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OYBEK'S POETRY THROUGH ANALYSES OF REPRESENTATIVES OF OYBEK STUDIES SCHOOL

Abstract: The present article reveals the peculiar style of Oybek, the representative of Uzbek poetry. The scientist and researchers' views have thoroughly examined in the paper. The author approached to the analyses of critics and the followers of Oybek studies in elucidating the rich content of Oybek's poetry. The impressiveness and the imaginative character of Oybek's poetry are deeply studied.

Key words: skill, Oybek studies, word, critics, image, Obek's poetry, character, social environment

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Introduction

The unique writer, poet and historian Oybek has made a great contribution to the development of Uzbek literature of the 20th century. He is not only a great writer, but a poet of delicate taste, who has a great talent to ornate the feelings in a poem like pearls in a necklace. Oybek's poetry, with its diversity, takes its own place in Uzbek literature. The inimitableness of his style is also reflected in the poems. He describes the feeling and state so delicately that the reader strives to preserve the feelings of a lyric hero, which, undoubtedly, exposes the perfection of the image. One of his first poems is "The Sound of Music". The researchers of Oybek studies Bakhtiyor Nazarov and Naim Karimov claim that the first poems of Oybek are hard to think of as poetry, the content of his initial poems urged people to be compassionate to nature and animals, which gradually are growing. In the collection of poems "Chimiyon Book" he mentioned that he was born again as a true poet [1,228].

The study of Oybek poetry by literary critics is as diverse and varied as his poetry. Matyakub Kushjonov carefully studied the work of Oybek, and it will be right, if we say that he analyzed more the poetic works of the writer.

If we first consider Oybek's poetry based on the study of Khomil Yakubov, who analyzed his writings from the point of view of his time, we should pay

attention to the fact that he examined Oybek's poetry in the years of his studying at technical secondary school. Analyzing his poems, the poet says that his creation reflects a pessimistic spirit and narrow personal feelings. The following poem illustrates this idea:

Rangpar bo'ydoq yigitcha,
Yashardi xayollarning,
Falsafiy shamollarning
Qanotlarida ikki...[7,10]
(Red-faced single man,
With his dreams
Of the philosophical winds
On the wings two...)

Khamil Yakubov asserted that the poems included in the first collection of Oybek's poems "Feelings" were also of pessimistic character. Oybek's poem "Who owns the earth", written in 1925, devoted to the innovations in the water and land resources, where he cursed the "owls" plaguing the peasant's labour:

Yer ustida oqdi ko'p qon,
Ko'p bukchaydi mazlum dehqon.
Va bir to'da, boyqushlardi-
Yerda yayrab qanot qoqqan [7,12].
(A lot of blood flowing over the earth,
An oppressed peasant was hunching much,
While there was a bunch of owls,

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Who freely straighten the wings.)

From the analyses it is clear that the critic was unable to express his true thoughts in the poem and had to express it in such a way. That is, he had to adapt to the social environment of that time.

In fact, Khamil Yakubov has not been able to portray the oppressors that have plagued the lives of the poor peasants, and to say that the owls depict the riches, who do not appreciate the work of peasants. As he analyzes this poem, the writer expresses his joy in welcoming the land allotting to peasants:

Parchalandi u tuzilish,
Yuzin ochdi tekis turmush.
Ezilganlar endi yo'qdir,
Ustingizda dahshatli musht[7,12].
(That system was broken,
The life became free,
The oppressed no longer exist,
A terrible fist on you.)

As a continuation of our above comments, if Khamil Yakubov's book were written during the period of independence, the critic would have analyzed the fact that the land could be used and that the farmer was always crushed, and the terrible fist could tell the truth.

He points out that Oybek had grown up slowly as a poet. He cites the following: "The collection of poems "Feelings of Oybek", "Melodies of mind", "Torture" by Oybek had been published. The poems, included in these collections, show that the young poet indefatigably propels forward and strives to the sunshine"[7,6].

