

THE ROLE OF LANDSCAPE IN A POETIC IMAGE

¹Nusratullo Jumakhoja, ²Iqboloy Adizova

ABSTRACT-- *The article specifically examines the aesthetic function of landscape as a means of poetic depiction in the poetry of the Uzbek poet Shermuhammad Munis (1778-1829). In classical gazelle creativity, the landscape performs basically two functions: 1. As an object or object of an artistic image, when the verses themselves are landscape. 2. As a means of poetic image, which, regardless of the specific content of the work, performs the aesthetic function of poetic material or images that contribute to the disclosure of the theme and idea. Munis showed high examples of the use of paintings of social life and nature as a means of poetic depiction, deepening the ideological content of a work, educating a person in the spirit of love for nature and life. Thus, each object or phenomenon of nature can be used as poetic material for the embodiment of the creative intent of the poet. Many artistic techniques in classical poetics are based on the use of the close connection of poetry with life, nature, and on the borrowing of means of artistic depiction from nature.*

Keywords-- *gazelle, gazelle poetics, landscape, landscape lyrics, landscape work, nature, tamsil, Husni talil, poetic image, artistry, poetic image, image, lyric hero, lover, stepwise sequence, poetic mastery*

I. INTRODUCTION

“In the heart of man is the core of nature. In the heart is the core of human nature” (see 1, p. 482). These two nuclei, about which F. Engels spoke, are dialectically interconnected. The aesthetic attitude of man towards reality is formed under the influence of a constant collision of the “core of nature” and the “core of human nature”. Literature is the core of the most complete expression of the relationship between man and reality.

Attitude to nature, its protection has become one of the most important problems of our time. Among the main tasks of literature are also the affirmation of nature, love for her. This urgent problem cannot but worry our literary criticism, in which more and more importance is attached to such problems as the correlation of human life and nature, in particular in the aspect of the artist’s creative skill, the relationship of art and nature.

The problem of landscape has always attracted the most serious attention of researchers of the history of Uzbek literature. This problem was posed and studied in the context of certain periods in the history of our literature and the work of its individual representatives. However, the landscape problem in classical Uzbek poetry has not yet been subjected to special research.

¹ Doctor of philological sciences, Professor of Tashkent State University of Uzbek Language and Literature named after Alisher, Navoi ataullo98@mail.ru

² Associate Professor of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, Candidate of Philological Sciences, ataullo98@mail.ru

Methods Method of historical and comparative research. Results and Discussion. In the work “Devonu Lugotit Turk”, in which the most important features of ancient Turkic poetry were reflected, excerpts from lyric poems passionately glorifying nature are cited and analyzed in detail (see 2., p. 25-33).

The landscape problem in the lyrics is analyzed in detail in the monograph by A. Khaitmetov “Navoiy lirikasi” (“Lyrics of Navoi”) (see 3, p. 160-161). Information on what role landscape played in subsequent periods of development of Uzbek poetry can be obtained from O. Nasyrov’s book “O’zbek Adabiyotida G’azal” (“Gazelle in Uzbek literature”) (see 4. pp. 101-106). The author, characterizing the gazelles associated with the images of landscapes, distinguishes them in a separate form of landscape gazelles. However, a fuzzy definition of the criterion led to the fact that gazelles with landscape elements acting as an artistic image or poetic material were also included in this view. For example, the following Lutfi gazelle:

Ulkim yangoqi ko’zuma gulzor ko’runur, Xo’blar ko’zuma andin ugun xor ko’runur
Ketti xiradim, boshta chu ul qoshini ko’rdum, Oy boshta payvasta hilol or ko’runur.
Nozukligidin bodai la’l irnina qo’ysa Ul yerga yetanchaki borur bor, ko’runur.
Men faxr qilurmen manga dashnom berurda Bilmas kishilarga agur ul or ko’runur.
Man’ etgan uchun Lutfiyga ishqiy yo’li ichra, Har qaydagi bir yordurur, ag’yor ko’runur (sm.5. s. 37)

II. TRANSLATION

Her face seemed to me a flower garden After which the faces of other beauties appeared only as thorns of roses. I lost mind; I saw only her eyebrows; Even the crescent was shamed by them. She is so tender that if red wine touches her mouth, It will shine through them. I would be proud if she began to scold me While the ignorant would be ashamed. And if anyone forbids Lutfi to embark on the path of love, Even if he is a friend, he will appear to be his enemy.

In our opinion, the attribution of such gazelles to landscape is illegal, since they are devoid of the characteristic features of landscape gazelles.

A. Khaitmetov in the above book considers the problem of landscape in the chapter "Thematic Features of Navoi Lyrics". G.N. Pospelov as the main specifics of the landscape work highlights that nature is the main subject of the image in it (see 6. p. 117). A similar approach of two researchers to this problem is determined by the objective laws of artistic creation. They distinguish the following characteristic features of a landscape work: firstly, such works on their subject matter are entirely devoted to landscape; secondly, a picture of nature is introduced into the work; thirdly, this poetic picture is transmitted through the experiences of the lyrical hero; fourthly, the author’s ideological plan is to sing the beauty of nature, to show its gloomy sides and to appeal to her.

The above work of Lutfi, in our opinion, should be attributed to love gazelles, because the subject of the image here is love. Of course, in this work there is a landscape, however, it acts only as a means of artistic depiction. According to O. Nasyrov himself, “Pictures of nature appear here as a subject of comparison when describing a lover.” Such an image of nature acts as a special poetic device. In our opinion, the landscape in classical poetry mainly solves two problems:

1. It is an object or subject of an artistic image; in which case the poems are called landscape;
2. acts as a means of poetic image and then, regardless of the content of the work, performs the aesthetic function of the component of poetic mastery or image, contributing to the disclosure of the main theme and idea.

