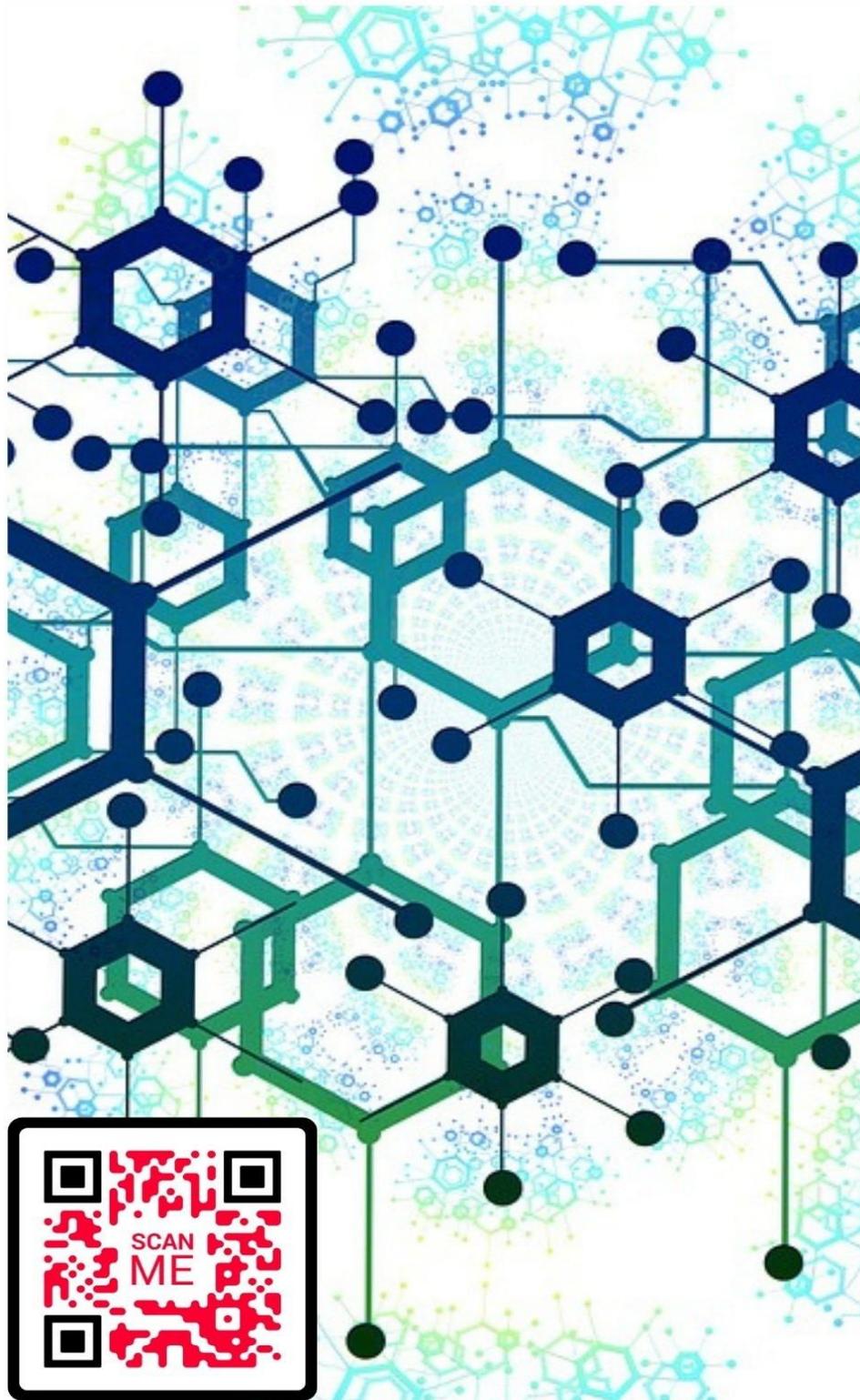


Table Of Content

Journal Cover	2
Author[s] Statement	3
Editorial Team	4
Article information	5
Check this article update (crossmark)	5
Check this article impact.....	5
Cite this article	5
Title page	6
Article Title	6
Author information.....	6
Abstract	6
Article content	7

ISSN (ONLINE) 2598-9936



INDONESIAN JOURNAL OF INNOVATION STUDIES
PUBLISHED BY
UNIVERSITAS MUHAMMADIYAH SIDOARJO

Originality Statement

The author[s] declare that this article is their own work and to the best of their knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the published of any other published materials, except where due acknowledgement is made in the article. Any contribution made to the research by others, with whom author[s] have work, is explicitly acknowledged in the article.

Conflict of Interest Statement

The author[s] declare that this article was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Copyright Statement

Copyright © Author(s). This article is published under the Creative Commons Attribution (CC BY 4.0) licence. Anyone may reproduce, distribute, translate and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this licence may be seen at <http://creativecommons.org/licenses/by/4.0/legalcode>

EDITORIAL TEAM

Editor in Chief

Dr. Hindarto, Universitas Muhammadiyah Sidoarjo, Indonesia

Managing Editor

Mochammad Tanzil Multazam, Universitas Muhammadiyah Sidoarjo, Indonesia

Editors

Fika Megawati, Universitas Muhammadiyah Sidoarjo, Indonesia

Mahardika Darmawan Kusuma Wardana, Universitas Muhammadiyah Sidoarjo, Indonesia

Wiwit Wahyu Wijayanti, Universitas Muhammadiyah Sidoarjo, Indonesia

Farkhod Abdurakhmonov, Silk Road International Tourism University, Uzbekistan

Bobur Sobirov, Samarkand Institute of Economics and Service, Uzbekistan

Evi Rinata, Universitas Muhammadiyah Sidoarjo, Indonesia

M Faisal Amir, Universitas Muhammadiyah Sidoarjo, Indonesia

Dr. Hana Catur Wahyuni, Universitas Muhammadiyah Sidoarjo, Indonesia

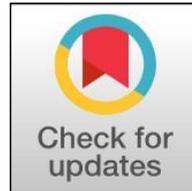
Complete list of editorial team ([link](#))

