



Theme and Idea in Halima Khudoyberdiyeva's Poetry

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Abstract: This article talks about the poetry of Halima Khudoyberdiyeva, one of the greatest creators of Uzbek literature of the 20th century, and researches the poet's research on themes and ideas. It is analyzed through examples that the poetess in her poetry carried the theme based on the traditions of classical literature and approached the idea in a unique way. In addition to this, loyalty is one of the ancient themes of literature; Loyalty, love, homeland are spoken.

Key words: poetry, poetess, poem, lyrical hero, loyalty, fidelity, lyrical experience, homeland.

Introduction.

There are criteria that determine the content and essence of the value of the work of art, which - as V. Belensky said - is its blood and soul, the heart's soul and sun. One of such criteria is, of course, the topic and idea. The theme serves as the basis for determining the essence of each creation. Because the whole story of the work is revealed in the theme. The subject or theme gives the meaning of what it is based on. "It is an image of events selected by the creator and summarizing the problems of life" [1; 77]. Literary critic Izzat Sultan's book "Literary Theory" says: "The vital material that excites the writer and forces him to pick up a pen is called a "subject" [2; 96] - it is said. So, the content of an artistic work brings out a theme and an idea, and an artistic work is created on this basis. Of course, every artist gets his theme and idea from life. However, the work of art is not life itself, but a "sharpened" form processed by the creator. Not the original version of life. While working on a work, the artist sifts through his thoughts by consistently analyzing the changes, problems, relations between people, people's dreams, and the goals of a certain period of time, he works on a work in harmony with his thoughts and experiences.

Literature review on the topic.

Jamal Kamol's research "Lyric poetry" in Uzbek literary studies is considered important in the study of this problem [3]. In addition, certain problems of creative poetry are studied in studies [4], [5], [6], [7]. However, there is no mention of this artist's research on the topic and idea in any research. Because this research is a research conducted on this problem in Uzbek literary studies, and it talks about the poetess's research on poetics. This justifies the scientific nature of the topic.

➤ Research methodology.

This article uses the works of Uzbek writers on poetics, as well as the fundamental researches of Uzbek and Russian philologists in this direction. Historical-logical and dialectical methods are used to consider the problem that the work is based on.

➤ Analysis results.

This problem is mobilized for study in terms of theme and idea in the poetry of poetess Halima Khudoyberdiyeva, and it is analyzed based on the concepts of love, loyalty, loyalty and homeland, which are the main and immortal themes of literature. Special attention is paid to the skills of the poetess in this regard.

Main Part. When creating a theme, the artist can put down on paper such eternal literary themes as: homeland, loyalty, patience, eternally fighting good and evil, peace, nobility. To glorify such values and to be able to give one's student a new image, a new tone, and new feelings requires skill from every artist. Poet Halima Khudoyberdiyeva is one of such creators. Like all artists, Halima Khudoyberdiyeva was able to find her theme and idea from these values. He got his voice because he sang it in a new form and tone. However, although Halima Khudoyberdiyeva represents the era, or works on immortal themes like love, she did not move away from traditions and the ideas of these traditions. True, he created during the Shura era. According to the demand of the time, he considered this period to have a high cultural and spiritual image. However, with the passage of time, such views have changed. Therefore, he began to look for his themes and ideas in classical literature. Classical literature, on the other hand, gives the poetess "the blood leaking from the "hosts" of the work of art, the soul functioning because of the blood, the soul alive because of the soul" [1; 80] served as. Halima Khudoyberdiyeva's responsibility towards words is evident in her early works. He feels words. As a result, these words help not only to discover the creator, but also to define his style. In the style of Halima Khudoyberdiyeva, there is a lot of reference to adjectives. This situation can be observed in his early works. We pay attention to the following four-line poem from the first book of the poetess, - first lovely:

Sweet and delicious like mother

There must be no melody in the art department.

Deep winged like a mother's dream

There are no words in the poet's book of poems. [8; 15]

The poetess places similes and adjectives in her verses like beads of coral. His word inventions are explained by his mother's heart. Because the soul of the poet embodies such feelings. That's why there is a set of adjectives in each verse. When the poet uses adjectives in verses, she places the burden of words on adjectives through similes. Adjectives and similes like mother's angel, sweet, delicious, mother's dream, deep-winged are useful in expressing the pearly feelings of the poet's soul. Describing the process of creation through words and phrases, he combines its rhythmic nature with the future dream of the mother, who is deeply rooted in our hearts and is considered sacred.