In the lyrics of Munis landscape works also occupy an important place. However, so far this problem has not been subjected to special study. Munis deeply felt the beauty of nature and encouraged readers to enjoy it. He glorified nature in the works of all genres and often dedicated whole works on the theme of spring to it occupy a leading place: Chamanlarig'a kelgilki, fasli navbahor o'lmish, Riyozi xuld yanglig' tog'u sahro lolazor o'lmish.

May ichgan xo'blar ruxsoridek gullar ochib olam, O'lang sular labida ul sifatkim xatti yor o'lmish. Parivashlar kibi gullar qilib gulshan aro jilva Alar shavqida bulbul un chekib devonavor o'lmish.

Munosib ermas uyda aylamak oromkim, firdav Nazohat vajhidin sahro yuzidin sharmsor o'lmish.

Tamosho qilki, oshiqlar ko'zi yanglig' bo'lib har yon, Oyoqig'a xiromon sarvlarning dur nisor o'lmish. Nazar qil rahmat osorig'akim, har yon quruq ashjor Ochib gullar, chiqorib sarvlar xizr shior o'lmish. Havo Iso damidek ruhparvar, gul nishotafzo, Xusho ulkim, chu Munis gasht etardin komkor o'lmish (see. 7. P. 108).

Translation:

Go out into the meadows, it's spring time Like paradise gardens, mountains and steppes covered with tulips. Flowers open to the world like lovers' faces revealed from wine Grass by the water, like a fluff on the beloved's lips, Roses in the flower garden shine like peri. The nightingale is chanting, Why relax at home, even if paradise? Ashamed of the beauty of the steppe. Look, admire the lovers, -Cypresses strew their way with pearls. Take a look around - lifeless trees

As if by the command of Khizr, the flowers were opened. The air is fresh, like the breath of a saint, and the flowers bring joy, Blessed is he who, like Munis, is happy to experience this pleasure.

As you can see, this gazelle is entirely devoted to the image of spring and is permeated with the ideas of affirming real earthly life and love for man. The poet encourages people to enjoy the benefits of being and enjoy them, praises all that is beautiful and teaches values of true beauty. The magnificent picture of nature here is conveyed through a subtle, passionate perception of the lyrical hero, causes the reader's excitement and makes him empathize with him.

In this gazelle, Munis, which is one of the best examples of landscape lyrics, finds its deep expression in the life-affirming, optimistic principles of his worldview. It is known that the dogma of the Islamic religion and many principles of the Sufi sect affirmed the temporary transitional nature of earthly life, the sinfulness of the desire to use its benefits. Representatives of asceticism connected true beauty and the possibility of enjoying it with otherworldly life, idealizing the eternal bliss of paradise. This gazelle Munis was polar opposed to such ideas, condemned the rejection of the real world, detachment from it. She revealed the beauty of not only flowering gardens, but the steppes, deserts and affirmed their superiority over the heavenly jackpots. In another gazelle, Munis shows the healing benefits of being in the steppe, its air and landscape, saving a person from sadness and longing. He writes about this Sayri sahro ketorur zangi kudurat dildin, Mundin aksar edi ma'voyi Masiho sahro (see. 7. p. 9-a) Walk in the wilderness saves the soul from rust s, Whcan be better than being in the healing steppe.

A special analysis of works devoted to the depiction of nature, helps to identify the specific features of landscape lyrics. Poets are commonly used images for the image associated with the nature of the w ETS, the people, in particular lover and beloved. For example, the beloved's camp is compared with cypress, hair with hyacinth, lips with a life-giving source, gait with the rippling greenery around the spring. As for landscape works, in them we observe the reverse use of this technique. When portraying nature, the author uses images associated

with various social phenomena. Namely, cypress is likened to become a lover, g and wrinkles to her hair, etc. This characteristic feature of landscape lyrics finds expression in the above poem of Munis.

Munis's gazelles, dedicated to the description of spring, in their content and system of images are excellent examples of landscape works. For example, its f imaging system images inherent and Gazelle starting with the lines: Shukrkim, gardun yana olamni b'yston ailamish, Yelni b'ston ichra xar sori gulafshon ailamish (see 7. S. 109-a) Thanksgiving to heaven, which again turned the world into a blooming garden, And the wind made flowers scatter everywhere in this garden.

The main poetic images that the poet uses to realize his artistic intentions are "gardun" ("sky"), "bahor" ("spring"), "abri nayson" ("spring cloud"), "tong nasimi" ("dawn" breeze"). The image of "gardun", usually used by the poet to express dissatisfaction with time, "the act of heaven," in this case acquires a positive meaning. He expresses his gratitude to "heaven", which again turned the world into a blooming garden and made the wind beneath beneficially everywhere, turning everything into flowers. "Sky" enlivens everything, from thorns to stately trees. Therefore, Munis uses the legendary image of "Masih" (Jesus Christ), supposedly possessing the ability to resurrect the dead, as the personification of some miraculous, life-giving power. The poet condemns the "sky", which admits injustice, inequality, the scourge of poverty and greets him as the creator of prosperity, beauty, fertility. Other classic poets have the same approach to the image of "heaven." However, as a rule, it is determined by the personal interests of a particular poet, and by the attitude of the masses to "good" and "evil." It should be noted that such poetic images as "gardun", "falak", depending on conditions, can have a positive or negative meaning. This conditionality is associated with the author's attitude to reality, to a certain era, as well as the mental state of the lyrical hero.

The leading way of the analyzed gazelle is spring, which will present a true creator of beauty and fertility. In Munis, it appears as a force leading the struggle of all that is beautiful against winter as the embodiment of evil. Spring overwhelms the "fortress of harsh winter", "the kingdom of autumn", and erects a bright spring palace (3 distich). The "spring cloud" is also involved in this struggle. His field of battle and labor is in the air, coming then rain rains the earth. Spring rain is a harbinger of abundance and fertility. The poet compares raindrops with pearls. Thanks to the cloud, the whole earth is flavored with aroma (4-5-distichs).

