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GLOSSINESS OF TRADITIONAL POETIC IMAGES

Abstract: *The traditional themes and images in classical literature continue to grow and improve due to the services of true artists, and each artist's work acquires originality and novelty. Traditional characters are well-known characters in fiction that move from one artist to another. Such heroes are images that have once entered the literature and are firmly established, and each poet enriches them with new features as he writes them; it is characterized by constant character traits. No matter how stable the tradition in these images is, they will improve and change to a certain extent, according to the requirements of the poet's worldview, talent and the characteristics of the time, and will not be completely renewed.*

Key words: *image, classical poetry, tradition, principle, image pattern, folklore, variant, narration, emotionality, motive, style.*

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Introduction

In fiction, even though poetic images are developed and brought to life by well-known artists, they are formed within a certain literary environment, acquire perfection, and become a tradition over time. As the way people think in society changes, so do poetic images. In the works of poets who lived and worked in the second half of the XIX century and the beginning of the XX century, poetic images began to be built on a religious and secular, national, social basis. At the same time, there have been updates in the composition and application of images that have been adopted under the influence of classical traditional poetry. It should be noted that no artist, not even the greatest talent, can completely break away from the influence of the folk culture in which he grew up. The best traditions of our classical literature served as the basis for the work of Ilyas Mulla Muhammad oglu Sufi (1860-1916), a representative of the Khorezm literary environment. In Sufi poetry, the traditional images in literature are not exactly repetitions of classical symbols, but are updated in accordance with the requirements of the times. After all, the traditional themes and images in classical literature are constantly rising and improving due to the services of

true artists, and each artist's work acquires originality and novelty. Here it is necessary to dwell on the traditional concept of image.

The main findings and results

Traditional characters are well-known characters in fiction that move from one artist to another. Such heroes are images that have once entered the literature and are firmly established, and each poet enriches them with new features as he writes. By traditional images we also mean the traditional artistic metaphors in Uzbek classical poetry, which are well-known and popular, repeated many times, and in the past were the property of most poets. There are characters that justify the term “traditional image” and fit their definition:

1. By “traditional image” we mean the images that appear in the literature of different peoples, whose literature and culture are close to each other, and whose language and territory are interrelated.
2. The emblems of the “traditional images” are equally familiar to almost everyone in the field or to non-literary people.

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3. Each image should always be represented among the people, in the works of folklore or in the written literature, with its own leading features.

4. Classical literature of the East - almost all the representatives of Persian-Tajik, Arabic, Turkish literature.

5. Traditional images, regardless of their form, have a common integrity in terms of poetic function - to be integrated in the coverage of the main purpose and essence.

It is clear from these principles that the wider and deeper the coverage of traditional images by highly talented people, the more life is given to them. It is known that in classical lyric poetry, the main characters in romantic poems are always the lover, the lover and the gentleman with unchanging character traits. No matter how stable the tradition in these images is, they will improve and change to a certain extent, according to the requirements of the poet's worldview, talent and the characteristics of the time, and will not be completely renewed. Indeed, "it is not always necessary to create a new image, but to discover new aspects of another existing image are also a means of creating an image" [1, p. 398]. The above ideas are reflected in the ideological and artistic content of the poet's Sufi poetry.

It is known that a detailed analysis of the traditional image is carried out to reveal a new side. It is important to use the name of the image, the words that express its essence. In this regard, the most traditional examples of the image of the mistress are typical. There are more than forty words to describe the image of a lover in the Sufi divan. Each of them is a sign of quality in relation to the lover, and in the analysis of the poem expresses a certain aspect of the image. We divided them into two groups according to their content:

1. It consists of one word: *nigoro, gulrux, dilbar, yor, habib, dilrabo, oy, jonon, gul, laylivashim, mahvashim, dildor, sarvinoz, sanam, dilsiton, mohtob, sumanbar, pari, gulchehra, dilnavoz, sho 'x, gul 'uzor, parirux*

2. It consists of two words: *sho 'xi sitamgar, sarv qad, sarvi raxon, siymi soq, dilbari ra 'no, nigori olijanob, yori mehribonim, durri xushob, la 'li nob, lola uzor, xurshid siymo, shohi xo 'bon, qoshi qalam, pari paykar, pari ruxsor, mohi Kan 'on, durri g 'alton, hoziqi tabibim, Iso davronim, ahdi yalg 'onim, sarvi xiromon, parizodi Eram, xurshid tal 'at, chashmi mastonim, g 'uncha dahan, Layliyi soniy, qomati ra 'no, ko 'zi jallod* and so on.

