

IMAGE OF FLOWERS IN CLASSICAL LYRICS

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Abstract: the poetics of expressing the artistic landscape of the world through floristic images has been formed since ancient times. Their role in literary and artistic works is incomparable in illuminating social life and vividly embodying people's lifestyle. Floristic images are often found in Uzbek literature, especially classical poetry. Their genesis goes back to folklore works. People's feelings are expressed through these images in folk lyrics. The role of flora images in classical poetry is studied in the article. Examples of poetic fragments belonging to the works of bright representatives of Uzbek classic lyric were taken and deeply scientifically analyzed within the scope of the topic.

Key words: fiction, poetry, lyrics, artistic landscape of the world, Uzbek classical poetry, image, floristic image, symbol

Enter. Expressing the artistic landscape of the world through floristic and faunistic images is considered an actively observed phenomenon in all periods of Uzbek literature, and it has acquired its own gradualism. From ancient times to folk oral works and classical lyrical works, in addition, in modern Uzbek poetry, the character traits of people, the political situation prevailing in society, the general condition of ordinary people, their psyche, mood, sorrows, material lifestyle, poetic of plants, trees and animals. was symbolically embodied through his images, and the artistic goal was achieved.

Classical lyrical works were continued, nourished by folk lyrics. The existing poetic images were perfected and developed. Traditionally, he stood in the center as the main character in the genres of classical literature. In this, the participation of representatives of the flora and fauna was especially active.

The main part. The bud is the most mentioned of the classical images. Biologically, the flower bud of a plant becomes a flower when it is written. The image of a bud used in Mashrab's ghazal expresses this essence:

Sahro yuzi ko'karmas to yoz bo'lmaguncha,
Bulbul tarannum etmas to g'uncha kulmaguncha [8, 12].

In the Bayt, we witness that Munis was sent to change the seasons. It is well known that the deserts and deserts come to life with the arrival of spring, not summer, and the greening of all kinds of herbs and plants. In fact, the "laughter of the bud" is a sign that spring has arrived. As soon as the awakening season appears in nature, i.e., its freshness takes over the world, birds - nightingales, like all animals, begin their song. They are fond of flowers and add beauty to the garden.

A bud differs from a simple leaf bud of plants by its size and blunt tip. All parts of the flower are formed in the bud. The period from the growth of the bud (flower bud) formed from the axil of a leaf to the time it is written is called the period of budding. This period is the main

characteristic of the plant species. If we pay attention, in literary works, from the point of view of artistry, the bud symbolically embodies the image of a person who has reached adulthood.

Guncha is used in its meaning in Munis' ghazal "Hanuz":

G'unchalar ochildi-yu, ko'nglum ochilmaydur hanuz,
Bulbuloso xotirim gul mayli qilmaydur hanuz [8, 32].

The opening of the bud is opposed to the unopening of the heart. The lyrical hero is sad. Bulbuloso's memory does not want a flower garden. A high example of the art of proportion is used in the verse.

G'uncha hayratdin og'iz ochti, yiqildi yerga gul,
Bog' aro la'li ruxsorin namoyon ayladi [10, 217].

The above verse is taken from the ghazal "Gul'uzorimkim" by the poet Ogahi. If we dwell on the commentary of the verse, as soon as the lover shows her beauty in the garden, it is observed that the bud's mouth opens in surprise, and the flower falls to the ground. At first glance, a reasonable situation. But in nature, it is a natural process for a bud to open and turn into a flower, and flowers to fall to the ground. Such convincing proof of the situation by the poet is also positively received by the reader. In this verse, we can see that the image of the bud is revived and used in its meaning.

In addition, the bud is also compared to the delicate, small and unique mouth of a lover, as it is a symbol of beauty that has not yet opened. The lyrics of the great thinker Navoi confirm this:

Ketib g'unchadek dog'i nargis kibi
Og'iz birla ko'z din manga xo'rd-u xob [10, 30].