In spring, heaven and earth are completely renewed. Everything is painted in bright colors and fragrant. Thanks to spring, the land turns into a garden of paradise. It destroys in nature everything that remains of autumn and winter, covers everything with blue. Munis tries to convey spring changes in nature as accurately as possible. He, not limited to comparing the color of plants with the heavenly one, clarifies it with the words "moviyranghi hufton" ("dark blue color of twilight").

One of the stylistic features of this gazelle is the stepping and sequence of describing changes in nature, their specific order. Graduation is manifested in the gradual strengthening of the image of the renewal of nature, the creation of an overall picture, based on private sketches. This way of depicting allows, through the description of individual types and manifestations of spring, to give a magnificent picture of its triumph in a grandiose earthly garden. The charming trills of the nightingale give a special charm to spring gardens, the image of which is a symbol of all songbirds. To describe the quivering paintings of spring, the poet skillfully uses the image of the "dawn breeze", from the trends of which the plants gently sway and the buds open. Munis very figuratively describes this real picture of nature.

Using the ancient representation of magicians with a dish on his head, the poet compares the waving of tulips with their dance, and the hyacinth with a beautiful dancer. Naturally, the movements of the dancer, the tricks of magician's cause delight and smiles of the audience, with which the poet compares the half-opened "laughing" buds.

All this can serve as an excellent example of a poetic understanding of nature.

According to G.N. Pospelov, "Poets depict nature species, make them the main themes of their poems, not because of the beauty of these species, but because of their characteristic character" (see 6, p. 118).

Munis is also not limited to a consistent depiction of nature, but reveals their meaning as "characteristic" and useful for society, and devotes special distichs (10-11-distichs) to this. From the description of nature, Munis draws conclusions that are invariably associated with man, his life. He emphasizes that the beauty of nature is created for man, and his happiness is inseparable from it. Following the tradition of the masters of the gazelle of the East in using the "fakhriya" technique, Munis in his final couplet turns to his work. The poet is proud that spring filled his heart with beauty. Begot the charm of his poems. Therefore, he considers these verses worthy to occupy a high position "in the palace of the gazelles." In dryness, this is not only an assessment of the poetry of Munis himself, but also a generalization of the fact that nature enriches the heart and soul of a person, his whole being, the poetry born by him. Therefore, the praise of his work at Munis means first of all the singing of nature, the affirmation of poetry, saturated with real-life pictures, its eternity and perfection. The aesthetic value of the use of "fakhriya" in this case consists in the correspondence to the content of the gazelle, its focus on its further disclosure in the meaning of this technique as an excellent ending that completes the logical sequence of the entire work.

The gazelle's artistic excellence is facilitated by the poet's masterful use of various poetic techniques. For example, striving for accuracy and brevity of the description, Munis creates such metaphorical expressions as "guldestai jon" ("bouquet of the soul"), "sipohi faiz" ("warrior of charm"), "sul-toni bahor" ("sultan of spring"), "dai hisori" ("fortress of winter"), "Khazon Mulki" ("kingdom of autumn"), "Mushkin Hail" ("stream of aromas"), "havo maydoni" ("air field").

Reception "tashxis" ("animation") enables the author to imagine spring, which is at the head of the forces of struggle against evil, the delights of spring as its army, spring cloud-warrior fighting in the sweat of his face (rain), a tulip magician with a dish on his head hyacinth dancers etc. Radiph "Aylamish" is also one of the important elements of the gazelle's poetics. In addition to the final meaning in the content of each distich, it, being part of the expressions associated with actions, enhances the dynamism of the verse, depicting spring as a pore of growth, development and creation.

In the analyzed gazelle, a completely different attitude to winter is expressed, which brings a lot of sorrows and worries to the people: Ul nav' sovuq bo'ldi mushaddid bu qish,

Tutg'ach otin el og'zida til bo'lg'usi tish. Albatta, payambar so'zidek rost biling Har kim desa do'zax o'muz bo'lgan emish (see 7. S. 214-b).

Translation:

Oh, how cold this cruel winter was
From one of its names, language flutters.
As the saying of the prophet the
words are true
That this flame of hell turned into ice.

At one time, Navoi also addressed the topic of winter, pointed out its grave consequences for ordinary people. Describing her "hard destruction." At the same time, he notes the joys she brings when "the cell is filled with the spirit of wine".

An analysis of the landscape poetry of various poets, including Munis, once again confirms the conclusion that genuine word artists in their work came from the standpoint of nationality and humanism.

In general, the landscape works of Munis are permeated with ideas of love for life and man. They are distinguished by the originality of the system of images and the use of poetic devices. The artistic reflection of the paintings of reality enhances the vitality of the poet's works and his penchant for the method of realistic depiction.

Above were considered landscape works of Munis, in which the views of nature appear as the subject of a poetic image. Of course, in his other works there are also landscape elements that act as poetic material or image. In them, the landscape does not play the role of the object of the poetic image, but its means. These gazelles provide an opportunity for a broader study of the role of landscape in a poetic image, since the solution of this issue helps to identify new important facets of Munis poetic skill. The poet, describing certain events in a person's life, his state of mind, expressing his thoughts and ideas in this regard, of course, uses material taken from the life of nature and society.

"In the formation of poetic images, an important role is played by the artist's connection with nature, society, his attitude to them. Therefore, poetic images, which are formed in artistic thinking and acquire a certain aesthetic function, can conditionally be divided into two groups:

1. Images related to the life of society.
2. Images related to natural phenomena" (see 8).

Already in the early literary monuments in the poetic image, the desire to correlate the depicted with the phenomena of public life was traced. In particular, Professor A. Kayumov, analyzing the "Devon Takes the Turk", writes: "The means of artistic depiction used in the verses are also taken from the life of that time. The lover compares himself with an animal falling into the snare. This condition is described in all its details:

O'raldi menda oyoq, Ko'rmayin maxfiy tuzoq, Og'ridim andin uzoq, Sevgilim, endi tuzot.