Apparently, these are positive and negative words, and the choice of which depends on the content of the poem. Naturally, the lover is called by more positive qualities. In one of the poems in Devon, the lover is mentioned in five qualities:

Ishqing aro man xastakim, **ey sarv qadu guliruxo,**

Tortarman andog' qumriyu bulbul kabi ohu navo.

Men benavo **ey siymi soq,** etsam necha sharhi firoq,

Arzing'a solmassen quloq jurmim nedur bilmam sango.

Ey dilbari qoshi qalam, izhor etub lutfu karam,
Kulbang'a bir qo'yg'il qadam, bo'lsun sanga jonim fido.

...Ko'nglumdin, **ey yoru habib,** badrud etub sabru shakib,

O'Imakka yetmishman chekib dardu g'aming hijron aro [2, p. 3].

*I am sick of your love, O cypress squirrel,
I suffer my pain, like a nightingale's song.*

How many comments do I make?

If you don't mind, I don't know what to listen to.

*O lovely eyebrow pencil, express your grace,
One step closer to my hut, I sacrifice my life for you.*

... *My dear, my dear, be patient,*

I'm in my seventies and I'm in pain

All four bytes describe the mistress, and in the first bytes she is described by a metaphor ("sarv qad", "gulrux", "siymi soq"), and in the following bytes by a compound ("charming eyebrow pen") adjective. Indeed, the appeal to the lover through its various qualities is not only a methodological function, but also to some extent determines the poet's attitude to the direction of content.

The lover is indifferent to the lover, always oppresses him, and no poem shows that he complimented the lover. Even so, no matter how much the lover suffers, he does not turn away from it. The image of the lover is a classic in patience, devotion, stability in love, which is a characteristic feature of the poetry of the whole East. In the classical poetry of the East, the description of the lover as a unique beauty has become a stereotype. Her beauty is described by various metaphors. The poet speaks about the Sufi lover, his love and beauty, and the state of the lyrical hero, through which he promotes secular and divine ideas. These ideas express the poet's vision of compassion, humanity, good morals, and, on the other hand, include concepts such as divine love, mystical imagination.

Results and discussions

The period of the Sufi poet's life - the second half of the XIX century and the beginning of the XX century in the literary environment of Khorezm, the sphere of influence of Alisher Navoi was so wide. Any writer who considered himself involved in poetry

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would consider himself a student of Navoi and would be proud of it. Of course, Sufi is also a follower of Navoi's lyrics. In her poetry, Sufi expresses the delicate feelings of the lover, the beauty of the lover with Navoi art. He compares his lover to Layli and Shirin, to Majnun, a wanderer in the desert of love, and to Farhod, who dug a mountain in love:

Netti bir so'rsang kelib, holimni ey Laylivashim,
Ishqing ichra bo'lmisham Majnuni sargardon sango.

If you ask me seven times, come and take care of me, oh my Layli.

I'll be in love with you like a Majnun.

Elsewhere, the lyrical protagonist is proud:

Bergamen Farhodu Majnunga saboq

Tog'i ishqing ichra qazib toshingiz.

I will teach Farhodu Majnun a lesson

Dig the mountain in your love.

Many Persian and Turkic poets who lived and worked after Navoi praised the images of Layli and Majnun, Farhod and Shirin in their works as a divine symbol of love, as true love.

It is difficult to find a poet in Uzbek classical poetry who did not address the subject of love between "Vomiq and Uzro". But in general, in Sufi poetry, the interpretation of these images seems to be more effective than others. "Vomiq and Uzro" is a traditional epic work widely used in the oral and written literature of the peoples of the Middle East. It is believed that the subject passed from Greek literature to the folklore and literature of the Oriental peoples. According to the Samarkand State and medieval works, this theme was popular even before Islam. There are many variants and versions of the work. They are brought together by a series of traditional themes and images. According to folklore, one of the chiefs of the Arab Sa'd tribe, Sokin's only son, Vomiq, was on his way to the flower festival when he met Uzro, the daughter of the rider Zayd. He falls in love with Vomiq Uzro when he sees a picture of him in the written literature. The adventures of the lovers are inextricably linked with the themes of equality, the struggle for justice, the friendship of peoples, and the positive heroes are embodied as fighters against oppression and virtuous people. Ahmad Tabibi, one of the Sufi contemporaries, created Uzbek poetic (masnavi) versions of the 8,100-byte poem "Vomiq and Uzro". The poet Sufi as a follower of their rich creative traditions, the discoverer of new facets, acquainted with the sources of folklore and the works of his predecessors, as well as talented representatives of his time. In his riyat, the lover's grief of hijra refers to the images of "Vomiq and Uzro", describing the beautiful beauty of the mistress:

Bo'lmish bu So'fi sodiqing, ming jonu dildin oshiqing

Uzrosen uldur Vomiqing to bir nazar solg'och ko'z.

