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The Symbolic World of Samandar Vokhidov's Poetry

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Abstract: *After the independence of Uzbekistan, the attitude to literature and creative people has changed radically. Aspect of our poetry, which is constantly updated, developed and improved in terms of genre and content, is also being studied in detail. In this sense, the poetic world of Bukhara Samandar Vahidov is characterized by his poetic world, unique style, richness of formal and semantic innovations, the breadth of the world of poetic thought, the predominance of symbolism, philosophical observations. The article explores the poet's work from the 1970s to the end of his life, his unique style, his exploration of the poetic world, and the author's personality, which is hidden in the layers of poetry. In particular, the poet's skills of image creation, the world of symbolic images were studied, and opinions were expressed on the evaluation of his individual style.*

Keywords: symbolic image, symbolic meaning, boat, leaf, tree images, poetic skill.

Introduction

Bukhara Sharif is a land that has contributed not only to Uzbekistan and Central Asia, but also to world civilization. This is evidenced by its unique literary environment. Because the literary process in Bukhara has long been formed in three languages. The People's Poet of Uzbekistan Abdulla Aripov writes about this: This ancient land, one of the cradles of Eastern science and enlightenment, has been the scales and criteria for measuring the level of

spirituality. Bukhara, by its status, represented the whole East, and still does. Our compatriots, who speak different languages, have made a worthy contribution to world literature." The intense literary process in Bukhara in the twentieth century also produced a number of folk poets, writers and well-known literary critics. As Professor Akhunjon Safarov noted, the literary process of the twentieth century in Bukhara: begins with the creation. Based on the scholar's serious research in this area, it can be said that the Bukhara literary movement, which was in crisis in the 1930s, began to revive in the 1940s. The intense literary process, which is developing in a creative whole, played an important role in the "establishment of the regional branch of the Writers' Union of Uzbekistan in Bukhara in the early 50's." More than a hundred young people learned the secrets of art in the literary circles "Nilufar" under the newspaper "Bukhara Haqiqati", "Mingchinor" in Shafirkan district, "Binafsha" in Sverdlovsk district, "Shalola" in Bukhara district, "Bahra" in Romitan district, "Guncha" in Alat and Karakul districts. . As a result of this movement, in the 1960s, dozens of writers appeared in Uzbek literature, such as Nemat Aminov, Omon Mukhtor, Jamol Kamol, Safar Barnoev, and Gulom Shomurodov. Another group of creative young people who followed them caught the attention of students in the 1970s. During this period, the works of such great writers as Toshpolad Ahmad, Samandar Vahidov, Sadridin Salim Bukhari, Tilak Jo'ra, Said Ravshan, Muzaffar Tursunov continued at a new stage thanks to independence. Since then,

dozens of poets, playwrights and playwrights have contributed to the development of the literary environment in Bukhara at a new stage. At the center of our research is the work of Samandar Vahidov, a talented poet, radio journalist, television journalist, and translator, who emerged in the 1970s, and his unique world of images.

The Main Part

As the poet takes his feelings to the stage of artistic thinking, the realization of this process may involve the mature images in his imagination. The poet's ability to perfectly integrate his experiences into the image of his imagination is due to his poetic skill; the weight of the thought embedded in the image, and the validity of it, is evidenced by his individual skill. In this case, the image at the center of all concepts begins to acquire symbolism.

Symbolism is one of the most widely used methods of depiction in fiction, expressing events or concepts that are difficult to visualize through vivid images. A single image with a symbolic meaning can express a number of meanings as a result of the author's artistic thinking, broad outlook, and meticulousness. In this regard, the poetry of the talented poet from Bukhara Samandar Vahidov attracts attention. The poet takes a deep look at the destiny of the Motherland, the world of people's souls. He feels sorry for the resentments and indifference that affect them, and tries to fully express these feelings through images. In fact, one of the main means of expression in Uzbek poetry is the symbol. Professor Numon Rakhimjanov speaks about the symbolic images in poetry, emphasizing that drawing and depicting a certain psychological state of a person is one of the important features of the image. This aspect occupies a leading place in the work of any poet, that is, it is evident in every poem. It can be seen that in the work of Samandar Vahidov this method was used to a great extent in making his own philosophical conclusions in life. In particular, the poet's poem "Chained Boat" reflects a unique picture of the human psyche. The poem is based entirely on the art

of diagnosis. The expression of inanimate objects in motion and state tells us what kind of wind is blowing in the mental world. Chained boat – impossible dreams, depressed feelings, helplessness, despair. How many more experiences are hidden:

Qirg'oqqa bosh tirab mudraydi qayiq,

Eshkak – qo'llarini qo'yib ko'ksiga.

To'lqinlar turtkilar uni tun bo'yi,

Uyqu ilintirmay bir zum ko'ziga.

In the first stanza of the poem, the reader draws a picture of a quiet night, waves in the moonlight, boundless expanse. On the shore, the boat sank as if seeking refuge. He does not sleep, does not sleep, but sleeps. The impulses of the waves condemned him to sleep. The donkey's arms are on his chest, as if he wanted to rest. And the waves continue to kick, saying, "That's how it is. This image is reminiscent of the bitter reality of life: the more you step towards the fulfillment of dreams and goals, and the more you reach the goals, the more someone's heart will be engraved. And with a single stumble, they get kicked. The poet is probably referring to these tragedies. A boat is like a wave of a helpless, honest man, waved by those who are ready to do evil. On top of that the boat is chained. He is free.

Sho'rlik sapchib tushar...

Zanjir sharaqlar,

Qirg'oqqa urilar, surilar ortga.

The greatest unhappiness for man is freedom. It is a real tragedy that hunger, not hunger, is not in the hands of freedom. Through the image of the boat, the poet reflected not only the human condition, but also the image of the people, their destiny. The free people have to endure the "waves". Where is the boat that frees him? He is fast asleep, unaware of the condition of the boat - the people. He only wakes up in the morning. And it is no secret that for a while our people lived in this boat, had to taste the shock of the waves, waited for the dawn and the boatman to save them from these oppressions.

Tong otib,
 Qayiqchi kelsaydi tezroq.
 Qayiqchi qaydadir uxlar bemalol,
 Tong esa...
 Uf-f.. tong hali uzoq...

In these three lines, written in 1987, the fiery heart, which wanted to break the chains of the people's mutiny and float freely on the waves, became a dream come true. In fact, the dawn took a long time for our people to return to their homeland. Dawn is a symbol of the need for a change in the spiritual worldview of the people, the need for self-awareness. The poet's heart wants freedom. His heart, on the other hand, longs for true freedom only when his people have attained manhood.

It can be seen that even the smallest details in the poet's work have risen to the level of poetic images. In the poems of the poet, the image of the leaf has such a symbolic meaning. He referred to this image a lot. In the poem "*Varrak uchirayotgan bolaga*" ("To a child flying a leaf"), a leaf is a symbol of good luck. When a person who can fly a leaf is told, "*Sen bugun g'olibsan poygada*" (You are the winner of the race today) it is understood that the leaf in the sky is a symbol of dreams and good luck. The poet even assigns a poetic task to the thread that holds him:

Ip emas qo'lingda – irodang,
Ip emas – orzuying qudrati.

In another poem, he recalls the boy's mourning for a leaf that escaped his hand, and the boy who begged to be "caught" and begged to be caught, remembering the Aral Sea, the most precious thing that humanity has lost. The small domestic problem has been linked to the global problem and has been able to create a hierarchy of content.

Noshudlikda bizlar sendan noshudroq,
Bir dengizni boy berdik-ku angrayib.

In another poem, he paints a picture of a man striving for freedom: Although the author repeatedly refers to the image of the leaf, each time it brings new meanings.