Halima Khudoyberdiyeva pays great attention to words. The word is a divine blessing for him. It is necessary to be able to use this blessing in its place. A poet who can feel this responsibility does not want to write. He takes upon himself the task of giving certain content to each verse he creates. That's why the heart of the student who is reading the wounded verses is shaken, and his pain becomes the pain of the student. Indeed, the word is the property of the soul. Hazrat Alisher Navoi also said:

the word distinguishes man from animal,

it is as great as a gem.

they emphasized the power of words in their verses. Because words are more important than material things. Therefore, the responsibility for the word has reached a higher status over time. We can also refer to the holy book of Islam, the Holy Qur'an. God created existence, 18 thousand worlds from the word "day". The whole world was created with one word. Therefore, the poet approaches every word with responsibility. It turns words and poetry into parts. Especially in his work, the issue of poet, poetry and consciousness has risen to a high level. The poet sees poetry as her destiny. Therefore, in each line, he begins to express such a motive with his own tones. Let's pay attention to the verses of the poet's "She'rim":

My poem is a star, not a star.

The star is setting at dawn.

My poem is a flower, let every flower be true,

Let nature embrace you. This comparison is not correct either, no,

There will be flowers when autumn comes.

Let him sing like a spring, happy,

No, not at all.

Let there be love, my poem! I found it, yes

Let it be like love, friends,

Even if I die, with my feelings

Let my love be, people. [8; 17]

In the personality of the poet, the poet's consciousness is also built on the basis of swinging the pen. Poet Erkin Vahidov's opinion about this is also valuable: "No one learns to write a poem from someone else, no one can teach someone to write a poem. But a singer with poetic talent needs a teacher who will teach him the secrets of skill" or "What is poetry? Every period tries to give its own answer to this question that has been around for thousands of years. Indeed, is it a craft or an art? Mind-boggling magic? Or is it a miracle that no one can ever interpret?... a poet is always a seed born from the heart of a nation, a light of a nation's family, a sound that reaches tomorrow" [9; 76]. In fact, due to the destiny of the poet, he becomes the voice of the people. It becomes a mirror of the deep eye of the people. Halima Khudoyberdiyeva also creates a series of lines from her body due to this sound, which is depicted in harmony with her fate. For a poet, the creative process can also provide an inexhaustible source of inspiration. Therefore, he tries to compare each of the creations of the poetess. He is able to put a contrasting reality on the basis of comparing each stanza to a star, sometimes a flower, sometimes a spring. The poetess calls her poem "unrelenting love" only after some research. Because this kind of love is eternal.

"Human life consists of learning. From birth to the last moment of life, a person never stops learning. This process continues sometimes voluntarily, sometimes involuntarily. For this purpose - with this intention, he mobilizes all his abilities: his eyes, ears, understanding, knowledge, memory, intelligence, talent, dexterity, resourcefulness, wealth... and all his "tools" serves the whole in the way of his learning. From flying seven floors into the sky, from falling seven floors into the depths of the earth, from the sea to the depths of the environment with his own eyes, his purpose is only one - to learn! [10; 3]. H. Khudoyberdiyeva is constantly learning about the universe and the human being. He looks for meaning from it. It is the truth that is sought on the basis of research. This truth is very simple and very eternal. The truth he was looking for will emerge as a huge, incalculable, incomparable creative process:

There is nothing abstract in the world -

Everything starts and ends in a moment.

Cotton is picked, the season ends -

The baby is crying, he is comforted.

Leaves are falling wet in my eyes -

The last rustles... I'm reading quietly.

So someday you'll end too,

Sing until you're tired, keep singing my heart. [8; 17]

As the poetess turns to the heart, the feelings in it begin to become a melody. The concept of time in its essence is a violent force that keeps moving without deviating from its path. This action cannot be

stopped or reversed. The process understood by the poet appears in the concept of time. That's why he wants to keep his word in front of the ever-increasing time. This is how he understands life. Therefore, Nedir hopes to leave the lines that have become part of his life to the next generation. The true essence of the above poem of the poetess can be observed in this way. "Naturally, the social point of view of the poets, the nature of individual thinking and the creative path (skladi), artistic generalizations has always been different. Its content was saturated with the content of historical conditions and always expressed the spirit of the times" [11; 25]. Halima Khudoyberdiyeva's understanding and interpretation of the concept of poetry's fate, that is, consciousness, rose to a high level of pathos through her own perspective:

I don't feel like writing so much.