Translation

: My legs are entangled Invisible, hidden by force. I've been suffering for a long time Heal me, love.

In another passage, the whole lake is formed from a stream of tears, in which birds and ducks swim: Ko'z yoshlarim buloqdek,

O'ynar unda qush, o'rdak. *Translation:* My tears are a lake In which birds swim - ducks.

Caught in a snare bird, ducks in the lake - all this was a property of the life of hunters. The use of these details in the artistic image indicates the introduction of real-life phenomena into the poem. Of particular note is the relevance and persuasiveness in using these allegories" (see 2. p. 11-12).

Alisher Navoi also used with great skill in painting poetry pictures of public life. In this respect, his poem with the radiph "o'ynamoq" is characteristic: Sanga ish javlon qilib maydonda chavgon o'ynamoq, Manga o'lingda boshimni go'y etib, jon o'ynamoq... (see 9. p. 241). You should play horse polo in the square It's for me to play with life, letting my head down like a ball for your game.

This gazelle is written on the traditional theme of love. It describes the suffering of a lover in separation from his beloved. However, in the course of the image, the poet departs from traditional methods and finds an original image. Like his lover, the suffering of a lover, he compares his self-sacrifice with phenomena from life and society. Already the first lines create before the reader a picture of the ancient game "Chavgan" ("horse polo"). The novelty and fascination of receiving images led to a special liveliness and impressive description of the relationship between a lover and a lover. The author skillfully uses paintings of Indian customs, as well as some children's games, these poetic images give special depth and appeal to the contents of the gazelle.

In the poetry of Munis, there are also many poetic images associated with public life, its individual details, which are used by him for certain conclusions and construction of allegories: *Tahrik topar tong yeli birla dema lola, Lo'lidurur, o'ynar boshi ustida piyola* (see 7. p. 171-a). This is not a tulip swaying by the morning wind. A gypsy woman dancing with a bowl on her head.

N.G. Chernyshevsky wrote: "... the noise and movement of animals remind us of the noise and movement of human life; to some extent the rustle of plants reminds of it, the swaying of their branches, their vibrating leaves are another source of beauty for us in the plant and animal kingdom; the landscape is beautiful when it is animated" (see 10. p. 405-406).

In this case, Munis describes the natural picture, the waving of a tulip in the morning wind. To make it livelier, the author finds similar circumstances in people's lives and compares them with the subject of the image, in particular, the waving of a tulip - with the dance of a gypsy. This comparison increases the vitality of the poetic picture, gives it great beauty. The significance of this detail lies not only in the possibility of constructing an allegory and image of a tulip, but also in revealing the author's impressions of contemporary paintings of public life. So, the artistic images gleaned from the life of society give the work a concrete historical and ethnic flavor. "However, the elements of poetic depiction associated with social life are to some extent temporary: with the development of society and changes in its life, they gradually become obsolete and acquire an archaic character, to the extent that the poetic images, being realistic in the beginning, deprive them of their life's foundation, become more abstract and abstract" (see 8.).

III. RESULTS

Indeed, the game of chavgan, Indian, gypsy shows is no longer characteristic of the life of Uzbeks of recent centuries, therefore, the poetic images associated with them had already fulfilled their aesthetic function by that time. Perhaps for this reason, in the works of Munis relatively poorly used poetic images associated with public life. Perhaps the latter will not be needed by modern poets, but this does not mean that they have lost their aesthetic value. Immortally the work of the classics, these images are just as viable. They are, as it were, reborn in the minds of everyone who gets acquainted with the classical heritage, recreate vivid pictures of the past in front of him. For many centuries they will give people spiritual pleasure.

"The poetic images associated with the phenomena of the pyrode are very viable (just like the image object itself is eternal) and the literature of different times can open new faces in them, give them a new interpretation (see 8.)." The creation of vivid landscapes, the use of nature pictures to express one's public views can only be done by such a word artist who loves and knows well, subtly and poetically feels all the complexity and beauty of

natural phenomena. Only such a poet can reveal the poetry of nature paintings and give deep philosophical generalizations.

The use of nature paintings in the course of the poetic image is already characteristic of the artistic style of the poems included in "Devonu Lugotit Turk" "So in the next two lines a wonderful picture of a summer night is given when the moon shines through the branches of a pine tree: Kim aytdi, eshitdi qaysi quloq
Ki, oy uyidur sanubar butoq? Who said and who heard? The fact that the pine branch is the shelter of the moon? Here, in addition to the description of the lyrical picture of the moonlit night, the appeal to the moon-faced beauty is clearly sensible" (see 2. p. 12). If you think about the poetic images of the second line, you can see that the beauty's camp is compared with a pine trunk.

A. Khayitmetov emphasizes that in Navoi's poetry an active attitude towards nature is one of the important factors determining the vitality and humanism of his work. From an early period of his work, the poet sought to portray a person, his dreams, motives, feelings and experiences in close connection with nature. It can be argued that all the richness and versatility of nature was an important means of ensuring the high artistry of Navoi's poetry. He found the brightest colors of his poetic works in nature (see 11).

The fruitful use of landscape in a poetic image led to the creation of a special system of images associated with nature in eastern poetry. Almost all classical poets turned to her, but each artist approaches certain poetic images from the point of view of his aesthetic taste and artistic design. In each work, these images get their own special flavor, in accordance with the degree of talent and skill of the author. Each poet primarily uses poetic images that are consonant with what he loves and observes in nature most of all, which corresponds to his ideas and aesthetic taste. For example, Munis, in carrying out his artistic plans, often turns to such objects and natural phenomena as the sun, bud, basil, violets, which he most often encounters in everyday life. The main thing is that the pictures of nature associated with them, their author's perception, are correlated with the experiences of Munis himself, his aesthetic ideals and philosophy of life. Therefore, they appear as the most "active" poetic images in his lyrics. Using the example of "sun" and "bud", one can show Munis's discovery of new possibilities of images associated with nature.