The critic then gave the examples that Oybek poems acquired the optimistic character, his views on the life had changed, which was seen in the poems, his struggle for life determined his position:

Kurashadi ikki to'lqin,
Qarab turaymi?
Yosh tarixning temir qo'lin-
Ketga buraymi?
Yo'q...bolg'alar, o'roq safi
ila boraman.
Yong'in, kurash, janglar sari
Ko'krak ochaman.
(Two waves are fighting,
Will I wait?
The Iron Hand of Young History
Should I turn back?
No...hammer, sickle row
I will go with you.
Fire, fighting, battles,
I open my chest to you.)

His lyrical poetry grows and glorifies peoples' love for life and free life:

Bir o'lkaki, tuprog'ida oltin gullaydi,
Bir o'lkaki, qishlarida shivirlar bahor.
Bir o'lkaki, sal ko'rmasa, quyosh sog'inar,
Bir o'lkaki, g'ayratidan asabi chaqnar.
Baxt toshini chaqib, bunda kuch guvillaydi.

(A country that thrives on its soil with gold,
In one country, where spring whispers in winter.
A country that, if does not see a little, will miss
the sun,

A country where the zeal of the lightning flashes.
A power in the striking sound of the stone of
happiness.)

Analyzing the poetry of Oybek, Khamil Yakubov focuses on the poet's personality and mentality, on growing feelings and perceptions, on occasionally changing social influences, on revealing the character of a lyric hero. Later, as Oybek's poetry becomes sublime, so did the thoughts of the critic.

The development of Oybek studies cannot be imagined without Naim Karimov. In his opinion, after Chulpan Oybek revealed that the finger metre had a great importance towards aruz. He enriched the Uzbek poetry with musical- rhythmic tones and turned into the language with delicate ornaments. He revealed the spiritual world of a lyric hero with so many poetic and artistic means that it became clear that the poet learnt not only from Chulpan, but also Pushkin in expressing a series of lyrical feelings and experiences" [2,6]. The critic sees Oybek's poetry in colors. The profoundness, the virginity, brilliance and the extraordinary elegance of the poetic language have become the peculiar features of Oybek's poetry:

Sen g'urubning oltin qo'llaridasan,
Tabassuming, Quyosh, so'nar ohista.
Dala va qirlardan tiniqlik uchar,
Suvlar oynasiga shom qora surkar,
Xayolning men sokin cho'llarida
(You are in the golden hands of the sunset,
Your smile, the Sun is fading slowly.

The tranquility comes from the steppes and hills,

The twilight turns dark the mirrors of the waters,
In the quiet desert of my mind.)

In his view, Oybek describes this sunset in fine paints in the poem. Critics say that Oybek does not resort to blatant words and colorful paintings, judging the creation of human images. The critic says that the poem by Oybek, written in 1931 to his late mother: "this poem, composed of 14 points, should be called a poem" [2,6], which is shown in the following lines:

Qahraton qish....Sovuq....Titrat qo'llaring....
Tutulmas ignani...O'lik bir kecha
Iliq nafasleri so'ngan tangacha
Yotqizgach bizlarni, ochib kitobing-
O'qirding ichingda....
(Cold winter... Cold...Hands shiver with cold...
Needle cannot be held... A dead in the night
Until the warm breaths are fading
After putting us in bed, opening the book
You were reading to yourself...)

He skillfully expressed the mother's portrayal which is impossible to depict in the poem due to the space and time.

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Thus, Oybek was able to depict the symbol of a mother in one poem. The poem by Oybek "Remembering the mother" was highly appreciated by the critic. He claimed that this is a sample of a lyric epic poem in the style of Oybek. The critic enriches his views with Khamid Olimjon's description: "It is necessary to say that Khalim Olimjon calls his friend a poet in the prose, and prose writer in the poetry"[2,8].

The creator of Ferghana School of Literary Criticism Yuldash Solijonov, a critic of his own words and style, studied Oybek's works with scrupulosity. The scientist highly appreciates Oybek's creating portrait and clear images. He called Oybek an innovator who took prose to the level of lyrical poetry, a psychologist who penetrated the heart, the master of the poetic image that penetrates the delicate strings of the heart[6].

