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CLASSICAL IMAGES IN CHOLPON'S POETRY

Abstract: Abdulhamid Cholpon is considered to be one of the most prominent poets in Uzbek literature. This article will elucidate peculiarity of images in his works.

Key words: poetry, poetic image, content, poetic symbol, love, main characters.

Language: English

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Introduction

Although poetic images are developed and completed by well-known artists, they evolve within a particular literary environment, becoming perfect and evolving over time. With the change in the thinking of people in society, there will also be a change in poetic images. In the poetry of the late 19th century, poetic images began to build on a purely secular, national, and social basis. At the same time, there have been changes and development in the composition of images, which have been influenced by classical traditional poetry. In poetry of some poets, poetic images have begun to build on a purely secular, while in others a pure national, social basis. One of the best-known poets in the process is Abdulhamid Cholpon. Especially, in the works of the poet in the beginning of the 20th century revival of poetic images and their application in new interpretations.

II. Literature review.

Professor Dilmurod Kuronov said, "We call Cholpon rightly a new artist... At the same time, no artist, even the greatest of the talents, can ever escape the influence of their own culture. Of course, Cholpon's poetry did not originate in dry land, and the best traditions of our classical literature were based on it. This is especially true in Cholpon's poetry when interpreting images of "love" and "love".

Traditional poetic images: "love", "opponent", "friend" are new interpretations of the poem:

Firstly, in connection with the poet's beliefs, the nature of his talent and his intention to innovate;

Secondly, it emerged as an attempt to overcome existing social tensions and existing conflicts.

One of the most widely used poetic images by Cholpon, the most widely used in classical literature, is that the image has been extensively studied in jadid poetry. He deals with poetic symbols like "nightingale", "slave", "soul", "soul", "tree". Whatever form it may or may not be represented by, the "love" still portrays the poet's "I".

The imagination in the works of classical poets, namely Omar Khayyam, Pahlavon Mahmud and Lutfi is different from that of Cholpon. If these poets are a person or a Creator, then Cholpon is a true, independent and free man. At the same time, a nation growing up in the face of a totalitarian system. In the same vein, Professor Dilmurod Kuronov, in describing his love for his homeland in the interpretation of the "love" in Cholpon's poems: "Lover" is a man who is passionate about thirst. In other words, the moral aesthetic ideal aspired to by the poetic poets was the Right, while Cholpon was the liberator of the socio-aesthetic ideal of the country. It means that the symbols and inner content in the works of Cholpon should be understood with the impetus of our classical poetry. After all, Cholpon is absorbed not only from the poetry of mysticism, but also by its dry form and spirit".

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III. Analysis

In one of his poems, the poet perceives poetically through the description of the deer through the image of a "deer," a deer playing in the open field, a lover of his own country. The deer-eyed love attracts the heart, and the sight of the lover grows worse and his love grows. The poet concludes that since God created love, it is not his job to be a loner, to live among the khan and to fight with enemies. The theme of love in classical literature finds its new interpretation of Cholpon's poetry in the image of freedom. That is, love is spread out in the fields, and it loves freedom, so the deer and the word "pasture" come. Poetry in the poetry also has a distinctive image. The image of the "love" has various forms: "God", "nation", "enlightenment", "angel", "imagination". These forms are directly used by the poet in expressing the social and spiritual content.

The most commonly used version of the "friend" in fiction is "fun", which is interpreted by each artist individually. Although Navoi's poetry has its own variants of the word "soul", such as Arabic – "qalb", Persian – "dil", it uses the same Turkic word many times, and interprets it differently from the essence of each work in a gazelle or other genre. In Lutfi's ghazals, it is thought of as controlling the life of the lover and uncovering the secrets of life. Therefore, scholars who interpret this image point out that although the word "fun" has not changed, the text continues to change its essence.

IV. Discussion.

Cholpon's poetry is associated with social traditions, the expression of freedom, and the expression of the word "fun" or the creation of poetry from thoughts related to the soul. Love is one of the traditional poetic symbols that have been used in the

development of national and classical literature for several millennia. First of all, it has the essence of friendship and the main means of achieving the Truth, the essence of human being, and secondly, it has an admirable quality that is associated with the blessings of the figurative world. And this image is interpreted differently in different artists. Although Cholpon successfully used the image in his poem "Tshq", he uses it in a completely new sense. The lyricist says, "I lost love and religion, but love" is neither symbolic nor divine. When a captivity in a captive country symbolizes the love of the nation, it is sung as a "free" song. Although the poet retains the role of the nightingale in the classical poetry, the nightingale in his interpretation cannot tell the story and tell the story of the poet, rather than his own pain. The poet used the word "nightingale" in philosophical terms to describe the fate, mostly.

Cholpon refers to the centuries-old suffering of labor, as the "old wounded soul", thus revealing that the "essence" of the tale is a national affliction. It is with sadness that the nation understands that the heart is hurt. Although the poet portrays the traditional image of "love" through this image, he is not only a martyr who is in love, but also a person who has sympathized with him as a member of the nation and country. Therefore, in the last verse of the poem, the nightingale's music focuses not only on expressing his love, but also on the sorrow of the people.

V. Conclusion.

As it turns out, in Cholpon's poetry, only a few of the hundreds of traditional images in ancient literature were present, but they were not exactly repeats of classical symbols, but were modernized. It is also observed that while some traditional symbols retained essentially classical features, they served to refine them and to open new layers of meaning.

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