I just can't write.

I just can't bear to write.

Just writing is death to a poet. [8; 19]

Simply writing and presenting it to one's readers without feeling it causes spiritual poverty. Or it is equivalent to spiritual death for the poet. Of course, the poet understood the true essence of these concepts. "A poet is a person who expresses in words the limitless experiences of a person living in this bright world," says Rauf Parfi. And Halima Khudoyberdiyeva is embodied as a person who captures the essence of fate in that infinity. Because in the words of Rauf Parfi: "The one who sang the poet is the human being." This person is the poet himself.

"Poetry is a born world at the edge of infinity" [11; 100]. The poet talks about the work that has touched his heart. This creation was not created by itself. Because in the art of words, everyone is a student of each other, but everyone goes his own way, says R. Parfi. Halima Khudoyberdiyeva's creativity was able to find its expression in such ideas of a teacher. The poet's dedication to "Rasul Hamzatov" is a vivid example of our opinion:

Girls always remember your poems,

Don't leave it as a love letter.

Brother! Your name is like a tender song

Transfer from language to language in our yard.

Of course, there is a reason, it is not without reason -

Although I know little like you,

But I saw an old man with my own eyes

I cried after listening to your poems. [8; 18]

"A word is a miracle - a word is a discovery." That is why he touches the hearts of his students. Sometimes the words are met with laughter, sometimes they can make you cry. Realizing that this word is a miracle, the poet draws attention to its power. Rasul describes Hamzatov's skills through the old man's tears. The image is very simple. However, this simplicity was able to develop skill in itself. In general, the poet is willingly or involuntarily amazed by the creative process and personality of the creator, before his pen. His following verses illustrate this concept more clearly:

Grandfathers once chicken pati-la

The words you wrote with difficulty.

I will read today, for refreshment

I can't get enough, I read, my eyes don't stop.

I also wrote a lot of poetry with my love,

I wrote in the evening and in the afternoon.

But sometimes they are silent,

Does anyone care, that's all. [15; 13]

There are few poems that are not related to social reality. Whether the artist turns to historical or modern reality, while looking for an artistic answer to the spiritual and moral problems of the time, the details of the events of the distant past serve the interests of today with the ideas he carries and the meanings he puts forward" [12; 123]. As the poet looks into the distant past, the process of creating a work of artists is like a picture in front of her eyes. Emphasizing their hard work, he connects his work with today. He wants his students to be surprised as much as he is surprised. Because "a great talent first wins the attention of the people, then their love, and finally the faith of the people. In fact, each of these three stages is equal to one lifetime" [13; 194]. Halima Khudoyberdiyeva strives to win people's attention, recognition, and love. This content of his verses shows the importance of recognizing the destiny of every creative person. "A true work of art must pass the test of two most impartial and impartial judges. One is the student test. There may be many works that the reader likes. These will go hand in hand with the announcement. Of course it's good. But after a year or two, if the work is forgotten, if someone does not feel the urge to read it again, it means that it has passed one test and failed to withstand another. The second test is more complicated. If you have ever been shocked by reading a work, ten or twenty years later, when you read it again, you are excited and you find new meanings in it, this is a work that will live for many years" [14 ; 34]. Halima Khudoyberdiyeva also wants to leave her works that can withstand such tests. In the creations created by the poetess, the concept of woman, that is, the phenomenon of gender, has also found its expression:

A great pain like love

This is a poem written by a friend.

Brings a shower to a brave man like you,

This is the only poem he made.

How happy I am -

When poetry is dear to you,

The day will come from you -

This is a poem by a stranger. [8; 38]

"To take the examples of the poet's work from the heart means to feel all their richness and all their depth, to feel their pain, to forgive their suffering, to be filled with pleasure from the celebration of their joy, to hope for their hope. How right V. G. Belensky was when he said that it is impossible to understand the poet without succumbing to his absolute influence for a certain period of time, without trying to see with his eyes, hear with his ears, speak with his tongue. Although the poet states in simple verses that the creative process is superior to all feelings, it is worth considering such fate as happiness and striving for it without pain as courage. Because the poet has a poetic mindset.

So, for Halima Khudoyberdiyeva, the creative process is not a simple phenomenon. This process has become part of him. The lines are certain lines of fate.