His ghazal, which begins with "Bahor elga...", reflects the deep anguish of the lyrical "I". This can be explained by Navoi's turbulent years as a young man. If spring is a symbol of youth and youth, the poet uses metaphors such as shabab, sahab, guli wasl, bud, narcissus, nasimi visol, hajr khori. In the verse, a bud is compared to a mouth, and a narcissus is compared to an eye. The lyrical hero says that although spring beautifies the world, eating and sleeping have left it as a result of various vices, thoughts. So, in general, the expression of his loss of health was conveyed through various artistic means.

G'uncha-u gul teng emas la'ling ila og'zinga,
Gulda shakar xanda-u g'unchada guftor yo'q [9, 109].

The above verse is taken from the work of the beautiful and unique lyric poetess Nodira. In the lyrical ghazal "No", along with a beautiful description of the lyrical hero "chobuk", he complains about the absence of a caregiver who asks about his condition. In this verse, the words bud, flower, dumb, mouth, sugar, khanda, guftar created the art of proportion. As a result of equating a bud to a mouth and a flower to a pearl, tashbeh was created.

Mukimi has admired the ghazals of several artists. His poem "Killer of Hijra" is connected to Navoi's ghazal. As required by the genre, both poets' pseudonyms are given in the last paragraph of the poem. The poet Mukimi also effectively used images related to nature to express the artistic landscape of the world. After all, classic Uzbek literature cannot be imagined without floristic images.

Ko'z shabnamidin g'unchani bulbul ochibdur orazin,
Yo ul gul-u rayhon ila sunbul ochibdur orazin [7, 286].

In this poem, the poet created a wonderful scene of nature. In his opinion, the dew (in fact, dew) that appeared from the nightingale's sighs opened the bud (that is, the bud turned into a

flower). Another case is related to this: he showed a sunbul face with basil. The poet effectively used the elements of nature to express the lyrical experience.

We can observe a similar style and direction in the work of the poet Ogahiy:

Ne tong, Ogahiy, nazar aylamas esa bog' sari nigorining,
Sochi sunbul-u, ko'zi nargis-u, labi g'uncha-vu, yuzi loladur [7, 136].

It seems that the lyrical hero of the ghazal is the poet himself. He sees the image of his lover in flowers. He feels perfection in every part of his body and looks for its counterpart in nature. Mumtaz uses traditional allusions in literature: his lover likens her hair to a lily, her eyes to a narcissus, her lips to a bud, and the color of her face to a tulip. In this, Ogahiy lists several characteristics of the yor and the attributes attributed to it one by one in one verse. This can be called a superlative. The artistic value of not only the verse, but also the entire work is increased through the use of the adjective, which is one of the artistic arts that "serves to interpret a certain aspect of the image object in a broader way, to exaggerate it [5, 73]".

We observe one of the verses decorated with this poetic art in Babur's work:

Xating bila yuzung-u kokulung sening, ey jon,
Biri binafsha, biri yosuman, biri rayhon [3, 87].

This verse is taken from the poet's five-verse ghazal beginning with "Khating bila...". Yor's letter [1, 243] is likened to a violet, his face to a jasmine, and a fragrant basil. Behind this simile is hidden the idea of the beauty of the mistress, the incomparability of her, and the infidelity of her flirtations. In order to prove its natural beauty and perfection, the use of images existing in nature increased the reliability of the lyric poem. That is, it can be seen that something attractive is hidden behind the beautiful images, that its mystery is an individual way to attract the attention of readers.

Kimdir ey qotil emastur tig'i nozing kushtasi,
Sunbul-u rayhon sochingni har bahor oshuftasi [7, 266].

In this takhmish written on Mukimi's Furqat ghazal, the image of a lover is embodied with all its charm. In the above verse, floristic images of sunbul and basil flowers are used to describe the hair of the yor. In classical literature, the image of hair is also unique. Sunbul flower is compared because it resembles hair, while basil is compared to the scent of combed hair. According to our observations, in the classic lyrics, the species present in the world of flora were effectively used to fully embody the image of the river.

To show the ideal person or situation of the poet, the writer makes his characters more exaggerated than in real life.

Ey gulim, qay kun borurman gulshani gulzoringa?
Gul uzib, bo'lsam musharraf davlati diydoringa [12, 10].

