

The Hero Issue In The Lyrics

Fayzullaeva Obidaxon Kholbekovna¹, Dushaeva Gulbahor Dehqonovna²

^{1,2} Gulistan State University Candidate of philological sciences

¹ fayzullayeva2016@yandex.ru, ² Gulistan State University, teacher

Abstract

This article discusses the fact that the sonnet, which is a genre of meditative lyricism, also contains the concepts of lyrical hero and lyrical character, and it is expedient to study this issue on the example of the sonnets of the Uzbek poet Rauf Parfi. In Rauf Parfi's poetry, the experience is also described in his language. From this point of view, attention is paid to such aspects as the clarification of the poet's artistic and aesthetic position, the expression of the lyrical hero's identity through his emotions.

Rauf Parfi's sonnets also address the issue of the lyrical hero, that is, the person being portrayed as a singer of suffering. In the poems of Rauf Parfi, who was able to create a unique school in the formation of the Uzbek sonnet, the issue of the poet's appearance as a lyrical hero of pain and suffering was also studied through analysis. It is thought that Raufona's manuals used a gallery of original heroes, and that the symbols used by the poet made a special impression on the poet with their uniqueness, originality and modern expression.

Keywords– lyrical protagonist, subjective-aesthetic relationship, figurative speech, monologue poem, symbolism, meditative lyric, lyrical hero, lyrical character, lover and mistress, intuitive state, description of experience, inspiration of the creator, interpretations of love, anaphora method, heartache, diversity, raufona style, the triumph of truth and justice, the poet's concept, the artistic-aesthetic position, the hero's identity

1. Introduction

"A work of art is always born from the subjective-aesthetic attitude of the artist to the objective reality. That attitude finds expression in some form. Those scenes are reflected through figurative speech. They are called images. There is also a protagonist in lyrical works, "that is, the ideological content of the poem, by the nature of the literature, is expressed through the protagonist."

The question of the protagonist in the lyrics is still a matter of controversy that has not been clearly deduced by literary critics. In ancient times, Aristotle said that the protagonist in the lyrics is only the "author", Gegel "lyrical subject", GN Pospelov also followed Gegel, the subject of lyrical meditation "lyrical subject", NG Chernyshevsky "I", Yu.N. Tinyanov Suggested that he be called a "lyrical hero." But in a lyrical play, there are other characters besides the lyrical protagonist or "I" or "us". But the lyrical protagonist serves as a "central figure" in poetry. "The lyrical protagonist is also a typical image, a combined representation of the subjective and objective worlds, because the phenomena of objective existence are sorted in the lyric through the worldview of the 'I.'" But I don't always describe my own experiences in my own psyche. He can also talk to other lyrical characters in the poem, addressing them. This suggests that the poem is not just a monologue, as noted above.

In the sonnet, which is a genre of meditative lyricism, the concepts of lyrical hero and lyrical character are also manifested. Literary scholar LI Timofeev reiterates how much the image is connected with life, noting that "the image is a generalization and at the same time a clear picture of human life, created with the help of artistic texture, which has acquired aesthetic value."

In the sonnets of Rauf Parfi, who was able to create a unique school in the formation of the Uzbek sonnet, the lyrical hero of the poet appears as a singer of pain and suffering. He can never do dry madness and

flattery. Demonstrates the horny moments of the heart's experiences. But in the process, it uses a gallery of original heroes from its unique raufona manuals. The figurative tendency of fiction, especially poetry, is of special importance for R. Parfi's poetry. Because the emblems used by the poet with their uniqueness, originality and modern expression make a special impression on the poet. In Rauf Parfi's sonnets, the factors and means of imagery are unique. For example, in the poet's collection of sonnets "Love" (a total of 6 sonnets, one of the largest collections in the poet's work), the lyrical protagonist is a punctual man who believes that the meaning of life, its properties are in love. When we say love, we mean not only the feeling between lovers, but also a positive feeling for everything. Also, the belief in this feeling, the belief that it helps to overcome all difficulties, that is, the pursuit of dreams, saves him and helps him to overcome in struggles.

