



SOME NOTES ABOUT THE DESCRIPTION OF SUMMER IN UZBEK POETRY

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Article history:	Abstract:
Received: July 7 th 2021	
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Keywords: Summer, symbol, image, modern literature, personification, metaphor, social content.

I.INTRODUCTION

Creators interpret summer as a period of human life, a period of hard work. Kashgari's discussion of "Qish va yoz (Winter and Summer)", A. Navoi's poem "Saraton (Cancer)", Bobur's poem "Yoz fasli, yor vasli, bodaning kayfiyati", the poetic description of summer in the poems continued in the works of later artists. At the same time, of course, there are changes in both form and content in accordance with the artistic thinking of the artist. The summer theme has a special place in the works of such mature representatives of the new Uzbek literature as Abdulhamid Cholpon, Hamid Olimjon, Oybek, Zulfiya, Erkin Vahidov, Abdulla Aripov, Rauf Parfi.

II.LITERATURE REVIEW

Commenting on the quartets in Kashgari "Devon", Abdurashid Abdurahmanov writes: "Season is not a song about summer or winter. Perhaps it is literary art - a way of depicting certain types of life, events through symbolic images. In fact, in the literature of the ancient Turkic peoples, there is a unique tradition of depicting good as summer and evil as winter"¹. To substantiate the scholar's opinion, he cites the epic "Maday qora", in which "the ancient layers of the Altai Turks are preserved."

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

qualities of the heroes²". N. Rakhmonov's research also notes that summer and winter were one of the figurative images of the Turks³. Scholar G.Boltaeva, who studied the sources of the series of poems "Fusuli arbaa", gives some information about the works written in the classical literature about the summer⁴.

III.ANALYSIS

Cholpon's poem "Katta yo'l bo'yida uchragan yaproq uchun (For a leaf encountered along the main road)" describes the thoughts of summer. Written in Tashkent on May 25, 1924, this poem was published in the collection "Adabiyot parchalar (Pieces of Literature)". The main focus of the poem is on the image of the leaf, in which the leaf represents the image of a man whose freedom was trampled on in the society of that time. The poem begins as follows:

Yaproq, yaproq... butoqlarda // Qaltiragan varam yaproq.

Yuzlaringni so'ng choqlarda // Butun bosib kelgan tuproq⁵.

[Leaf, leaf ... on the branches // Trembling leaf.

In the aftermath of your face // The whole invaded earth.]

² Abdurahmonov A. "Winter and Summer" discussion ... // Muloqot, - p. 56.

³ Abdurahmonov A. "Winter and Summer" discussion ... // Muloqot, - p. 56.

⁴Boltayeva G. Alisher Navoi Sources and ideological-artistic analysis of the series of poems "Fusuli arbaa". Monograph. - Navoi, 2020. - 100 p.

⁵ Чўпон. Яна олдим созимни. – Т.: Ф.Фулом номидаги адабиёт ва санъат нашриёти, 1991. – Б. 497.

¹ Abdurahmonov A. "Winter and Summer" discussion ... // Muloqot, - p. 55.



The "horse" described in the next paragraph is a symbol of the suffering of the invaders, and the "dust" of the invasion is a symbol of the suffering of the oppressed people:

Ot o'tganu chang chiqargan, // Changlar kelib senga qo'ngan.

Qo'ngan changlar qola bergen, // Shular bilan ranging o'nggan⁶.

[The horse passed and made dust, // The dust came and landed on you.

The dust that landed remained, // With them your color faded.]

The poet compares the oppression and injustice in society, the hard life of the people to the leaves of a tree that is "faded" from the heat and dust in the heat of cancer and has no "mark of life." In the next verse of the poem, the image of the seasons is shown in turn:

Seni siypab, erkatalib, // Asta-sekin ko'kartirgan

Go'zal ko'klam o'tib ketdi. // Hozir yozning eng yetilgan

[He caressed you, caressed you, // Gradually bruised you

The beautiful spring has passed. // Now the most mature of summer]

Qirchillama vaqtı yetdi. // Sen yotasan changga botib...