The image of a flower used in the ghazal of Zavqiy, one of the most famous and intelligent poets of his time, "O flower...", is a flower, and a flower garden is parallel to the place of the flower. The description of Yor, his behavior, and the plight of his lovers are depicted in high curtains, which increased the demand for a mistress.

Navoi's ghazal, which begins with "Bagh' atri chu nasimi ..." is the most commonly used traditional seven-verse ghazal and is written in a romantic spirit. The poet embellished each of his verses with particles of nature:

Jilva qildi qadding-u nargis-u gul bo'ldi tonuq,
Anga qulluq xatikim savsani ozod berur [10, 56].

The images of daffodils, flowers, and saffron in the verse served to fulfill the poet's artistic

goals. In order to interpret the verses, some interpretations are necessary. Tonuk - witness, witness; and savsan means rose flower. When the lover shows her stature or looks around with soulful glances, the witness of the flower is emphasized. A savsan, that is, a flower gardener, serves in front of his statue. This is the reason why this flower is bent in nature. We see that the art of husni ta'lil raised the artistic status of the ghazal.

There is an image of a spring tulip in the writings of Eastern classical poetry:

Jonki, qat-qat qon bo'lubtur, dog'i ishqing ketmagay,
Lola bargidek ani bir-bir sovursang kuydirib [2, 48].

In these lines quoted from "Badayi'ul-Bidaya", the soul is compared to the tulip, and its frequent bleeding due to the pilgrimage is compared to the tulip leaves. In this place, the poet made good use of the color tool and achieved the persuasiveness of the verses. The love of a lover, like a stain on a tulip leaf, has settled in the lover's soul and cannot be escaped.

Firoq dashtidagi lolalar sarig' butmish,
Magarki dog'lari barcha dog'i hijrondur [10, 51].

The above passage is the fifth stanza of one of the ghazals collected in Navoi's "Badoye' ul-Bidaya" divan. It is intended to achieve the artistic intention by using the floristic image of the tulip. Because there are spots on the tulip's bosom. The lyrical hero is burning with the dream of achieving success. He is tormented by the pangs of separation. As a result, the scars of pain leave their mark in his heart. The "field of separation" in the verse is a metaphor and serves to indicate the level of the situation. Tulips turn yellow instead of red due to the moans of a lover when he is separated from his lover. Here, the yellow color embodies the symbolic meanings of separation, separation, and emigration.

In Babur's lyrics, there are many ghazals that are entirely called flowers. We can find this in Muqimi's poetry as well as other artists. The lyric poet's interpretation of Navoi's ghazal titled "Flower" [7, 297] can be a clear proof. It features floristic images from head to toe. After all, Babur's ghazals, beginning with the verses "My heart like a bud, let my flower garden be happy", "The leaf of Khazan is young, the flower is yellow in my face", "The flower is covered with two basilisks of the flower" are distinguished by this feature.

Xazon yaprog'i yanglig' gul yuzung hajrida sarg'ardim,
Ko'rub rahm aylagil, ey lola ruh, bu chehrai zardim [3, 38].

Like these verses, in other verses of the ghazal, floristic images such as flowers, tulips, cypresses, carrots, leaves, and juniper are involved in reflecting the artistic landscape of the world. In this, the main idea is focused on the description of the beauty of the mistress, the pain she feels for the lover. During the ghazal, the lyrical hero laughingly commented that the hazan leaf had turned yellow during his pilgrimage. His emphasis on the fact that he needs to check his identity once again in order to see himself as worthy of a lover, carried the ideas of a perfect human being, which is the backbone of our classical literature. In the ghazal, metaphor (a hazan leaf, you are a flower, a flower of grace, a dahr garden, a sky), simile (a flower is a face, a tulip is like a soul, a cypress, a leaf is like a hazan, a hazan leaf is fresh), analogy (a flower, a tulip, a cypress, a carrot), exaggeration (blood age), tansiq us-sifat (yellow face, color of the sea), tazad (bad-good) and other artistic arts were used effectively.

