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**ISSN (ONLINE) 2598-9936**



**INDONESIAN JOURNAL OF INNOVATION STUDIES**  
PUBLISHED BY  
UNIVERSITAS MUHAMMADIYAH SIDOARJO

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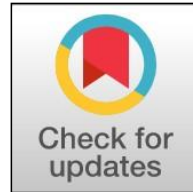
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**O‘ZBEK SHE’RIYATIDA QISH FASLI TASVIRI VA RAMZIY MA’NO  
WINTER DESCRIPTION AND SYMBOLIC MEANING IN UZBEK POETRY**

**Sohibova Zarnigor Nusratilloevna**

**basic doctoral student**

**Uzbek language and literature department**

**Bukhara State University**

**+998934553400**

**sohibovazarnigor81@gmail.com**

***Abstract:** The artistic interpretation of the seasons in his poetry has deep roots. In the poetry of classical and modern poets, the poetic depiction of the seasons is associated with human life, the reflection of the lyrical hero's psyche, as an important means of drawing philosophical conclusions from the poetic work. This article analyzes the poems dedicated to the winter season and reveals the harmony between the natural landscape and the human psyche in this season.*

***Key words:** winter, symbol, classical literature, modern literature, diagnosis, metaphor, social content.*

Poems about winter are less common in literature than spring and autumn. This season, which is called winter in the classical literature, is compared to the old age of human life. In particular, in different parts of M. Kashgari's work "Devonu lug'otit-turk" there are more than twenty quatrains dedicated to winter and summer competitions. In these quartets, winter is set against spring and summer in combination with autumn. The seasons come to life and they talk about their strengths. In this dispute, winter is defeated. The art of diagnosis is the art of animation. The common denominator that unites the image of winter in classical literature is that winter is a symbol of suffering and hardship, and summer is a symbol of prosperity and



happiness. Navoi and Ogahi's "Winter" ghazals, as well as Babur's rubai on winter, are of artistic value due to their closeness to human suffering and people's lives.

Abdurashid Abdurahmonov Qoshg'ariy "Devon" idagi to'rtliklarga munosabat bildirib, yozadi: "Mavsum – Yoz yoki Qish haqidagi qo'shiq deb bo'lmaydi. Balki u adabiy san'at – hayotdagi ma'lum bir tiplar, voqealarni ramziy obrazlar orqali tasvirlash usulidir. Zotan, qadimgi turkiy xalqlar adabiyotida yaxshilik Yoz, yomonlik Qish majoz bilan tasvirlanishining o'ziga xos an'analari mavjud" [Abdurahmonov, 1997: 55]. Olim fikrlarini asoslash uchun "Oltay turkiylarining qadimiylig qatlamlari saqlangan" "Maday qora" eposini keltiradi.

Turkiyshunos S.V.Kiselyevning qish va yoz obrazlari haqidagi fikrlari ham ahamiyatli. Unga ko'ra "...qadimgi turkiylar o'rtasida Yoz va Qish faqat fasllar nomi sifatida emas, balki qahramonlar fazilatini ifodalovchi umumlashma tasvir ekanligi" [Abdurahmonov, 1997: 56] aytiladi. N.Rahmonovning tadqiqotlarida ham Yoz va Qish turkiylarning majoziy tasvirlaridan biri bo'lganligi ta'kidlanadi . "Fusuli arbaa" qasidalar turkumining manbalarini o'rgangan olim G.Boltayeva qish fasli haqida mumtoz adabiyotda yozilgan asarlar haqida ishonchli ma'lumotlarni beradi.

Commenting on the quartets in Kashgari Devon, Abdurashid Abdurahmanov writes: "Season is not a song about summer or winter. Perhaps it is a literary art - a way of depicting certain types of life, events through symbolic images. Indeed, in the literature of the ancient Turkic peoples there is a tradition of depicting good as Summer and evil as winter" [Abdurahmanov, 1997: 55]. To substantiate the scholar's opinion, he cites the epic "Maday Kara", in which "the ancient layers of the Altai Turks have been preserved."

The views of the Turkologist S.V. Kiselyev on the images of winter and summer are also significant. According to him, "... among the ancient Turks, Summer and Winter are not only the names of the seasons, but also a generalized image that

expresses the qualities of heroes" [Abdurahmanov, 1997: 56]. N. Rakhmonov's research also notes that Summer and Winter were one of the figurative images of the Turks. Scholar G. Boltayeva, who studied the sources of the series of poems "Fusuli arbaa", gives reliable information about the works written in the classical literature about the winter.

In his poems "Snow Again", "Winter Nights", "Before Winter", "Snow", "Winter here", Cholpon creates a unique image of winter. These poems continue the classical tradition. In addition to depicting a winter night, the poet's poem "Winter Nights" reflects the feelings of two types of childhood: happy childhood and pity for the fate of poor orphans.