A.Sabrudinov is one of the scientists who carefully studied Oybek's creativity. He has done research work on "Word and image in Oybek poetry". At the same time, the monographs and manuals "Studying Oybek's life and creativity in 5th and 9th grades", "Studying Oybek's life and creativity in school" were published. "Oybek Musa Tashmuhammad's son lived and worked in difficult times. Naturally, his works have the influence of the historical period, the socio-political and spiritual environment of that period. Oybek is not only a great writer, but his beautiful poetry also occupies a place in the treasury of Uzbek literature"[5,4].

He carefully analyzes Oybek's poetic skills. The scientist considers Oybek's inimitable skill in the use of specific words. The idea of Oybek's poetry, word and portrait, landscape image, role of word in image representation are analyzed on the examples of the combination of words and tone. Referring to the portrait of the girl in the poem "The Victim of Love", we see that the poet used eyelashes to portray the beauty of the girl, or in the poem "Mashrab" he used the artwork to illustrate his appearance, and through depiction of the appearance we can also see the scenes of that period.

Sochlari patila, ko'zlari maxmur,
Ko'zlarda sachraydi qora, kuchli nur.
Saraton quyoshi, qish izg'irini
Ishlamish yuzlarning ma'no, sirini..
Davlati-qalb she'ri va eski tanbur.
Kulohdan toshardi jingalak sochi,
Mag'rur va ko'rkamdi har qachon boshi.
Tashir ham qish, ham yoz bir qo'sqi pustin,
(Unda qolmagandir yamoqsiz o'rin)
Belida kattakon bir nosqovog'i[5,10].
(The hair is shaggy, eyes are bulging,
Black, strong light scattering in the eyes.
Summer sun, winter storm
Making the secret and sense of the faces.

The state is the poetry of the heart and the old tanbur.

Curly hair beside the ears,
Proud and beautiful is head.
Winters and summers in one coat,
(Not a place for patches there)
And a large tobacco pouch on the waist.)

The scientist claims that through the image of Mashrab he is referring to his wandering life and the fact that he can walk on the thorns as on the weeds. Analyzing the Oybek's poetry, he says that the poetry of the 30s is more of a psychological character, and that of the 60s is more devoted to external events. Akbarali Sabirdinov says that impressiveness in Oybek's poetry has grown and can provide with the national charm[4]. The scientist's dissertation for the degree of Candidate of Philology "Word and image in Oybek's poetry," also contains an inexhaustible features, which were not analyzed before. In the dissertation the structure of his poems, thoughts, feelings and music in Oybek's poetry, national and artistic features are revealed.

Ulugbek Khamdam, a brilliant representative of the literature of the independence period, is also one of the authors who contributed to the Oybek Studies School. In 1997 he conducted a research on the topic "The problem of pure lyricism in Uzbek poetry of 30s" (on the example of Oybek poetry). The researcher Bakhtiyor Nazarov asserted that the critical works by Naim Karimov, Ozod Sharafiddinov and Ibrahim Gafurov revealed the matter of the "pure lyrics" not so profoundly and aimed at uncovering the essence and meaning of "pure lyricism" in Oybek's poetry.

The scientific novelty of the research is also the fact that Oybek's "pure lyric" was specifically studied. The aim is to observe Oybek's poetry of 30s as an aesthetic phenomenon rather than as a work of social influence. At the same time, the researcher's conclusion that the poetry cannot be completely free from social life is true. According to the researcher, poetry always brings joy and sadness. The result of the feelings can be ended in full satisfaction. "This poem begins with sorrow and ends in grief. However, from the wild rocks a basket of white flowers can grow":

Tog'lar havosining feruzasidan
Mayin tovlanadi butun niholi
Vahshiy qoyalarning ajib ijodi:
Yuksakda raqs etar bir tup na'matak,
Quyoshga bir savat gul tutib xursand!
From the turquoise of the mountain air
Softly the sprout displays with colours
Amazing creature of the wild cliffs:
A brier is dancing on high,
Happy to hold a basket of flowers to the Sun!