It is known that the sun appears to us as something the brightest and most magnificent in the surrounding nature. Therefore, a man has long bent to him, compares with him the worthiest people. The sun is becoming a traditional way in eastern lyrics. Consider the poetic function of the image of the sun in the lyrics of Munis.

In most cases, Munis resorts to the image of the sun to portray the beauty of his beloved. In eastern poetry, one can find many bates of similar content. However, this does not mean that all poets are repeated. Moreover, they complement, develop, and renew each other's creativity. If these comparisons are similar in their goals and objects, then in content, methods, comparisons to one degree or another differ from each other, they carry an original solution. This originality in the use of the image of the sun is clearly visible in the poetry of Munis: Yuz uza mushkin xati bosh chekmish andoq har taraf Kim, magar tutmish quyosh oinasi davrini zang (see 7. p. 131-a) A fluff streams across her face Like a golden crown around the sun.

Here we must pay tribute to the subtleties of the perception of Munis. Watching at dawn a scarlet halo around the sun, the poet perceives it with the tongues of flame in which it burns. Using this image, he likens the sun to a halo of hair, eyebrows of a lover and romanticizes her image as a whole.

The image of the sun also plays an important role in the description of the beloved, in contrast to the image (tasvirlash), characteristics (vasf).

Bo'lmasa husnu jamolingga xaridor oftob, Ne uchun zarposhlig'lar aylar izhor oftob. Senki shohi husnsen, har kun qilib qulluq sanga, Sajda aylarga qo'yar tufroqg'a ruxsor oftob. Chiq jamolingni ochib, to elga husnin sotg'ali Qilmasun olam aro ko'b arzi diydor oftob Xokbo'sing husn eliga mu'jibi izzatdurur, Charx uza chiqmas yo'lingda bo'lmayin xor oftob. Orazing davrida xat chiqmushmi yoxud chashmasin Qildi ko'k nilufari ichra padidor oftob (see 7. p. 46-b-47-a Kohl is not a servant or a fan of your sun, Why does the golden sun shine in glory? You are the queen of beauty, in front of your throne, In the evenings, the bow of the earthly sun prevails.

Throw away the kitten from your face and go out into the world, The sun will fade, the sun will fade before you. Kissing your footprints is the duty of the faithful The sun stands and waits before the morning line. That this fluff lit up on your face Or the sun appeared in the blue sky.

Of course, the image also takes place in this gazelle. Nevertheless, the poet follows the path of describing the praise carried out through the image of the sun and its various states. Let us turn to a more detailed analysis of the above bates.

1 distich. The sun scatters its rays throughout the earth. According to the poetic interpretation of the author, even the sun, as the highest manifestation of beauty and grandeur, is fascinated and subdued by the beauty of her beloved, and therefore illuminates it with her light. Therefore, the beloved is the highest example of beauty.

2nd distich. The sun in its movement along the heavenly slope in the evening sets over the horizon and, as it were, closes with the earth. In the poetic vision of the author, his sunset seems to be a low bow to the sun before his beloved. The poet's mastery is also manifested in the skillful use of the double meaning of the word "Kullu". If in the first sense it means "bow", then in the second - more hidden - "slavery", "service". It is important to note that both meanings of the word are subject to the disclosure and enrichment of the total content of the gazelle.

3-distich. The poet reproaches the sun, which does not know about the existence on earth of a more radiant and high beauty and has become proud in its ignorance. He urges his beloved to abandon seclusion, open his face to the world and shame the arrogant sun. In this beat, in addition to the description of the beloved, the lyrical hero hopes to meet with her.

4-distich. The poet uses details such as sunrise and sunset. In the poet's vision they appear to be a bow to the beloved, without which she would not continue her movement. The poet hints that all earthly bearers of beauty are worthy of admiration and respect.

5-distich. If you observe a picture of the sun at its zenith, you can notice a peculiar bright crown around it. With them, the poet compares the fluff on the face of a lover. There are picture elements in this beat, but this does not change the general character of the gazelle aimed at a consistent description.

In subsequent bates, the description of the beloved continues, which Munis also builds on the appeal to the image of the sun. Its use throughout the gazelle ensures its substantial completeness to compositional integrity. Munis, taking advantage of his poetic discoveries in the perception of the sun, sequentially from distich to distich saturates the description of his beloved with new and new artistic images and details. In addition, he draws our attention to those ordinary natural phenomena to which we are passive, sometimes we do not notice them. It makes us keenly perceive them keenly and admire them. It encourages the reader to be proactive in nature.

In the gazelles of Munis, the sun is not at all interpreted as the highest example of beauty. Moreover, the earthly real beauty of man is higher than the abstract-romantic beauty of the sun. The author praises this excellence in his gazelles: Mohi ro'ying to tulu' etti malohat burjidin, oh qizartur, goh sorg'artur quyosh rangin uyot (see 7. p. 58-a) As the light of your face rises The sun turns red or yellow with shame.

In this beat, the poet uses the color change of the sun throughout the day to assert the superiority of earthly beauty over heavenly beauty.

The poet also resorts to the image of the sun to chant a sense of fidelity. Proceeding from the philosophical comprehension of natural phenomena, wrapping them in the thoughts of the lyrical hero, the author not only describes the beautiful image of her lover, but also accuses her of infidelity, cruelty, calls her to compassion and fidelity.