*Tashqarida qor-bo'ron, // Zahar to'kar qora qish.*

*Undan qo'rqib to'xtalmas // Sizda o'ynash va kulish.*

*Ammo bu xil sevinchlar // Hammada ham bo'lmaydi.*

*Hammaning ham bolasi // Qishda o'ynab-kulmaydi [Cho'lpon, 1991: 430].*

The above lines are irrigated with social content. Although snow is a symbol of whiteness and purity, ordinary people do not miss it. Because the children of the people did not have warm clothes on their feet and feet to play snowballs. That's probably why the poet likens snow to poison. The quality of "black winter" is also a sign of its cold weather and storms. At the same time, the difficulties and hardships in the lives of orphans are paralleled by winter.

Cholpon's poem "Before Winter" begins with the arrival of winter after spring, summer and autumn, in accordance with the natural balance. The poet describes the pre-winter scene with such expressions as "emptiness again", "sorrow in everything", "fading color", "a silent dod in everything":

*Ko'klam ketidan yozni uzatdik, u-da ketdi,*

*Kuzning-da bulutli, qora davri kelib o'tdi.*

*Barglar yana sarg'aydi, to'kildi... yana bo'shlik...*



*Qushlar yana to 'p-to 'p qochalar... qarg 'a, faqat, shod!*

*Har narsada bir qayg 'i, kadar, rangi so 'lishlik...*

*Ichdangina, tinsizgina har narsada bir "dod"... [Cho 'lpon, 1991: 448]*

In the next paragraph, views of a minority of the world, such as "the clothes of the world are torn," black and white, good and evil, darkness and light, are expressed in terms of "black eyes in white." These thoughts testify to Cholpon's lofty thinking, which he drank from the sources of classical Eastern philosophy.

The reader, who is well acquainted with Cholpon's poetry, feels in this poem the resting spirit of the poet's rebellious spirit, a sense of reconciliation with nature, time and social environment. It is not a struggle, but a deep look at nature and society, the spirit of seeking wisdom in all appearances. In the words of the poet, the situation is "a dod in everything, only inwardly, silently."

Elbek's poems on nature also reflect the traditions of Cholpon. The Winter Poetry is noteworthy in this respect:

*To 'ngdirguvchi, muzlatguvchi oppoq qush,*

*Parlarini yerga socha boshladi...*

*Oqar suvning nag 'masini tindirdi,*

*Qo 'lidagi cholg 'usini sindirdi [Elbek, 1990: 81].*

Note that winter snow is like a "freezing, freezing white bird." The pairs are pieces of snow. The landscape is very natural: snowflakes and bird feathers are scattered on the ground. Or in winter, rivers and canals stop flowing. The poet conveys this to the poet in a poetic way. This poem of the poet is essentially in line with Cholpon's poem "Again Snow". This can be seen in the example of the difficult metaphors and poetic landscapes they created. First of all, Cholpon looks like a white shroud, considering the whiteness of the snow. This is a new metaphor for our poetry. He also compares it to pairs:

*Yana qor. Oq kafan o 'raldi yana,*

*Yana ko 'k quydi yerga parlarini [Cho'lpon, 2013: 95].*

Or Cholpon writes:

*To 'ngdirguvchi zahar sovuq tunda*

*Beva-bechoralar yomonlaylar [Cho'lpon, 1991: 424].*

In Elbek:

*To 'ngdirguvchi, muzlatguvchi oppoq qush...[Elbek, 1990: 81]*

There seems to be a common ground in the expression of opinion. Both poets used descriptions and analogies (freezing poison cold night, freezing, freezing white bird) based on the characteristics of winter, such expressions vividly express the winter landscape. The word freezer is used in modern literary language. The word is derived from the verb "to freeze" and means "to freeze" [OTIL, 2007: 239]. This means that in both poets the word "freezer" is used as a synonym for "freezer". At the same time, in both poets, the poem dedicated to winter is not only about nature, but also about the environment of that time, the hard life of the people. Because the arrival of a cold winter was not a joy for the people, warm clothes, a warm home were their dream. Apparently, along with the landscape lyrics, the social content of the poem is also impressive.

In conclusion, the poems depicting winter have a special place in modern Uzbek poetry. Analysis shows that such poems are not just examples of landscape lyrics. The poetic depiction of winter also carries a number of symbolic meanings. In particular, in the analyzed poems, such expressions of winter as "old winter grandfather", "black winter", "a sorrow on all sides", such as the hard and difficult life of the people, the experience of a lonely lyrical hero in his heart, the sadness of his psyche meanings are expressed.

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