Literary critic Ulugbek Hamdamov wrote in his book "Development of artistic thinking ": "The essence of poetry is that it is the work of the heart. The work of the heart does not take place on the basis of certain laws. That is, a free world that does not depend on human will" [14; 56] - describes. In fact, the heart does not fade away according to the laws. He has his own way, his own truths, his own expression and his own thoughts. Yes, they have exactly the same thoughts. Because this thinking is called Sufism in our classical literature. The poet writes:

When my last moment comes...

It's the last thing I want if he's ready to fly.

If I ask you to show me for the last time,

Do not despair, my Lord. [15; 700]

As the poetess creates a lyrical hero walking towards the final destination, she looks at the destination she is going with hope. Because of this hope, you will discover a new side of the great power of your love. This discovery is connected with Allah and his forgiveness. In the concept of Sufism, the most important status and level to reach the vision of Allah, the Exalted and the Exalted, is to pass away from oneself and return to oneself. In the world of Sufism, from Rushti to Qarani, from Pasan Basri to Kufi, even Mansur Halloj was a dreamer of "Yor" vision. Rabia Adaviya, the owner of the people of Ishq, who asked for the help of such a divine love, said: "Allah, if I worship you out of fear of hell, throw me into hell, if I worship you with the hope of paradise make heaven forbidden for me, if I worship for you, grant me the fate of your relatives." Munojot is one of the traditional elements of oriental classical literature. In prayer, the hope of salvation is expressed in the form of prayers for repentance and fervent appeal to God. With this, we can see that Halima Khudoyberdiyeva and the love for God in her priesthood, like Rabia, had piety, faith, and the light of divinity in the poetess.

Life has no color, it's like a mystery.

The sound of the flute is like a secret.

Somewhere Nay cries, I cry too

Both of them have the same pain.

It is observed that the poetess referred to classical literature in this ruy. Halima Khudoyberdiyeva is well aware of the work of His Holiness Jaloliddin Rumi, who is a possessor of classical potential. That's why he includes the details of "Flute" from Rumi's "Ichindagi Ichigdadur" and "Masnavi Ma'navi" eras in his ruy. He connects this detail with a heart ring. Jalaluddin Rumi in his work:

Listen, don't complain.

Let's talk about separations.

If we take into account that the reason for the separation is that the cry of the flute, i.e., the voice of the flute, is reflected at the level of making the whole world cry, it can be explained by the fact that the lyrical hero of the poetess is not inferior to the cry of the heart, that the pain of both is the same, and that she hopes for the future of the immortal. will be So, the poetess connects the flute created by Jalaluddin Rumi with her thoughts, and as a result, these two concepts create a basis for us to imagine as a whole. It is true that the poetess' prayer, her hope is illustrated by "Yor Vasli". In this depiction, the guardian of Allah is embodied by asking Allah. We can say that it is depicted at the level of mastery that he is able to ask for his vassal from himself while standing in the presence of the Lord who created the existence and on this basis give him the level of satisfaction of his love. We are witnessing that, according to the definition of His Holiness Alisher Navoi, the "bird of soul" who complains about separations, is striving for its destination. In general, after A.Navoi, Z.M.Babur, A.Fitrat, A.Qadiri, A.Cholpon, R.Parfi, Halima Khudoyberdiyeva continues this theme in her poems as a female poetess who penned sacred lines. The poetess not only follows in the footsteps of J. Rumi in the above poem. Perhaps the following of Rumi can be observed in the poem "Kongil, kolin boghlab". The poet writes:

The heart and hands of the human race,

Busy with love.

One day he lost his sanity,

Love hurts. [8; 19]

Now the poetess incorporates the image of "Parvona" into her poetry. He connects his image, which is filled with divine feelings, to his emotional ties. Even though Parvana passed away, she has an important place in Sufism as an image that strives for love. Therefore, the poetess wants life to burn like a propeller. This desire leads to Sufism. The desire to burn, inherited from the ancestors, is described by the desire to live in the troubled spirit of the descendants. The verse, which sounds like

a wish, opens the way for us to classical and mystical concepts. The search for meaning in the poetess's poetry and, moreover, it is observed that she repeatedly refers to classical literature and mystical literature. That's why the mystic tones are expressed in a new form in his poems.

So, in Halima Khudoyberdiyeva's poetry, the theme and idea are creations nourished by classical literature, moreover, Sufism literature. This creativity was manifested through his views on the responsibility of words and the creator. Moreover, the poet does not distance the content of her poems from classical literature, but follows Jalaluddin Rumi and Alisher Navoi. Therefore, in the content of his poetry, such images as "pipe" and "propeller" are expressed.

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