Erta-indin qovog'ini // Burishtirib kuz ham kelsa,

[It's time to squeal. // You're lying in the dust

...

Sooner or later he will frown // When autumn comes,]

To'plab idish-oyog'ini // Sekin-sekin yoz ham jilsa.

Chang ostida sarg'ayasan // Bir pirpirab yerga tushib,

Kechalari to'ng'ib, ushib, // Oxir yerga yem bo'lasan⁷

[Gather the dishes // Slowly summer is coming.

You turn yellow under the dust // A flutter falls to the ground,

At night you freeze and catch, // At last you will feed on the ground].

The poet emphasizes that there is still a chance to save one, to achieve happiness. It gives the image of rain. In this sense, in poetry, this image is a symbol of the desire for freedom, freedom:

Aynig berib havo agar // Hozir yomg'ir yog'sa edi,

Betingdagi sariq changlar // Loyqalanib oqsa edi⁸.

[If it was raining now,
Yellow dust on the surface // It was muddy].

If a person has a sense of freedom, he will be able to overcome all oppressions. Just as the rain washes away the dust from the leaves, so the thirst for man gives man strength to live and meaning to his life. Only then does one feel human. The leaf pattern on the summer's crimson coat makes her feel happy to be alive. According to the poet, "This is the original color of summer", that is, the meaning of life is:

Yozning alvon ko'ylagiga // To'yib-to'yib qarar eding,

Bir gulman-ku men ham unga // Deb maqtanib yon-beringga

Bir ozgina yayrar eding ...⁹

The concept of "spreading" in summer is also found in the poet's poem "Daughter of the East". In this poem, all four seasons: "black winter", "beautiful spring", summer and autumn are combined, but summer is emphasized as a time of human maturity:

Aytarlarkim, yoza har bir joni bor
Erkin nafas olar, shodlanar, yayrar
Aytmaylarkim Sharqda bog'liq xotinlar
Ul yorug' dunyoga na zamon kirar?¹⁰

[I mean, every summer has a soul
It breathes freely, rejoices, spreads.
Not to mention the related wives in the East
When will he enter the world of light?]

In Cholpon's interpretation, summer is a long-awaited time when people can "breathe freely, rejoice, spread". The social content is further clarified in the following verses. In this sense, the poet connects summer to the destiny of women, likening it to a "light world". Because it is known that in the time of the poet, women lived in captivity, between four walls. That's why Cholpon wants them to enter the "light world" - freedom.

The poet's poem "Yozning tugalishi (The End of Summer)" is also a beautiful example of symbolism:

Alvido, ey quchoqqa sig'mas yer,
Alvido, ey ko'katga ko'krak qir.
Senda so'lmoqqa yuz tutib qolding,
Menda ketmoqqa ko'z tutib qoldim.
Alvido, "munda qol!" degan ko'krak!
Ko'p og'ir sendan ayrilib ketmak!¹¹

⁸ Cholpon. "Yana oldim sozimni". - T.: G. Gulom Publishing House of Literature and Art, 1991. - p. 497.

⁹ Cholpon. "Yana oldim sozimni". - T.: G. Gulom Publishing House of Literature and Art, 1991. - p. 497.

¹⁰ Cholpon. "Yana oldim sozimni". - T.: G. Gulom Publishing House of Literature and Art, 1991. - p. 388.

⁶ Чўлпон. Яна олдим созимни. – Т.: F.Фулом номидаги адабиёт ва санъат нашриёти, 1991. – Б. 497.

⁷ Чўлпон. Яна олдим созимни. – Т.: F.Фулом номидаги адабиёт ва санъат нашриёти, 1991. – Б. 497.



[Goodbye, you unattainable place,
Goodbye, O greens.
You are about to die,
I kept an eye out for a walk.
Goodbye, "Stay here!" that breast!
Too hard to lose you!]