Vafo qilkim, vafo izhor, tarkidin quyosh topdi Falak uzra, yer ostida taraqqiy ham, tanazzul ham (see 7, p.145-a) Be faithful, because the sun, as soon as it is unfaithful In its movement across the horizon, it descends underground.

The author, urging his beloved to fidelity, cites the sun as an example. However, this distich is addressed not only to her lover, but to all people. The sun in the perception of the poet at sunrise shows loyalty to people, that is, shines and gives its heat to them, however, reaching its zenith, it seems to be moving away from them, showing its infidelity, and therefore then descends underground. This, according to the poet, should serve as a lesson for all people who rise if they are modest, friendly to people, and become insignificant if they show arrogance and arrogance. As you can see, the image of the sun plays an important role in expressing the author's deeply philosophical and humanistic ideas.

The poet makes extensive use of the image of the sun to express his moral and philosophical views. In particular, he resorts to it when substantiating his moral and didactic ideas about the need to cultivate in people such virtues as modesty, nobility, restraint, etc. Ochma nurafzo jamoling tiyradil ag'yor aro, Oftob olmas yuzidin kechalar ichra niqob (see 7. P. 35-b). Har ishda tezlik qilmoq na hojat, ey ko'ngul, ko'rkim, Quyosh yerdin chiqar so'yi samo ohista-ohista (see 7. p. 173-a). Do not reveal your beauty in front of cruelly cores, After all, the sun does not open its face at night. In important decisions, in high affairs one should not rush, After all, the sun in the sky makes its way slowly.

Most of these didactic statements by Munis were addressed to dignitaries. In times of inequality and oppression, it would be difficult to apply teachings directly to crowned rulers and feudal lords. Because Munis tried to use the possibilities of literature.

Rutbai oliy tilarsen, sof qil ko'nglungnikim, Irtifo aylarga mundindur sazovor oftob. Yoritur yaxshi amal qabringni, yo'qsa sud emas Tojing uzra bo'lsa gar har durri shahvor oftob (see 7. P. 47-a). If you want to reach a high position, enlighten your soul, In following this, the sun is worthy of imitation. Only a good deed will illuminate your tombstone, otherwise everything is in vain, Even if your crown is crowned with a pearl like the sun.

IV. DISCUSSION

As an example, to those who seek power and rank, the poet cites the sun, which generously lavishes the warmth of its rays to people. He urges even rulers not to indulge in arrogance, hurry up, tell people good. Thus,

the sun acts as one of the poetic tools that contribute to increasing vitality, emotional and aesthetic effectiveness of the didactics of Munis.

One of Munis's favorite poetic images associated with nature is "g'uncha" ("bud"). Well aware of the natural properties of the bud, the poet finds relevant phenomena from society. Revealing the connections and analogies between them, the poet saturates the natural sketches with social ideas, philosophical thought, which was also one of the poetic discoveries of Munis.

Let us turn to the poetics of the image of "g'uncha" ("bud"). It is known that Munis for many years held the position of the chief mirab at the palace, who was very responsible for the distribution of water in the irrigation system of the Khorezm oasis. This gave him knowledge of the life of the broad masses of people, their aspirations and concerns. However, forced to reckon with the palace environment and the nobility, Munis, along with the direct expression of his ideas and views on contemporary society, often had to express them allegorically, through poetic images and symbols, especially his rebellious and truth-seeking ideas. In this regard, his critical views on the era, the social environment in most cases are manifested through his attitude to certain natural phenomena: Agar emn istasang, bu bog' aro xomush bo'l doimKi, ofatdin omondur sirrin aylar to nihon g'uncha (see 7. P. 100-a). Do you want to be calm and glorious in the mundane garden - always be silent? Is it not by secretly making explicit that the bud is leading its century to the end?

A bud that keeps its secrets until it blooms provides itself with security. Neither rain nor hail is dangerous to him. No one will rip it off. Poetically summarizing this, Munis, under the symbol "bog'" ("garden"), means the social environment of his time, "g'uncha" ("bud") - humiliated and offended, "ofat" ("distress") - their suffering and sorrow. In an era when free-thinking was brutally persecuted and its followers mercilessly punished, Munis, like most other critically minded people, was forced to confine himself to passive discontent and protest against injustices. Therefore, Munis expressed his attitude to this side of society's life through the image of the "bud".

The poet very appropriately uses the image of the bud to recreate the appearance of the lyrical hero, his state of mind: Abrdekkim, ashk to'kkay, g'uncha bo'lg'ay tangdil, Yig'lar osonlig' bila el ko'nglum ashkolin ko'rub (see 7. P. 34-a). Become a tear cloud or a sad bud Then people would shed tears, the kinds of suffering of my soul.

In this case, the author, not being able to directly express his recentness, hopes that even the external manifestations of his state of mind can in themselves provoke a feeling of return in people and encourage them to protest. Turn to the following distich: G'amingdin g'unchadurmen, gar nasimi shafqating yetmas, Bahor o'lsa jahon yaksar, zamone ochila olmon (see 7. P. 154-a). From earning for you, like a bud that doesn't open even in spring If the wind of your mercy does not answer him.

A man is like such a bud if he is deprived of the care of people, friendship and love.

So, the image of the bud plays an important role in the detailed disclosure of the spiritual world of the lyrical hero, his experiences. No matter how many-sided and diverse nature and the world of plants are, the spiritual world of man is still more complex than them. Borrowed from nature poetic images give the artist words great opportunities for psychological analysis. The study of such poetic images in the lyrics of Munis may be one of the factors preparing the solution to the problem of psychologies in classical lyrics.

Munis often resorts to the image of a bud to describe the beauty of a lover, in particular her lips, and finds original tricks for using it. For example, in the next beat, he resorts to the tashhis technique (animation):

Da'vog'a ochib erdi lab og'zing ila g'unchaUl tarki adabdindur og'zidin oqar qoni (see 7.p.178-b).With your lips tried to stretch the budBut because of this misconduct, he began to come out with blood.