The image of the mistress in the sonnets of the poet has a vital basis, and the fact that his wife is Dilorom is evident from the collection of sonnets "Dilorom's eyes". In it, the poet uses the detail of the "eye" to interpret his sincere love and the fact that this feeling is related to eternity as a lyrical hero.

In the depths of your eyes,

The light shores have been alive for centuries ...

The eternal sky is the deep eyes.

In another set of sonnets, "Pain", the poet, who is a lyrical hero, represents an intuitive experience that is unique to the people of creation. That is, the moment that inspires the creator, the feeling that eats away at his psyche - the only way to overcome the pain - is to express it. The lyrical protagonist, who is experiencing these moments, says that the heart that lifts and protects him is a fortress of salvation for every creature. But, of course, the role of life in raising this pain is invaluable. It is better if the living soul is filled with the light of faith. Because a creator looking for a sacred word for expression needs a believing heart.

The sound of jealous heavenly magic ...

The pain called heartache is salvation.

Our chest is a fortress of salvation.

But the lyrical protagonist's process of forgiving pain is characterized by all its complexities. In particular, the realities of life are described, such as the fact that poetry or the inspiration of the creator is a reminder that it brings pain, but for some it becomes a source of pursuit of fame. Moments of inspiration are described as "lightning strikes your magic heart." Then wounds form in the heart irradiated with lightning. But the lyrical protagonist looks at the world through the limmo-lim eye to the strong light with the emotions of the heart, embracing the flowers, that is, the poems, from the wounds, and he sees the stones of worldly pain. As the poems come from the heart, that light is re-established in the heart of the fortress of salvation.

The poetic image of "secular pain" mentioned in the sonnet is once again mentioned in the sonnet of the poet "Awakening Turkestan, awakening world". In this, pain is used in the sense of desire. Then, at the end of the next sonnet, he says, "If I tear and search my body, the stones of worldly sorrow will lie.":

This day you are different, the world is different

You were born free, in a word, a death

And where there is knowledge, there is confusion

It is natural that in the face of the daily worries and horrors of the mortal world, lofty dreams do not come true, and that desire creates a feeling of pain in the heart.

The lyrical heroes in all the sonnets of the poet want to emphasize that only a person who loves life, family, god is a real living person. The lyrical protagonist, who feels as if he has no soul in his body when he does not feel love, asks Allah to give him some hope that can be the flight of his soul. Because of his condition:

I became poison, I broke like a tree,

I died again, my soul did not return the coin.

I bowed down and worshiped my Sultan. (86)

was in such a state. Only love can bring him back to life. So a lyrical hero:

God help me. Give me a word,

Give me the flight of my soul, I miss you,

Give love! Bring me back to the light Homeland. (88)

This love is not simple, but the great suffering and bitter sufferings of a hero who possesses a divine feeling. Such a mad heart is reminiscent of Majnun's love, Mashrab's love. When Navoi's Majnun was taken to Ka'batullah for obedience, he asked Allah to increase his love and not to lose it. Mashrab was also mad with his love. This is the case in most of Rauf Parfi's sonnets, and in all of them the advantage of death without love is emphasized. If there is a person without love, it is emphasized that a person's life is worse than death. The lyrical protagonist in Sonnet 5 of the above set of sonnets:

I have lived, I have died,

Heaven is my fig,

I drank the poison of the world alone (88).

by saying that he leaves the life of men - he also goes through life through death, that is, he gives up that loveless life and ascends to heaven through his spirit. And in the heart of the departed soul there is pain, for now he begins to miss life. It is this longing that causes suffering. That is, the lyrical protagonist achieves his goal, albeit by leaving this world out of desperation. It is through this that he finds the feeling of nostalgia, pain and sorrow. Love is earned this way.

The opposite of this situation, the death of the lyrical hero can be found in the poet's collection of sonnets "Missing God".

The worlds lie, I'm really dead ...

Great God, I miss you bitterly (93).

The lyrical protagonist needs the love of Allah, who is free from the ugliness of the world. He has love for

Allah in his heart and no love for life. He likens this to death.