The expression "unattainable place" in the poem represents the Motherland. The phrase "about to die" can be understood in two senses. The first is a sign of the imminence of autumn, the treasure of nature, and the second is a feeling of regret and concern for the future of the homeland, where freedom is not in their hands.

The colors, mood and content of the poems of post-Cholpon artists H.Olimjon, Oybek, Zulfiya, reflecting the summer landscapes, is unique. They are dominated by social pain, more landscape imagery, exaltation, labor, and the joy of creation than the colonial state of the homeland. Oybek's poems "Yoz kechasi (Summer Night)", "Daladan-dalaga (From Field to Field)", "Dalada yoz yomg'iri (Summer Rain in the Field)", "Yoz chog'i (Summer Time)" give a wonderful view of the summer of Uzbekistan. The following lines from "Yoz chog'i (Summer Time)" are important in this regard:

Yoz chog'i... Issiqki, avjda saraton,
Har narsa sukutda qimir etmas yaproq.
Quyoshni yutibdi bazillar tuprod,
Go'yoki abadiy sukunat har choq¹².

[Summer ... It's hot, it's cancer,
Everything is a leaf that does not move in silence.

Basil soil swallowed by the sun,
As if eternal silence every time.]

This is the culmination of summer - the landscape of cancer. The high taffeta of the sun silences not only people but also nature. There is a special calm in the leaves of the tree. Soil overheating is described as 'sun absorption'.

Zulfiya's poem "Tungi gulxanlar (Night Fires)" depicts a summer night in the mountains:

Biz kunduz oshig'i ekanmiz asli,
Tunni sevamiz deb yozamiz qo'shiq.
Tog'lar etagida bo'ldim yoz fasli,
Har salqin parchasi ming sirga to'liq¹³.
[When we are in love during the day,
We write a song that says we love the night.

I was at the foot of the mountains in the summer,

Each cool piece is full of a thousand secrets.]

Usually, summer days are long and enjoyable. Hence, the poet uses the expression "lover of the day". But summer nights have their own charm. Especially in this season, the mountain nature acquires a special freshness. Its calmness, cool air, fresh breath gives a person a special mood. That is why the poet describes summer nights as "full of a thousand secrets":

Men siru sehrni bilmas ojiza,
Jodugar domiga tushganday bo'ldim.
Tog'liqning chaqnagan yulduzi ora,
Yoniqman degan men, bir yo'la so'ndim...¹⁴
[I do not know the secret magic,
I felt like I had fallen into a witch's trap.
Between the twinkling stars of the mountains,
When I said I was on fire, I went out ...]

In fact, man is an ancient being, helpless, transient in the face of his secret sins. The expression "I was on fire" in this sense expresses vitality. Such feelings of the lyrical protagonist are influenced by the beautiful and enchanting landscape of the summer night.

The image of summer plays an important role in Erkin Vahidov's epics and comic poems. There are two aspects to note:

- 1) expression of the image of summer in poems written in the spirit of satire and humor;
- 2) that summer is an integral part of the chronotope, expressing time.

The poet's "Palatkada yozilgan doston (Epic in the Tent)" gives an expression of the summer as "hot cancer", in which this expression has been part of the chronotope:

...Bundan rosa chorak asr ilgari,
Xuddi shu kungiday issiq saraton
Moskva yo'lidan karvon singari
Eshelon kelardi Toshkentga tomon.
Bugun,
Rosa chorak asrdan keyin
Xuddi o'shandayin issiq saraton
Poyezd vokzaldan qo'zg'aldi mayin
Bu safar
Toshkentdan Moskva tomon¹⁵.
[... A quarter of a century ago,
Same day hot cancer
Like a caravan from the Moscow road
The echelon was coming to Tashkent.
Today,

¹¹ Cholpon. "Yana oldim sozimni". - T.: G. Gulom Publishing House of Literature and Art, 1991. - p. 500.

