



METAPHOR AND PHILOSOPHY IN ANVAR OBIDJON'S POETRY

Zafar Mamatalimov, Alfraganus University associate professor, doctor of philosophy in philological sciences. Tashkent (Uzbekistan)
mamatalimovz@gmail.com, ORCID: 0009-0007-1628-1635

Article history:

Received: March 30th 2024

Accepted: April 26th 2024

Abstract:

The article analyzes figurative expression and philosophical content expressed through Anvar Obidjon's poems for children.

Keywords: Metaphor, image, revitalization, imitative word, poetic expression, couplet

Although Anvar Obidjon humbly notes by respecting his mentor that the beginning of socio-philosophical content in Uzbek children's literature first appeared through Miraziz Azam's poems "O'ychan ko'zlar egasi" ("The Owner of Thoughtful Eyes") and "Bir qushcha" ("One bird"), according to literary experts, it was closely related to Anvar Obidjon's works in the 70s-80s of the last century. A number of literary experts like S. Matjon, Q. Kahramonov, M. Jumaboev, R. Barakaev, D. Rajabov, Z. Ibrahimova, G. Jo'raeva, N. Tokhtaeva, referring to Anvar Obidjon's poetry as part of their research, expressed their opinions about the poet's poem "Yaylovni sog'ingan qo'y" ("Sheep Missing the Pasture"). In particular, M. Jumaboev states that Anvar Obidjon's fighting spirit and his national pride were formed in the 70s, and cites the above poem as evidence [1]. Basing on its general meaning S. Matjon evaluates it as "a true rebellion against muteness" whereas [2], R. Barakaev approaching the poem as an image emphasizes that the "The sufferers were under the chains of tyranny even if they are full, they have no value. They are they are the symbol of head benders." [3]. The poet Z. Ibrahimova writes that in the image of a sheep tied to a stake, our nation lives in captivity, that it is cut off from its identity, from our history of thousands of years, from the dear old "pasture", which is the center of our traditions and spirituality [4]. G. Joraeva tries to prove that the poem "acquires a satirical essence" [5]. N. Tokhtaeva, slightly departing from the rules of generalization in literary studies, comes to the following opinion: "In our opinion, it will be more correct and more accurate to interpret this poem by connecting it with individual instead of saying that it is an expression of the captivity of the people's life in the colonial period. Suffocation of personal freedom under any circumstances leads to the tragedy of a sheep that "did not feel the lack of food", but was "tired of the pile" [6].

By the way, why was the image of a Sheep chosen for the poem? Animals other than sheep live in the pasture! For example, horse, cow, camel, etc...

Why "Sheep Missing the Pasture"?

Of course, there are reasons for this. First of all, a sheep is more docile than other animals in natural conditions, an animal that does not know what aggression is (for

this reason, the phrase "sheep-like docile" is used in relation to a believer). Second, the Sheep saw the pasture without being tied to the stake. Maybe he grew up there. He had his own will. He felt the air of freedom. Therefore, it can be concluded that it is missing the happy moments in the life.

In our opinion, this poem has a hidden appeal, invitation, and encouragement. A creature as obedient as a sheep, which does not know what rebellion is, could be begging that it fed up with stake. Why? Don't you have an audacity like a sheep? Have you not been in captivity? Don't you miss freedom?" A series of painful questions are embedded in the lines of this wonderful poem.

More than one hundred poems of Anvar Obidjon with a social spirit are collected in different collections, and it can be explained that one poem "Yaylovni sog'ingan qo'y" ("Sheep Missing the Pasture" - Z.M.) attracted the attention of scholars more than this:

a) In the 1970s, poems on themes such as honoring the Red Empire, unity of peoples, mutual equality of people, and building a happy future were presented as examples of children's literature;

b) in the experience of children's literature, there were almost no works that refer to the ancient and rich history of the people and encourage them to express their identity by means of figurative images;

s) openness, historical conditions, the maturing ideology of national independence began to feel the need for renewal in children's literature as well as in adult literature. The poem was aimed at meeting this need in a certain sense and immediately caught the attention of the people of science.

