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PARENTS DOUBLE WINGS TO THE CHILD

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Abstract. Article by Bukhara poet Samandar Vakhidov "Secret Conversation with Childhood", “Do you remember your childhood”, “I would like to take the moon as a child”, "Childhood in my dreams"; “Uzbek child” which states that childhood is a flawless period of human life.

Key words: "Secret Conversation with Childhood", “Do you remember your childhood”, “I would like to take the moon as a child”, "Childhood in my dreams", “Uzbek child”.

There is a poet who writes a poem with a pen in his hand. He sees the future of his family, the light of his dreams, the warmth of his heart, the double wings of his liver, and his whole being to protect his chest from any calamities. mobilizes. In the poem "Double wing of the child" written by the Bukhara poet Samandar Vahidov in the form of a duet of mother and father, the mother said: "A son with a father will be a mountain, a daughter with a father will be a fortress," and the father said: "A garden without mothers is a treasure trove, and two worlds are empty with a mother!" This fact is vividly expressed in such confessions. In addition, at the end of the duet-poem, this truth sounds like a prayer of parents to Allah:

Ota-onan faohnida har doim,
Farzandlarini omon asra, Xujoyim.
Ortimizda rahmat qolar iz qolsin,
Pok izlarga gard inmasin, Ilohim!
Ota-onan farzandga qo’sh qanotdir,
Sabolari sarchashmai sabotdir. [1,23]
In the poems of the poet, childhood scenes are drawn from different angles. A group of hers such as "Secret conversation with childhood", "Do you remember childhood moments", "As a child I would like to cut off the moon", "A boy flying a leaf", "My daughter for the first time", "Walk in my dreams, childhood", "Uzbek boy". In his poems, childhood is viewed from the point of view of an adult, and childhood is a very pleasant time as a perfect season of human life, the motives of living in memory at every moment are expressed. In particular, the poem "Secret Conversation with Childhood" is full of nostalgia for childhood. In it, longing for a carefree and playful childhood of a father who is tired of life's anxieties and even a little tired, he expresses his desire to go back to my childhood and to the days when I was playing hide-and-seek:

Ortga qaytmas ariqqa oqizib yubordimmi,
Ariqlar bo‘ylab yurdim, topmadim oqizog‘im.
Dalalardan chaqirdim, sas aylab umidimni,
Sasim besado ketdi, bolalik–bolli chog‘im.

Senga bir qaytolsaydim, zilol suvli ariqda–
Oqqush kabi cho‘milib, gunohlarim yuvvardim.
Charchagan chog‘ er quchib, kuchga to‘lgan Anteyday,
Ruhim bosgan horg‘inlik qarg‘alarin quvardim. [1, 56]

The lyrical protagonist has spent his childhood in canals, so no matter how hard he tries, he can't find it. No matter how many years he spent his childhood in the fields, his call went unanswered. "He wants to return to his childhood again and again, to be bathed like a swan in the clear waters of the canals of his childhood, to be free from his sins, to embrace the earth like Antey, the hero of ancient mythology, to get strength from it and get rid of that mental fatigue. The poet draws the state of childhood longing in the lyrical protagonist against the background of the landscape with the help of images such as stream, field, clear water, swan, land alari). It should be noted that
the crow is mostly black, so its color clearly reflects the essence of fatigue.

When the lyrical protagonist realizes that he is "looking at the scales of the soul and the weight of his dreams is weighing down his dreams," They chewed on the floor without saying the truth, mourned the death of a senior official's grandmother, did not have time to ask if the old woman next door was ill, and acted as if they were carrying the world's worries on their podiums. "Aren't you laughing at me?" As he went through all the dampness, one by one, he wept bitterly and laughed heartily at his innocent childhood:

Dardlarimni to‘kay deb, seni izlab kelgandim,
Onam quchog‘i kabi purziyo bolaligim.
Yo‘ldan toyganim uchun yig‘lab uzr so‘rardim,
Otam sabog‘i kabi purma’no bolaligim. [1,45]

It is as if the lyrical protagonist, in a state of confusion, sees a group of children playing alliance, re-sees his childhood, and gets rid of those heavy thoughts, even for a moment:

Seni-ku topolmadim… Mana bir to‘p bolalar
Oqizoz qilgan nonni teng bo‘lishib emoqda.
O‘sha tanish ariqda bir guruhi cho‘milar,
Go‘yo hayron holimdan qiyqirishib kulmoqda.

Chashma topgan chanqoqning tashnaligi qonganday,
Ancha tiniqib qoldi loyqalangan xayolim.
Epkin esib gul bosgan gulxan qayta yonganday,
Xira ko‘zga qayta nur jilvalangan misoli. [1,88]

The thin and white images are an artistic means of connecting both the childhood and adult image of the lyrical protagonist: in it the past-lyrical protagonist's childhood and the lyrical protagonist's mood related to the same situation are manifested in all their complexity. The lyrical protagonist's joy of feeling as light as if he had found his childhood, as if he were eating a loaf of white bread, is satisfying. he is pleased that
"the light in his dim eyes has shone again." The poet was able to express the nostalgia of his childhood in such a powerful way through such figurative expressions.

The poet carefully observes that as children grow up, they become more self-aware, and even try to highlight what they are growing up with. He even vividly describes the situation of a father who lives in the mood of "My daughter is still a child" in a poem dedicated to his daughter Vazira. The daughter loves to be pampered by her father, and the father is disappointed in her pampering. When her daughter comes in to make tea for her father to show that she has grown up, her father takes it for granted and ignores it instead of praising her. However, the daughter had made tea for her father for the first time. The girl is upset: "She bites her lip and comes out sad."

Qayta kirib mendan yuzin o'girar,
Kiprigida uzilmaqan qatra yosh.
“Nima bo‘ldi?
Yig‘labsanmi, o‘rgilay?”
Suzilmaqan choyga boqib, edgar bosh [2,106]

Only then does the lyrical protagonist realize the reason for the tears and admit to regret that he neglected his daughter's growth:

Qurib ketsin, loqaydlikning ildizi,
Sezmaßman-ku shu motti qalb shavqini.
Ko‘z-ko‘z etmoq bo‘lgan balki yulduzim
Shu kech menga ulg‘ayganin zavqini… [2,93]

In this poem, the perception of a girl's upbringing is expressed by showing that she is worthy of a cup of tea. the basis for the implementation of the study agreement. It's a goal-oriented growth. Because "this is the doctor who orphaned the child's success." Therefore:

Etmoqchi u otajoni
Etolmaqan nuqtaga,
Etgunicha uning uchun
Vaqt yurishdan to‘xtagan.

For him, "time is running out" means that he has mastered his father's profession, fulfilled his father's wishes, and mobilized himself to ensure his father's survival.

Samandar Vahidov enriched the world of Uzbek children's poetry themes and images. He explored the socio-aesthetic theme of childhood and created colorful landscapes of the world of childhood. He also enriched children’s epic poetry with poetic tales and, in particular, rare documentary poetic stories based on the stylization of various forms. With this service, the younger generation was able to contribute to the spiritual maturity and become one of the favorite poets of Uzbek children.

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