Complete list of indexing services for this journal ([link](#))

How to submit to this journal ([link](#))

Article information

Check this article update (crossmark)



Check this article impact (*)



Save this article to Mendeley



(*) Time for indexing process is various, depends on indexing database platform

PARENTS DOUBLE WINGS TO THE CHILD

**Hilola Safarova Oxunjonovna,
Candidate of Philological Sciences, Associate Professor,
Bukhara State University**

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-ona panohida har doim,
Farzandlarni omon asra, Xudoyim.
Ortimizda rahmat qolar iz qolsin,
Pok izlarga gard inmasin, Ilohim!
Ota-ona 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 yuwardim.
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
Oqizoq 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'gilar,
Kiprigida uzilmagan qatra yosh.
"Nima bo'ldi?
Yig'labsanmi, o'rgilay?"
Suzilmagan choyga boqib, egar 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,
Sezmabman-ku shu mitti 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
Etolmagan 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.

References:

1. Xayoling men bilan (she'rlar, g'azallar, muxammaslar, doston)–“Buxoro” nashriyoti, 1997, 10,5 b.t.
2. Sunbula (Doston, she'rlar, g'azallar).–“Buxoro” nashriyoti, 2002, 9,0 b.t.
3. Safarova Hilola Oxunjonovna, “THE CROW, THE OWL, THE RAVEN, THE SLICE, WHICH TURNED YOUR FLOWERS. (one of the example create of Samandar Vohidov)”, IEJRD - International Multidisciplinary Journal, vol. 6, no. TITFL, pp. 211–216, Apr. 2021.
4. H.Safarova “HAPPINESS IS THE FLAG LANGUAGE, FROM NARRINESS I AM ALSO A TONGUE!”... ON THE EXAMPLE OF THE WORK OF POET SAMANDAR VOHIDOV//Konferensii – 2020.
5. Maxmudova R. PISATEL, POSPEVЩИЙ BOL NARODA. Til, adabiyot, tarjima, adabiy tanqidchilik xalqaro ilmiy forumi: zamonaviy yondashuvlar va istiqbollar. // Konferensiya – 2021.
6. M.Rajabova, Safarova H.,Z.Amonova. Analytical and synthesized folklorism in Navors work. Journal of Contemporary Issues in Business and Government. //Redaksionnaya kollegiya. –2021.
7. Safarova H.O., Rajabova M.B. Amonova Z.Q.[FORMATION OF MUSAMMAT \(OCTAVES\) IN THE LITERARY ENVIRONMENT OF BUKHARA \(BASED ON THE POEMS OF SAMANDAR VAHIDOV\)](#). Cyberpsychology, Behavior and Social Networking. VOLUME 24, ISSUE 12 / DECEMBER 2021.
8. Amonova Z.Q., Safarova H.O., Rajabova M.B. The influence of the ideas of the hurufism sect on Nasimi's work. Journal of Contemporary Issues in Business and Government Vol. 27, No. 2,2021. <https://cibg.org.au/> P-ISSN: 2204-1990; E-ISSN: 1323-6903 DOI: 10.47750/cibg.2021.27.02.561. B 5541-5549.
9. Қодирова Н. APPEARANCE OF A CRITICAL STYLE IN RELATION TO NEW UZBEK LITERATURE //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 7. – №. 7.
10. Қодирова Н. Научно-литературное мышление и проблема стиля //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 8. – №. 8.
11. Қодирова Н. Ibrohim Naqqulov ijodida muallif nutqining o'ziga xosligi //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 7. – №. 7.

12. Eshonqulov H. The Alisher Navoiy oshiqona g‘azallarining badiiy qurilishiga oid o‘ziga xosliklar //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 3. – №. 3.
13. Eshonqulov H. Ma'shuqa va oshiq holiga xos istioralashgan epitetlarning qofiyalanishi //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 5. – №. 5.
14. Qodirova N. S. Problems Of Style And Creative Individuality In Literature //International Journal of Progressive Sciences and Technologies. – 2021. – Т. 25. – №. 2. – С. 254-260.
15. NEMATOVNA A. S., SAIDBURKHONOVNA K. N., BEKMURODOVNA K. O. METHODOLOGY AND SKILLS PROBLEMS //Journal of Contemporary Issues in Business & Government. – 2021. – Т. 27. – №. 5.
16. Ахмедова Ш. Н. ПРОГРЕСС ПОРТРЕТОПИСАНИЯ В ПЕРИОД ГЛОБАЛИЗАЦИИ В ЛИТЕРАТУРОВЕДЕНИИ //Россия-Узбекистан. Международные образовательные и социально-культурные технологии: векторы развития. – 2019. – С. 12-14.
17. Davronova S. UZBEK NOVEL IN THE INDEPENDENCE PERIOD: TRADITION AND NOVELTY ISSUES.
18. Davronova S. EASTERN AND WESTERN LITERARY TRADITION IN THE MODERN UZBEK NOVELS //World science. – 2016. – Т. 4. – №. 5 (9). – С. 33-34.