Those who have fallen in love with our native land have cut down trees in these "flies" and have lost all our gardens. In fact, the trees on the banks of the rivers carry both meaning and metaphorical meaning to the reader, who can propound it. The poet describes the dam that has been built in Nihondara for the readers:

Тўғон, асрларим кум бўлиб оқди,
Боболарим чопди:
Жон даштим, уйғон!
Қурғоқчил замонлар, камчил давронлар,
Қатма-қат армонлар ҳаммаси – тўғон [13. 191.].

Translation:

The dam, my dwelling is like sand,
My granddads ran:
- Dear Stuck, wake up!
Droughtful times, low pressure,
All of them are dams

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