¹² Oybek. A perfect collection of works. 19 volumes. Volume 2 Poems (1936-1968). - T.: Fan, 1975. - p. 329.

¹³ Zulfiya. "Bahor keldi seni so'roqlab:she'rlar (Spring has come to question you: poems)". - T.: Yangi asr avlod, 2019. - P. 192.

¹⁴ Zulfiya. "Bahor keldi seni so'roqlab:she'rlar (Spring has come to question you: poems)". - T.: Yangi asr avlod, 2019. - P. 192.

¹⁵ Vohidov E. Human. -T.: "O'qituvchi", 2018. - p. 73.



Rosa a quarter of a century later
It's the same hot cancer
The train started from the station softly.
This time
From Tashkent to Moscow.]
In the poet's poem "Taajjub (Surprise)"
summer is also expressed:
Yozning issiq kunida // anhor bo'yida turib,
Tusholmagan kabi biz // muzdek suvga
daf'atan,
So'ng esa oromijon // suvning rohatin ko'rib,
Qaytib chiqishni sira // istamagandek badan,
Odamzod ham yo'qlikdan // borliqqa kelish
chog'i
Chinqirib bu dunyoni // ko'taradi boshiga.
Lekin dahshat tuyular // o'z asliga qaytmog'i,
Faryod chekar olamni // ko'mgudek ko'z
yoshiga¹⁶.

[On a hot summer day // standing by the river,
As if we didn't understand // we were
suddenly in cold water,
And then the oromijon // enjoying the water,
The body does not want to go back //
Mankind also came into being from nothing //
Screaming lifts this world // head.
But it seems horrible // to return to its original,
Cry to the world // to tears like a grave.]

In the above lines, images such as the hot summer day, the riverbank, the cold calm water represent the quality of the season. In addition, the following lines of the poem gradually acquired a philosophical content. That is, this state of nature is likened to the "time of the creation of man from nothingness."

A number of the poet's poems, written in a satirical spirit, also have a depiction of summer. In them, summer is often given in contrast to winter and represents a more present time than symbolic. In the poet's humorous poem "She'r haqida she'r (A Poem About a Poem)" we find the following expression:

Yoz haqida bitilgan bo'lsang,
Shoshma, hali qish kelguncha tur.
Baxting kulib yil o'tgach, arang
Yarming chiqsa, shunga ham shukr¹⁷.
[If you are writing about summer,
Hurry, stay still until winter comes.
Luckily for you, years later, hardly
Thank you for half of it.]

In the poem "Matmusaning haykali (Statue of Matmusa)" from the series "Donishqishloq latifalari (Anecdotes of the Donish Village)" the poet also describes summer as an integral part of the chronotope with winter:

¹⁶ Vohidov E. Human. –T.: "O'qituvchi", 2018. - p. 132.

¹⁷ Vohidov E. Human. –T.: "O'qituvchi", 2018. - p. 13.

...Baribir deng ming olqish, // Zafar qayda
chekmay jon?

Saraton boshlangan ish // Xullas, bitdi
qahraton¹⁸.

[... Anyway, a thousand applause, // Where is
the victory without smoking?

The work that cancer started // So, it's over.]

Or else the time when summer and winter
stretch together is described as an expression of
unfinished work:

...Ish bo'ljadi ozmuncha, // Ko'plar bo'ldi
qahramon.

Yangi haykal bitguncha // Yoz ham keldi –
saraton.

...Yana mehnat. Yuz kuncha // Ter to'kdilar
bearmon.

Yozgi haykal bitguncha // Qish keldi-ku
qahraton...¹⁹

[... There was little work, // Many became
heroes.

Until the new statue is finished // Summer has
come - cancer.

... More work. One hundred days // Sweat
ruthless.

Until the summer statue is finished // Winter
has come ...]