Thus, the bud was defeated, he only tried to encroach on the beauty of his beloved, to show "bad manners." Creating this poetic picture, the author asserts the idea that the lips of the beloved are more beautiful. And life-giving than a bud.

The skill of Munis in the use of poetic images associated with nature was studied by us only on the example of the sun and bud, the features of their application. Of course, this is not enough, if we take into account the richness of the poetic heritage of Munis. However, already reveals the great role of the landscape in the poetic image of the skill of Munis in its use. The question arises: was it only the love of nature and the high aesthetic taste of Munis that determined his mastery in this field?

Each achievement of this or that artist of the word, the originality of his work, innovation appear as a result of the use of previous traditions, their further development. Munis also achieved high mastery thanks to a deep mastery of the traditional features of oriental poetry, a creative approach to the experience of his predecessors. In this regard, we give a few examples.

One of the major representatives of the Uzbek poetry X IV century Atai follows uses the sun's image to describe the beloved:Khurshedi xovarida yuzungdek jamol yo'qKim, bor anga zavolu munga hech zavol yo'q (see 12. p. 95Even the sun rising from the East is not as beautiful as your face,For he is about to enter, which you cannot have.

In other words, the lyrical hero in his address to his beloved claims the superiority of her beauty over the sun, while warming up the fact of his daily sunset. Impressed by these lines, Munis in one of his gazelles develops and improves the content and images of the above-mentioned distich Atai.Yuzing xurshidini xurshid sham'idek demoqdur jahl,Munga har kun kamol ermish, anga har tun zavol ermish (see 7. P. 109-b).It would be ignorance to compare the sun of your face with the candle of the sunAfter all, your face is becoming prettier every day, and the sun will set every night.

This Beat of Munis is more original and perfect in its substantial-artistic features than the couplets of Atai. It should be noted that in both bates the main idea is expressed in the first line, while the second only develops it. In this regard, compare both bates. Munis reinforces Atai's thought of likening the face to a beloved sun by the fact that the very attempt at such a comparison is considered "ignorance". Similarly, the second lines of bates are distinguished. So Atai paints the image of a lover in a negative way. Those. by denying the beloved's presence of certain qualities of the sun, in particular his daily "sunset," Munis reveals more deeply the superiority of the beloved's face over the sun, endowing him with a positive ability to become more beautiful. Thus, the image becomes more accurate and real. Munis tried to perfect individual words and comparison components used by Atai. In particular, in the place "yuzung" ("your face"), "khurshidi hovari" ("rising sun") at Atai in the bayon of Munis, "yuzung khurshidi" ("the sun of your face") is used. In this case, Munis replaces relatively simple words and expressions with more complex, metaphorical ones. Unlike Atai Munis, he avoided the reuse of the word "zavol" ("call"), then in the beat of Munis the words "Kar tun" ("every night") and "har kun" ("every day") are very appropriate, which in -first, deepens the content of distich, secondly, eliminates repetition, thirdly, creates an internal rhyme and melody.

As one could see, poetic images, taken from nature and becoming traditional, were used in the work of each artist's words in their own way, received new semantic shades and functionally aesthetic significance.

One of the peculiarities of Munis's poetics is that he uses traditional images and techniques not mechanically, but critically, and develops the established artistic means of depiction.

Munis in his poems, following the great Navoi, shows the conditional character of likening the camp to a hardened cypress, her eyes to a daffodil, her face to the sun, her lips to a life-giving source or mythological image of Khizr. He wonders if some inanimate objects, natural phenomena can convey all the beauty and attractiveness of a person, in particular, the sun, a spring and other traditional image designed to reveal a person's life-real image.

Qading kibi qachon bo'la olg'ay niholi sarvKim, noz rasmi bo'lmadi zohir yig'ochdin.Nargisni o'xshatur ko'zingga, bog'bonni ko'r,Qiymoni hech tamiz eta olmas talochdin (see 7. P. 151-a).How can a life s likened to your camp germ cypress,For a tree cannot embody the tenderness of a beautiful woman.Your eyes liken a daffodil, but what a gardenerCan understand the eyes of gazelles.

Firstly, Munis finds, in our opinion, the correct foundations of the principle of affirming man as the highest and most beautiful creation of nature: according to the poet's allegory, even the sun "feeds on its rays":

Saodat avji uzra oftobedur jamolingkim,Senga bir zarradur sendin quyosh nur iktisob aylab (see 7).Your beauty in its highest manifestation is likened to the sun ,But it is only a particle of you and borrows your rays.

Secondly, the poet, moving away from the abstract romantic image, strives for its reality and concreteness. Thirdly, rejecting some traditional poetic images, he achieves a more vivid, convex image of the subject (in this case, through the use of the poetic device "ruju").

Labidur chashmai hayvon, emas Xizr,Tirik ul chashmai hayvondin ayru (see 7).They liken your mouth to a life-giving source, but howthey can be living water.After all, living is different even from the source of life.

In the eastern lyrics, the beloved is often likened to the source of "living water". In the first line, Munis rejects this, since such a comparison would not be enough to portray a lover and, as he explains in the second line, her mouth is part of a living person. As the study shows, the use of comparisons of certain phenomena of nature and society has become a fruitful device, which occupies an important place in the experience of talented word artists. In our opinion, this is exactly what lies at the basis of the poems "Husni Talil" and "Tamsil" (see 13. p. 88, 157). According to the definition of Y. Iskhakov, "Husni talil" as the beauty of justification, as argumentation by means of an attractive argument is considered one of the most complicated methods ... the poet gives the appropriate motivation to justify any thought. This argument may not be a real proof of the idea expressed by the poet, but it is considered to be its poetic motivation, and therefore is connected with the poet's intension not directly, but metaphorically" (see 14).