Which in turn it should be said that R. Barakaev, candidate of philological sciences, put into discussion his poems "Kumush uy" ("Silver House"), "Aka-ukalar" ("Brothers"), "Uchinchi palapon" ("Third bird"), "Yelpig'ichga yozilgan she'r" ("Poem written on the fan"), "Yantoqlar haqida qo'shiq" ("Song about Pockets") which were collected in his pamphlet called "Jonajonim she'riyat" ("Dear poetry") as an example of problems of metaphor, humor and enlightenment in the 80-years of Uzbek children's poetry. "Pockets" who live "without dying of thirst, saving their lives from "garmsel" (hot wind) and overcoming the evil desert"



are actually a symbol of the people. – says the scientist in his comments about the poem "Song about the Pockets". – It is convincingly described that our people, crushed and trampled under the feet of Chinghis Khan's cavalry and the camels of the Arabs, still recovered, that even the storms and fires of various disasters could not destroy it, even the enemies themselves were surprised. Perhaps a young reader does not fully understand these signs and symbols, but works in the form of parables (based on symbols) are also characterized by the fact that each reader can learn what they need from them. Such works, intended for readers of all ages, are therefore multi-layered in content" [3]. In addition, supporting these opinions of R. Barakaev, it should be noted that from the poem, it can be concluded that human life consists of constant struggles, we should note that the life of people is full of constant struggles, they never give in, they only strive forward in the path of the great goal. Also, the poet's confession, relating to the country whose ancient traditions, values of inheritance from ancestors are not forgotten, being impossible to destroy gives a different tone to the poem "Song about Pockets".

Anvar Obidjon finds figurative details very skillfully. He carefully examines the connection between the original meaning and the metaphor that he wants to express. "Shippak qo`shig`i" ("The song of the slipper") is also in harmony with the poem "Sheep Missing the Pasture" that we talked about above. The higher level of household life than the slipper is a shoe is clearly revealed not through the means of "food", but through the environment that surrounds it:

Yuraman uy ichida,

Ship-ship-ship.

Gilam yumshog`-ey juda,

Ship-ship-ship. (Juda qiziq voqea, 105).

To the little reader, Slipper seems to be enjoying life indoors - on a soft carpet. Compared to the "people" who walk through mud and water like boots, shoes, and boots in the bitter winter, during the rains, he is disappointed with life. This content is further strengthened by the verse "I will not move to the stone". Difficulties such as walking along bumpy roads in the fate of others, climbing hills with a thousand difficulties when the time comes, descending into gorges and ravines are alien to him. The placement of the action word at the beginning of the verse, the negation meaning is formed using the infinitive form of the verb, expresses the meaning of firm belief. At the same time, it becomes clear that Slipper has lived a lifetime waiting for the sun to touch his chest, just as the sheep, who has no shortage of food, is tired of the pile:

Turtinmayman men toshga,

Ship-ship-ship.

Lekin zorman quyoshga

Ship-ship-ship...

"Ship-ship-ship" characterizes who is speaking. The base words "uy ichi", "yumshoq gilam", "zorman", "tosh", "quyosh" are the main details that express figurative meaning. That is, inside the house – captivity, lack of will; a soft carpet is a tool of deception of bullies; stone – barrage, obstacle, daily worries; sun – freedom, liberty; zorman – highly need, served to convey the meaning of dream, strong desire.

The very title of the poem "Avtoqishloq" ("Auto village") arouses interest in the student. In fact, why "Auto village"? Car, bus, automatic machine... words that are common in daily life, big and small, understandable for everyone. Today, even when measured with a knife, a car wash, an automated train, and an unmanned aircraft do not surprise children. They realize that someone is controlling them from a distance using a special button. But what about the village? Can it be automated?

Qishloqchaga kiriboq

Bo`lib qoldim juda lol.

Qaysar avtobolani

Koyir edi avtochol:

– Shoshmay turgin hammasin

Aytay avtodadangga.

Qachon aql kiradi

Qovoq avtokallangga? (Bahromning hikoyalari, 12).