The image of the tree has also been a translator of emotions for many poets. It is difficult to say that the natural phenomena associated with the tree have risen to the level of art in the works of all poets. The tree is compared to a person's life, to his life, to his origin. Everyone has a different world of souls and destinies. Therefore, it is natural that the image of the tree and the images of the psyche associated with it will be different. Literary scholar Numan Rakhimjanov writes: "In modern Uzbek lyric poetry, the meaning of the concept of the tree is so complex that it has become a symbol, not limited to a single artistic detail or poetic image".

Various ideas and experiences in the image of a tree can be found in several poems by Samandar Vahidov. In particular, in his poem "*Daraxt shoxidagi begona barglar*", the tree portrays a person who shares goodness with everyone and expects only good. The very title of the poem is thought-provoking. Because anything that is foreign, any feeling, only hurts. So where are its leaves?

Daraxt barglaridan nochor ajraldi,
Bo'g'ziga qadalgach qishning xanjari.

Estrangement is the law of life. It is reminiscent of the seasons, the blood red hills of autumn, and calls for vigilance.

Titroq butoqlarga yopishib qoldi,
Chirmovuy gullarning beor barglari.

The branches that are separated from their leaves are trembling. If there are leaves of an ivy that cannot stand without a pillar, it clings to it. Why hadn't the tree noticed them so far?

Bahorda –
kurtaklar jilmaygan mahal –
Go'daklar zavqidan sarmast onaday,

Daraxt sezmagandi:

Chirmovuqlarning

O'rmalab chiqqanin shoxga kanaday.

A person whose heart is full of goodness and sincerity does not feel the evil that surrounds him. He is surrounded by joy and happiness, and he lives happily ever after. But life is a balance of white and black. Whiteness, purity, honesty are always in front of and sometimes behind. And pure souls, who never expected such evil, "groan". In the last lines, the poet is able to express his feelings to the reader. This substantiates our conclusions from the first paragraphs:

Daraxtim, chidagin...

Bilmas andisha –

Birovning bo'yniga minib olganlar.

The poet says nothing about autumn. The very essence of the poem gives us the image of a tree swaying with regret in the heat of the autumn sun, on the tops of the leaves, and of the black ivy that clings to its bare branches.

The following lines from Alisher Navoi's epic "Hayrat ul abror" are reminiscent of the poetic impressions and feelings.

Chirmashibon sunbuli tar bog' aro,

Egrilik oning yuzin aylab qaro.

Although these verses imply that their faces are blackened by the curvature of the sunbul, who knows nothing but to cling to the garden, in both verses they are referring to the ugly people who have chosen the path of curvature.

In Samandar Vahidov's poem "Biz...", the image of a tree served a completely different meaning. In this poem, written in 1988, the *Tree* is represented by the Motherland. From the very first lines you can feel the freedom of the Motherland, the warmth of a burning heart that wants to have a present and a future worthy of its great past. In other words, the poet knows that time cannot be stopped, but when

we say, "*Xarsangday qotirdik Vaqtdagi shaxtni*" we mean that the spiritual growth of the people has stopped. "*Boshlarga ko'tardik Tojdori avrab, - Non deb, og'zimizga Tosh otgan taxtni*". It is known from recent history that our people did not experience any atrocities...? He witnessed the difficult times in which the selfless people who sacrificed their lives for the enlightenment of the people faced death. The poet refers to the same times in the poem. These days, when he takes everything from the people and puts it back in his mouth, he regrets that the people are becoming more and more convinced of the deception: "Because of me, the snow is full".

Qurtlarga topshirdik

Tanho suyanchiq,

Tanho balogardon –

Vatan – daraxtni...

HOMELAND - A TREE – a solitary support for a person, a kitchen of love. It is in the hands of worms – invaders. Just as worms slowly eat the roots and trunks of a tree, so can we expect the same from invaders. A tree eaten by worms is fragile and cannot even lean. The poet Baralla says that it was us, our weakness, who fed the tree to the worms, to the invaders of the Motherland, and to this he made himself an adult.

In another poem by Samandar Vahidov, "*Meva daraxtdami yo tirgovuchda...*" he compares some of the books "protected" by the "Preface" and "After" to a fruitless tree. He sarcastically states that such books are not fruit trees - they are works that do not give the reader spiritual knowledge. The author suffers from the fact that there are books in the literature that are forcibly created and empty.