In the poem "Matmusaning haykali (Statue of Matmusa)" E.Vakhidov also speaks about the state of dressing in accordance with the seasons through summer and winter. The poet emphasizes that dressing in accordance with the natural season, even through irony, is a sign of a person's intellect and culture, otherwise it will lead to ridiculous situations between people:

Rauf Parfi's poem "Yoz kechasi (Summer Night)" begins with a description of a summer night like Zulfiya's "Tungi gulxanlar (Night Fires)".

Yoz kechasi. Osmon – falakda
Kunduzning kitobi o'qildi.
Tars yorildi qovun palakda,
Oldin shaftolilar to'kildi²⁰.
Summer night. The sky is in the sky
The book of the day was read.
Tars cracked melon peel,
Golden peaches spilled.

The poem depicts a pure landscape. Throughout the day, the sun's taffeta and the melon, soaked in the love of the mother earth, are filled with sap until early in the morning, and the peaches, saturated with honey, fall to the ground.

Yoz sha'niga qo'shiq to'kilar, // Chigirkalar
chirillar chunon.

¹⁸ Vohidov E. Human. –T.: "O'qituvchi", 2018. - p. 241.

¹⁹ Vohidov E. Human. –T.: "O'qituvchi", 2018. - p. 243.

²⁰ Rauf Parfi. Sakina (poems). - T.: Muhamarrir, 2013. - p. 57.



Yomg'ir yog'ar, go'yo yog'ilar, // Issiq tuproq ustiga marjon²¹.

[They sing songs in honor of summer, // The locusts chirped.

It rains, as if oils, // Coral on hot soil.]

It is natural to hear the sound of locusts on a quiet summer night, and to liken this situation to a song woven in honor of summer is a beautiful invention of the poet. In the next verse, the tone of the summer rain is sung to the song. The smell of earth and water heated by the sun's taffeta gives off a very pleasant aroma. At the end of the band, the poet describes the harmony between man and being, that man is also a part of nature:

Yoz yomg'iri iliqdir biram, // Shitir-shitir uning qo'shig'i.

Bir shirin hid taralar yerdan, // Va yurakka ketar qo'shilib²².

[Summer rain is warm, // Shitir-shitir his song.

A sweet scent creeps from the ground, // And adds to the heart.]

IV.DISCUSION

Based on the analysis of poems about summer by such poets as Cholpon, Oybek, Zulfiya, E.Vakhidov, R.Parfi, the following features can be seen:

Firstly, the image of summer in Cholpon's interpretation carries a social meaning as a season of "free breathing, rejoicing, spreading"; it is observed that the liberation of women from captivity in the recent past, between four walls, is expressed through the image of the 'light world'.

Secondly, in the poems of H.Olimjon, Oybek, Zulfiya, which reflect the summer landscapes, social pain, landscape image, exaltation, labor and joy of creation prevail over the colonial state of the homeland.

Thirdly, in the poems written by E.Vakhidov in the spirit of satire and humor, the time of summer and winter, the expression of unfinished work, the time as a season of nature, is an integral part of the chronotope. R. Parfida is dominated by the image of pure landscape.

V.CONCLUSION

In conclusion, it can be said that in modern Uzbek poetry, poems depicting summer have a special place. The analysis shows that such poems are not just an example of landscape lyricism. The poetic depiction of summer also carries a number of symbolic meanings. In particular, in the analyzed poems, summer is the season of "free breathing, rejoicing,

spreading", a man whose summer leaves are trampled, the summer rain is a symbol of the desire for freedom, freedom, social pain (Cholpon); landscape image, ascension, joy of work and creation (H.Olimjon, Oybek, Zulfiya) in the form of summer and winter time, expression of unfinished work, part of the chronotope (E.Vakhidov), landscape lyricism and expression of lyrical hero's experiences (R.Parfi) reflected.

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²¹ Rauf Parfi. Sakina (poems). - T.: Muhammarr, 2013. - p. 57.

²² Рауф Парфи. Сакина (шэърлар). – Т.: Мухаррир, 2013. – Б. 57.