Poet Munis:

Ko'rub yuzung, boshingga evrilurga bargidin
Chiqardi bag'riqarodek ucharga par lola [8, 14]

The verse is taken from his ghazal "Lola". The name of this flower has its own meaning in one place, and symbolized meaning in another. As for the general content, the image of the tulip is present in the ghazal from the beginning to the end. One of the most used poetic arts in verses is husni ta'lil. Husni talil (the beauty of justification; beautiful justification by providing good evidence) is one of the most complex among spiritual arts [5, 117]. Nevertheless, the use of this poetic art in a ghazal shows the poet's skill and unique style.

There is a pair of istilahs that have become a tradition in our classical poetry. One of them is the image of a flower and a nightingale. A flower is a lover, and a nightingale embodies the symbols of a lover:

Bobur, ul gul ko'yida bulbul kibi topting maqom

Bir navoye «Rost» qil mundoq maqoming boride [3, 17].

In this verse, the roles of the flower and the nightingale are clearly defined. They are solid terms with their own essence. In most cases, we can come across the meanings of this duality other than the meanings we emphasized above. Since this happens in very rare cases, we have to study the whole context in order to understand their nature.

From a scientific point of view, the study of lyrical works in which this couplet is used, and conducting research in this context, are ongoing. The scientific research of the young scientist M. Kholboyeva, who is studying "Image of flower and nightingale in folklore" [11, 189-191], is noteworthy.

When we look at some sources, we come across an image that stands in the way of the flower and the nightingale couple. This is a symbol of a thorn. This symbol belongs to the group of floristic images. After all, it is known that it turns blue and green with the arrival of spring, and after a few months it blooms and radiates its beauty to nature, and, of course, it is widely used in medicine. Although it stings with its stings and harms people, and its name has a negative connotation when it is heard, it is also a unique miracle of mother nature.

Bir Xudodin o'zgasi barcha g'alatdur, Mashrabo,

Gul agar bo'lsa qo'lumda, ul tikonni na qilay [6, 32]?

In fact, the great poet Shah Mashrab, who brought a new spirit and unique creative breath to Uzbek classical poetry, has diverse lyrics. These verses are his "What to do?" taken from Radifli's ghazal. In this verse, we can see the contradiction between the flower and the thorn. Tazad poetic art helped in this. It should be said that the ideological, philosophical and moral roots of Mashrab's lyrics are nourished by Sufism. Every literary innovation that came in his lyrical works was matured in the land of Sufism. So, it can be concluded that the images used in the poet's ghazals also have their own symbolic meaning. For example, in Sufism literature, "a flower is sometimes a symbol of the beauty of God, sometimes of Muhammad (pbuh)" [1, 66]. The thorn represents the opposite meaning. Literary scholar I. Haqqul shares the following comments in his article "Breath of Mashrab": "Mashrab is a true love poet. He is the representative of the thoughts and experiences of lovers of the truth, "Shariat sharbatin ichgon", "Tariqat halqasin tutkan", "Haqiqat shahini sguon", "Lieving in the melody of reproach", "Mhabbat yilda kuygon" Thus, Mashrab's lyrics serve as a bridge between literature and mysticism. Floristic images play a special role in this.

In the poetry of the poetess Nodira, who is known for her works full of beautiful allusions, the image of a garden has acquired a non-traditional symbolic meaning. That is, when the poet said garden, she meant transient life, wasted time, and the external world:

Ey ko'ngul, yor uchun jahondin kech,
Havasi bog'i bo'standin kech [9, 98].

At this point, Nadira urges us not to waste time, not to waste time, not to indulge in the whims and fancies of transient life through this verse. In fact, such ideas form the basis of a perfect human hymn.

Summary. The artistic landscape of the world is manifested through various images and motifs. In addition to their own meaning, floristic images also express various symbolic meanings in our classical poetry. The meaning of the images belonging to the world of Nabotot is classified according to the poet's ability to understand and interpret the world. In particular, it is observed in the work of a number of poets that tulips, tulips, buds, marigolds, and violets rise to the level of images and express various symbolic meanings. Their selection as an image comes from the characteristics of these flowers, their color and existence. Therefore, it can be said that our national literature needs new studies related to the use of flower and plant images in classical lyrics.

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