"So'zboshi" so'zlaydi,

"So'ngso'z" so'zlaydi,

"O'rtaso'z" soqovday nafasi ichda.

Kitobxon jumboqqa javob izlaydi:

"Meva daraxtdami yo tirgovuchda?"

The poet Samandar Vohidov carefully observes the natural processes associated with the tree. He is able to skillfully use the fact that he looks different in different seasons, or has a different look in one season, and performs different tasks in the pursuit of his artistic goal. He is able to subdue the various situations associated with them to his own thinking, and he is clothed in symbolic images of human feelings and concepts. This helped to make the poet's thoughts and ideas clear.

The image of a tree, which began to appear in the works of Abdulla Aripov and Rauf Parfi in the 60s, began to appear in the works of poets who began to enter poetry in the 70s and 80s. In addition to the different poetic meanings of the image of the tree, there are similarities between them. For example, in the poetry of Sadridin Salim Bukhari, the image of a tree has a completely different meaning. In particular, it gives a poetic meaning to the tree and its buds and flowers. He calls the buds the thoughts, the melodies, the laughter, the dreams of the tree. Imagination, singing, laughter, and dreams are unique to man and their budding is the realization of dreams.

Kurtaklar daraxtning kulgisi,

Kulgilar jaranglab berar sas.

Kurtaklar daraxtning orzusi,

Orzular ushalar basma-bas.

Caring for a tree's buds: water, soil, and sunlight are necessary for a healthy social environment, strong desire, knowledge, and hard work to make a person's dreams come true. Of course, the poet does not write openly about them. However, when the question of why, when, and for what purpose a tree sprouts is transferred to man, similar conclusions are likely to be drawn. A similar picture can be found in Samandar Vahidov's poem "Yomg'irga iltijo".

Daraxtlar orzusi yanglig'

Ko'z ochsa nur kabi kurtak.

Labin bossa, o'pib sho'x-sho'x,

Visol zavqidan ayt ertak.

The poet Tilak Jo'ra writes in unison with his fellow creative friends: (44) Such literary similarity: the harmony of heart and consciousness, the harmony of feelings and imagination testifies to the fact that S.S.Bukhari, Tilak Jora, S.Vakhidov not only lived in the same period, but also formed very close, sincere literary ties between them.

In another poem, the poet (S.S.Bukhari) refers to an apple tree and calls her sister.

Ranging butun bo'lmish za'faron,

Singilginam, olma daraxti!

Bahor chog'i senga bearmon

Boqar edim, olamim baxti.

The poet speaks of the saffron-colored apple tree, which is facing the winter, comforting him and giving him hope for the future.

Dunyo o'zi qiziq, singiljon,

Kimki qishga chidasa agar,

Bahor gulga burkar begumon

Va baxt yana tashlaydi nazar.

Human life is not a flat one. He has spring, cancer, rain and hail. Only those who are able to endure the hardships of life can achieve good days. The poet urges not to give in to frosty winters.

Conclusion

Although the works of artists who grew up in the Bukhara literary environment are compared in terms of the image of a tree, each of them resembles a dream with tree buds, they are united around different central ideas of the authors. In SS Bukhari's first poem, the tree served as a symbol, while in S. Vakhidov's comparative lines, the image is a detail surrounding the poet's feelings about the rain. The same can be said about the poem in Tilak Jo'ra's work. The above analysis shows that in S.Vakhidov's work the tree did not remain at the level of a simple detail. The fact that the poet has chosen the path of

free choice in expressing his experiences under the concept of a tree shows his individuality. In each of Samandar Vahidov's poems, his human image is reflected. He wants people to be captives of pure emotions. He was not saddened by the hypocrisy of those who believed in worldly possessions, and by the fact that the lives of the good became more difficult because of such people. The reader who reads his poems will encounter the good feelings that lie dormant in his heart. The poet's poems urge to protect the human heart and not to harm it. This is evident from the content of his poetic imagery.

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