In Oybek's lyrics, the portrait not only provides imagery, but also illuminates the character of the image, its psyche. The lyrical protagonist expresses his experiences, feelings, dreams and aspirations, and this clarifies the poet's artistic and aesthetic position. Sonnets of this form include the poet's "Siyavush", "Thokur's last poem", "Siyavush's cry", "Alexander Blok", "Beethoven", "Hamlet" and "Omon Aziz". Kandakorlar "and so on.

In these sonnets, the portrait of the lyrical hero is the person to be created. Some of the personalities chosen by the poet are great creators, some are heroes of fiction, and even some are heroes of sculpture.

The lyrical protagonist of Rauf Parfi's sonnet "Cry of Siyavush" is Siyavush himself. Describing his own experiences, he enters into a dialogue with the king to show his identity. Because his royal father made many mistakes by giving in to the throne and lust. Mistakes as a result of Taju's reverence for the throne led to the death of his son, Siyavush. Siyavush is of special importance to Rauf Parfi. The poet sees in him a person who prefers the welfare of the people and the peace of the country to wealth, and warns against bloodshed.

Siyavush depicts the figure in the form of the poet pulling from his feet to the depths of the earth, the icebergs growing from tears. In this case, too, he wants to honor the "olampanoh." He warns again that he will be resurrected to fight for his ideas.

I opened my eyes and hit him again,

Stop, Siyavushman, I live again -

I was resurrected to die again (179).

Through this symbol, the poet reminds us that the creative ideas that are alive for man remain immortal over time, that is, that in the struggle between good and evil, good does not completely give way to evil, that the people are reborn in the image of heroes like Siyavush to destroy it. will be. Because man can sometimes surrender in the face of evil.

R. Parfi's sonnet 2 in the form of an appeal to this emblem is called "Siyavush". In it, the lyrical protagonist, Siyavush, now addresses the throne, which is "the concern of the world." The lyrical protagonist, Siyavush, calls the throne a "blind force." By this he is trying to point out how much evil people will go for the crown. This is because the "lust" of this "ugly throne" is "consultation over the dead", "the corpse of the mountain boys", "the hands and wings of gnosis are cut off". The atrocities committed by the throne further enhance his portrait. That is, he is also in control of the death of the Moon, able to kill a son with a father's knife and a father with a son's dagger. He ate the truth with etu-usti. Siyavush, who had been bribed by the blasphemy, now allows rhetoric. That is, the poet uses the method of anaphora to express the anguish of the heart in the midst of the present situation.

Why a stone in the heart, sadness in the eyes,

Why?! The cries of humiliated people?

Why?! Why do lies last so long?

Why?! Will he be resurrected?? (103)

He describes the state of humiliation of the human race as "a sledgehammer on a stone, a bullet in the liver, hard to swallow, hard to find." The portrait of the oppressed is thus portrayed in a humiliated and trampled state. The portrait of the "Ruler of Darkness" is likened to howling like a jackal, barking like a dog, the cage of an owl and the coma of a dragon. The image of the throne, the hearth of humiliation and oppression, its essence, as the poet puts it, its past is described above. An image of a negative character, such as a throne, can really evoke aesthetic thinking in people. That is, it arouses hatred in people with its form.

According to the nature of artistic and aesthetic thinking in the creation of a hero, R. Parfi prefers to express the identity of the hero through his emotions. He reflects the hero's "I" through his dreams, sorrows, joys and worries. But more pain than Raufona style serves as a leading element. In pains, sorrows and aspirations, the human self is a real manifestation. A person who has not burned himself, who has not suffered, cannot surprise others. The struggle for the triumph of truth and justice has not always been easy. The main concept of Rauf Parfi is to direct his hero to the truth in these struggles through hardening and healing, to encourage him to be upright. R. There has always been a divine feeling in the hearts of the Parthian heroes - love reigns.

2. Conclusion

Thus, in Rauf Parfi's poetry, the portrait of a specific person is not drawn by description, but that person comes in the role of a lyrical hero, and the experience is narrated in his language. This clarifies the poet's artistic and aesthetic position. That is, he prefers to express the identity of that hero through his emotions. In Rauf Parfi's sonnets, the lyrical protagonist is the man he describes, who emerges as a singer of pain and suffering. Demonstrates the horny moments of the heart's experiences.

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