This scene describes an old woman milking a cow with a bucket, a hunter leading a dog on a hunt, and a girl crying because she was stung by a bee in the whirlwind of her life's worries. Even the animals and birds of this village are antique. Whilst the auto mouse is dissatisfied with the fact that he can not bite a dried apricot, the auto ox asks the auto donkey for the auto calf. In short, with the help of about thirty auto compound words, the landscape of the auto village is created, and at the end, the poet says in an apologetic way:

Bolakaylar, kechiring,

Aytolmadim u yog'in.

Chunki avtoruchkamning

Tugab qoldi siyohi.

In our opinion, the poet really has something "unsaid" to children, "adults who were once children" (Antoine de Saint Exupery's phrase). The explanation "Fantastic poem" under the title also encourages us to think that it was given to veil the main idea and hide the real meaning. As mentioned above, any vehicle with a combination of vehicles is controlled by a person with the help of a special device. An order is entered into the memory system and it is prompted to carry out the order. The inhabitants of the auto village are also deprived of thinking, unable to do any work of their own free will, they move in a situation where they are dissatisfied with someone or something. Nowhere in the twelve stanzas of the poem do we come across a positive image specific to the village. In fact, the name



of the strange village builder is Temirjan. In this place, in A. Oripov's poem "Temir odam" ("Iron Man"), although it is considered one of the latest achievements of science and technology, the Iron Man - Robot, who does not understand love, love and hate, is visible before our eyes. The inventor will show his possibilities and advantages to the audience.

The lyrical hero is not at all surprised when the people, who know that he is good at chess, counting and hadis, digs the ground, and can even count the Milky Way, say, "Qarangiz, naqadar aqlli, mumtoz" ("Look, how clever, classic.") Otherwise it predicts that the creator of the device will find a more perfect and strange Robot than his own. And this discovery is revealed at the end of the poem:

Hayotning poyonsiz ummoni

ichra

Bor shunday g'ariblar –

temirlar hissiz.

Va lekin o'zlarin temirmas sira,

Muhtaram inson, deb atarlar, essiz...[7]

In both poems, the anxious anguish of our motherland is becoming an abode of iron bodies due to indifference, indifference to the fate of the world and people, kindness is becoming a blessing, selfishness, arrogance, and evil are spreading more and more widely. (The poem "Avtoqishloq" ("Auto village") was later published under the name "Temirtanlar maskani" ("The area of robots")).

"Bahromning hikoyalari" ("Bahram's Stories") includes the series "Siz eshitmagan qo'shiqlar" ("Songs You Haven't Heard"). In this series, which includes ten poems, every creature and object is brought to life, and its inner world, joy, and sorrow are concreted through its language. New poetic expressions are created by effective use of imitation words, dividing words into phonetic parts, organizing, summarizing, using harmony of form and content for artistic purposes:

Bolajonlar, to'siqdan –

Sizga bo'ylaymiz.

Vaqtingiz choq bo'lsin deb,

Sho'x-sho'x o'ynaymiz,

Jikir-jikir.

Tovuq bo'lsak bittamiz,

Birimiz – Tulki.

Bari yolg'on yig'idir

Va yolg'on kulki,

Qiqir-qiqir... (Juda qiziq voqea, 109).

The poem "Qo'g'irchoqlar qo'shig'i" ("Song of the Dolls") immediately creates a vivid scene before the children's eyes. Because they have witnessed various performances of puppets behind the "barrier" when they were shown on television or visited puppet theaters. Another means of providing the appeal of poetry is imitation. Each imitative word corresponds

exactly to the behavior of the puppets: jikir-jikir – playful game, kikir-kikir - cheerful laughter clearly expressed the ritual. In turn, in addition to internal rhymes, the melodiousness of imitations increased the appeal even more. The imitations in the following paragraphs (whisper, rustle) express a relatively lower tone. Puppets' interactions with each other, puppeteers' careful pulling of strings require such imitations. In the course of events, it turns out that the laughter of the "singers" is actually "fake laughter".

... Ko'nglimizda sirayam

Yo'qdir kirimiz.

Lekin, do'stlar, bizning ham

Bordir sirimiz,

Pichir-pichir.

So'ylasin deb faqat biz

Aytgan gaplarni,

Chetdan tortib turishar

Turli iplarni,

Shitir-shitir.