Be a true Sufi, fall in love with a thousand souls Uzro that Vomiq to take a look.

Along with the image of lovers such as Majnun, Wamiq, Uzro, the image of prophets such as Jesus, Yokub, Yusuf, Noah, Solomon, Job, and the image of rulers such as Qarun, Alexander, Noshiravan, Mahmud Ghaznavi. They are the elements that once again demonstrate the creativity of the artist with their eloquence and originality.

Based on the scientific study of the poet's literary intentions from the use of the images of Jesus Christ and Hizr, Jesus, Yusuf, Noah, Solomon, Job in the Sufi work, the great poet's important socio-political, divine-mystical, can clarify ethical-educational views. At the same time, through these images, high examples of art were created in the poet's work.

Jonfizo la'ling mayidin choshni totg'on kishi

Topqusi Xizru Sikandardek hayoti jovidon.

Jonfizo is the one who tasted his corpse Like Hizru Sikandar, his life is eternal.

Or somewhere else:

La'li jonbaxshingda ey dilbar muanbar xolu xat
Obi hayvon uzra chun Xizr Sikandar xolu xat.

Ruby in your soul, O lovely fragrant letter Hizr Sikandar's letter on the water.

Alexander was such a king that the sultans before and after him did not do what he did. Alexander, the ruler of the world, descended into the depths of darkness with Hizr to obtain the "water of the beast", the "water of life". But the water animal is given to Hizr. Here, the lips of the earth are compared to a life-giving "water beast". The poet was able to use the image of Hizr side by side with the image of Alexander, referring to the above narration.

Although "Eastern poetry is a traditional poetry, and its inviolable traditional conditions, rules, requirements and features are clear, tradition nurtures talent, taste, level, discovery of opportunities and will have a profound effect on the expansion" [3].

This influence of tradition is vividly reflected in the work of the poet Sufi. This is evident in the end of his hymns praising the king. Because in our classical literature, hymns have become a tradition. In it we meet the traditions of Navoi, Fuzuli and Ogahi. As a talented poet of his time, Sufi was able to combine these traditions with the problems of his time, and he sought to translate his sorrows, aspirations, and regrets into lines. When the poet follows his teachers, he does not blindly imitate them, he approaches them creatively, develops the theme, enriches the ideological motives and images, and increases their artistic value.

Podshohkim adolat oyini bo'lmish zot ango
Adl qilmoqtur hamisha varzishu odat ango.

Adl bobida chekubon ondin Iskandar uyat,
Ham yana bo'lg'ay Anushirvoni odil mot ango.

The king is the angel of justice

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*Mind is always a habit of exercise for him.
In the chapter on reason, Alexander was
ashamed of him,*

*And again, these would mean that you have to
spend for these processes.*

The name of Isfandiarkhan, the khan of Khiva, is mentioned in this ghazal. The famous Alexander in the chapter on justice says that he will be ashamed of him, and even Anushervo will be dull in the eyes of the king. The poet dreamed of seeing Isfandiarkhan as a talented and courageous king like Iskandar Zulkarnain, a ruler who was famous for justice like Noshiravon. Of course, the Sufi's eloquent words are not just praises to the king. Such a luxurious style was a tradition at that time. In this poem, the poet was able to inspire the khan to do good deeds by exaggerating the existing qualities. Through these talmuds, Isfandiarkhan, who ruled in Khorezm in the 19th

century, was compared to the Buzruk kings and encouraged to follow their example.

Conclusion

In short, Sufi poetry, which is full of various images, expressions, talmudic descriptions, metaphors and allegories, is a proof of the poet's incomparable creative skills. Although Sufi wrote in the traditional spirit, he enriched Uzbek literature with his lyrical ghazals, muhammas and musaddas. The idea of glorifying a person with the help of beautiful poetic symbols and means is put forward in the poems of romantic, orifona, moral and enlightenment spirit, which are in the poet's office. Continuing the traditional spirit of Sufi literature, he enriched it with new tones, means of expression, and images typical of the period, and managed to breathe some new life into classical poetry.

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