The source of "Husni Talil" is various instructive details, positive and negative, of living pictures of nature and society.

The significance of the above-mentioned artistic techniques lies in the fact that they enable the artist to express the words in a realistic and reasonable manner, his vision, worldview, and views on society.

As you can see, Munis especially loved and sang the spring, the dawn of nature. He mobilizes all artistic techniques for the realization of the artistic conception connected with it, in particular, in one of his gazelles to describe spring. He uses the technique of repetition and tadrige.

Kiyib hamisha bahoriy libos chiqq'oli yor, Jahonda ravzadek o'lmish ayon hamisha bahor (see 7. P. 89). Beloved always appears in spring attire, Like spring is always in the gardens of paradise.

The expression "Hamisha bahor" is very appropriately repeated on both lines of the distich. This use of repetition enhances the melody and impressionability of the verse, its compositional integrity and more clearly expresses the author's intention. The aesthetic value of this expression also lies in the fact that it logically connects the lines, provides proportionality in the description of the spiritual state of the lyrical hero.

One of the favorite images of the poet, borrowed from the plant world, is violets. In one of his gazelles, he uses this image 19 times in various forms and meanings ("binafsha" as a color; "binafshazor" as a place where violets grow, etc.). In another gazelle, Munis, great expressiveness is obtained in describing the experiences of the lyrical hero by repeating in each beat the expression "lolai sadbarg" ("leaf of tulip") (see 15. p. 141-b).

Munis skillfully uses radiph to give his works inherent charm and freshness in nature. He considers a person "a flower of the universe." He builds one of his gazelles using the gul (flower) radiph (see 7. P. 136-a), the other - district (basil). He often describes his beloved through the widespread use of the poetic image of the basilica (see 7. p. 158).

In the lyrics of Munis, a large place is occupied by words and expressions related to the description of various seasons. These lexical tools carry a certain aesthetic function in his works.

Bahori vasl fayzi yetkurub sarsabz xurram qil, Xazoni hajr suryon aylamish ko'nglum gulistonin (see 7. p. 151-b, 152-a). Awarded spring goodbye, indulge in exulting joy, For the fall of separation brings sinking into the soul.

The emotional state of the lyrical hero in this beat is conveyed through the poetic tazod technique, the components of which are the bahori vasl ("spring of rendezvous") in the "hazoni hajr" ("autumn of separation"). Of course, the essence of this technique will be preserved, if not mention the seasons. However, their use enhances the tazod, its impressiveness.

V. CONCLUSIONS

Thus, each object or natural phenomenon can be used as poetic material for the embodiment of the creative meaning of the poet. Many artistic techniques in classical poetics are based on the use of the close connection of poetry with life, nature, and on the borrowing of means of artistic depiction from nature.

REFERENCES

1. К.Маркс и Ф.Энгельс. Сочинения. Издание второе. Государственное издательство политической литературы. Москва. 1955. Том 4.
2. Каюмов А. Қадимият обидалари. Изд-во Литературы и искусства им. Г. Гуляма. Ташкент, 1972.
3. Хайитметов А. Навоий лирикаси. «ФАН». Ташкент, «ФАН», 1961.
4. Носиров О. Ўзбек адабиётида ғазал. Изд-во литературы и искусства им. Г. Гуляма, Ташкент, 1972.
5. Лутфий. Девон. ГИХЛ. Ташкент, 1965.
6. Поспелов Г.Н. Лирика среди литературных родов. Издательство "Московский университет". 1976.
7. Мунис . "Мунис ал-ушшак" (полный диван). ИВ АН Уз Р, рук. фонд, № 940.

8. Исҳоқов Ё. Поэтик анъана ва индивидуал услуб. Журн. “Ўзбек тили ва адабиёти”, 1978, № 1.
9. Алишер Навоий. “Хазойин ул-маоний” в 4-х томах. 1-том, “ФАН”, Т., 1969.
10. Чернышевский Н.Г. Эстетические отношения искусства к действительности. (Диссертация). Избранные философские сочинения. Государственное издательство политической литературы, 1950, т. 1.
11. Хайитметов А. Она табиат куйчиси. “Қишлоқ ҳақиқати”. 9 февралы 2979 г.
12. Отойи. Танланган асарлар.ГИХЛ. Ташкент, 1960.
13. Атоулло Хусайний. Бадоеъ ус-саноеъ. Изд-во “Ирфон”, Душанбе, 1974.
14. Исҳоқов Ё.Хусни таълил. Журн. “Ўзбек тили ва адабиёти”, 1971, № 1.
15. Мунис. Илк девон (Ранний диван). ИВ АН Р Уз., рукописный фонд, инв. № 1330.
16. R. Orzibekov. Lirikada kichik janrlar. Т.: Fan, 1976.
17. Adabiy turlar va janrlar. 3 jildlik. 2-jild. Lirika. Т.: Fan, 1992.
18. D.Quronov va boshq.Adabiyotshunoslik lug‘ati. Т.: Akademnashr, 2013.
19. Shayx Ahmad Taroziy. Funun ul - balog‘a. Т.: Xazina, 1996.
20. Rumi Jaloliddin. Uchmoqqa qanot yo‘q (J.Kamol tarj.). Т.: Adabiyot va san‘at, 1994.
21. To‘laganova U. Ritm – asar jozibas. “Jahon adabiyoti” jurnali, 2004, sentyabr.
22. Serikova L.N. Struktura i spetsifika farda Alishera Navoi. V kn.: Малые формы liriki Alishera Navoi. Т.: Nauka, 1981.
23. Rumi Jaloliddin. Masnaviy hikoyalariga sharhlar. Т.: Muharrir, 2011.
24. Д.Қуронов ва бошқ.Адабиётшунослик луғати. Т.: Академнашр, 2013.