In puppetry, the movements of the puppets, mainly arms, legs, and heads, are performed with the help of various threads. Anvar Obidjon creates a different scene from the same situation. And as a result, the reader can see the sad fate of the dependent people, whose leader is in the hands of others, and even every word they want to say is under control. Taking into account that people whose personality is broken and who have lost their identity look like dolls, one cannot but admire the poet's ingenuity in this place, of course.

Readers familiar with the poet's work know well that Anvar Obidjon's series of books were created during the period of "narrow horizons of will" - the rule of the former union. In such a time, when the will of free speech and children's heart-opening lines was stifled, the poet tried to convey the feelings that were rebelling in the depths of his heart to young readers through metaphors.

The well-known scientist Safo Matjon suggested that the socio-philosophical spirit began to manifest itself more fully in Anvar Obidjon's work than in other artists: "Usually, in this type of works, there is a strong risk of narrative. The poet did not allow this by making his works compact (even consisting of three or four verses),"he says [2].

In fact, it is not difficult to understand that in the series "Gurungdagi gaplar" ("Chats") consisting of quatrains, heroic concise expressions, giving rich life conclusions, philosophical observations typical of Gafur Ghulom, Oybek, Asqad Mukhtar, Hamid Olimjon, Mirtimir's works are mixed. For example, in the poem "Shilliqqurtning nasihati" ("Advice of Snail") the boundaries of the Earth and Snail's movement are contrasted.

Yer poyonsiz,



Hoynahoy.

Ko'p yugurma,

Oshnavoy. (Masxaraboz bola, 37).

In nature, the slime worm is a creature that is more delicate than the turtle. He doesn't like other people running around. He behaves as if he is not moving because there is no end to the earth. Therefore, he advises runners not to try in vain. As a character, the slime worm is a typical representative of those who try to measure everything by their own standards and stifle the initiative of others. The word "Hoynahoy" means roughly. Therefore, the result of the work that is going to be carried out (the border of the land) is unknown even to Snail. However, Snail, who wants others to crawl like him, and cannot see others' achievements, considers it necessary to advise him as a "wise man who has seen a lot".

In conclusion, it can be said that in the work of Anvar Obidjon, their young characteristics were taken into account when conveying life conclusions that reflect the most important aspects of household life to the reader. In the poems created for older children, the philosophical content is revealed with the help of realistic images and realistic expression, while in the poems intended for relatively young children, philosophical and figurative means are synthesized.

Metaphorism is especially evident in the pre-independence period of the poet's work. Such poems, based on symbolism and conditionality, were created in the direction of "rebellion against muteness and arrogance", as noted by literary experts.

REFERENCES:

1. Jumaboev S. Farg'onaliklardan biri. // Farg'ona haqiqati, 2010, 7 avgust.
2. Matjon S. Kitob o'qishni bilasizmi? – Toshkent: O'qituvchi, 1993. – B. 56; 55.
3. Barakaev R. Jonajonim, she'riyat. – Toshkent: Cho'lpon, 1997. – B. 35; 38.
4. Ibrohimova Z. Quvnoqlikka yashiringan iztiroblar. – Toshkent: O'MK nashriyoti, 2005. – B. 3.
5. Jo'raeva G. O'zbek bolalar she'riyatida hajviy obraz yaratish mahorati. – Toshkent: Muharrir, 2011. – B. 50.
6. To'xtaeva N. Istiqlol davri o'zbek bolalar she'riyatining yetakchi xususiyatlari: Filol. fan. bo'yicha falsafa d-ri ... diss. – Toshkent, 2019. – B. 18.
7. Oripov A. Tanlangan she'rlar. (4 jildlik) 1-jild. – Toshkent: Adabiyot va san'at, 2000. – B. 78.
8. Obidjon A. Tanlangan she'rlar–2. – Toshkent: Sharq, 2014. – B. 334.
9. Mamatalimov Z. Anvar Obidjon she'riyatida folklorizmlar. / "Theoretical & Applied Science"

International Scientific Journal (USA),
Filodelfiya, 2019. –P. 510-515.

10. Mamatalimov Z. Anvar Obidjon she'riyatining janr va mavzu rang-barangligi. / "Til va adabiyot" elektron jurnali, 2023. – B.26-29.