The poet is, in fact, a rare work of the world, like a brier. He was also born on a rocky crag, suffering from pain..... finally he gave a basket of white flowers to the Sun as if giving the bunch of delicate feelings to the world" [3].

The researcher takes a new approach to the analysis of Oybek's poem "Brier rose" and shows

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himself as a brier rose. And the white flower is the creation of a stone. He thinks the beauty of the flower was due to the atrocities of the rock. What a beautiful analysis...

In our opinion, "Brier rose" is the best example of Oybek's poetry. It is our duty to seek beauty only from this poem. Not objecting to the above mentioned Ulugbek Khamdam's comments, "This poem begins with sorrow and ends in grief" we are giving our own analyses:

Nafis chayqaladi bir tup na'matak
Yuksakda, shamolning belanchagida.
Quyoshga ko'tarib bir savat oq gul,
Viqor-la o'shshaygan qoya labida.
(A delicate shake of a brier rose
On the high, in the swing of the wind.
A basket of white flowers in the sun,
On the lips of the rock, drooping.)

The brier rose is a wild thorny bush. The wind is also cold. Nevertheless, the poet begins the poem in a positive mood through the description of the swinging brier rose. In order to provide the wind with the positive quality the poet put the cradle sacred for our mothers, associating a brier rose in the swing of the wind with swinging cradle. Though situated on a rock surrounded by dignity, it is not satisfied with it and strives for greater heights, that is, gift her beauty to the sun. It is the eternal complexity and tenderness of the human heart.

Nafis chayqaladi bir tup na'matak..
Mayin raqsiga hech qoniqmas ko'ngil,
Vahshiy toshlarga ham u berar fusun,
So'nmaydi yuzida yorqin tabassum,
(Delicately is shaking a bush...
Not satisfying with the soft dance,
And it gives the fowls to the wild stones.
With a smile on its face,)

He describes the bush in such a way that even the most sensitive creature cannot be satisfied with its dance. Though the hard stones under the feet, the face kept smiling. In this case, we can say that the poet points to the idea that we should not break the people's heart.

Yonoqlarni tutib oltin bo'sa-chun
Quyoshga tutadi bir savat oq gul!

Poyida yig'laydi kumush qor yum-yum.
Nafis chayqaladi bir tup na'matak...
Giving the golden kiss on the cheeks
A basket of white flowers to the Sun!
Silver snow is crying at the feet.
Delicately is shaking the brier.

The human heart always seeks for good, when it holds its cheeks like gold in the sun, holds his tender feelings above the human, when a basket of white flowers is given to the Sun, in order to please the people there are a thousand of people.

Shamol injularni separ chashmadak,
Boshida bir savat oq yulduz-chechak,
Nozik salomlari naqadar ma'sum!
Tog'lar havosining feruzasidan
(The wind is spreading the pearls as the flowers,
A basket of white stars on the head,
How delicate greetings are!
From the turquoise of the mountain air.)

The wind scatters the pearls, as a drop of water, with a basket of white star-shaped flowers, the human tries to nourish from the beauty of nature. The delicate greetings are the wonders of nature.

The displaying with different colours of the sprout is a man's value to the creatures of the world, a wonderful creation of the wild cliffs is the appreciation of human power and self-awareness, dancing high and with the joy of flowering in the sun. The poem is perfectly finished with a glimpse of the superiority of the human heart, and the beauty of the victory is not lost.

In the results of the dissertation of Ulugbek Khamdam the 30 years of Oybek's poetry can be called art, while in the poetry after 40s the social spirit prevails. The first reason of the impressiveness of Oybek's poetry is the description of the scenes of the nature; while the second reason is that that the other creators could not freely create the works on different themes.

Oybek's poetry is one ocean; the critics' analyses are on the shores of the ocean. As deep and enigmatic the ocean bottom is, so is Oybek's creativity. We believe that the new generation of researchers will find a way to uncover the mysteries of the ocean.

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