
Interpretation of the Image of the Heart in the Poems of Habibi, Charkhi and Sabir Abdullah

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Annotation: This study examines the image of the soul, which is widely used in the works of Alisher Navoi, and the fact that this image is quoted in the ghazals of twentieth-century Uzbek literature Habibi, Charkhi and Sabir Abdulla. The analysis focuses on the traditional and original aspects of the image of the mind.

Key Words: concept of mind, wonder, emblem, mental imagery, lyrical protagonist, literary influence, originality.

Ghazals of the twentieth century also contain the image of the soul. The term mind is used in dictionaries as a source of human emotions and experiences, and is a purmano philosophical symbol that embodies the creator's thinking about human perfection. While Alisher Navoi emphasizes the image of the soul, the epic Hayrat ul-abror has a special section on the description of the heart and three wonders. According to M. Siddikov, a literary critic, "Actually, amazement arises in the heart. Surprise is a picture of divine wonder, a picture of emotions hidden in the heart from extraordinary magical events. Surprise is the weakness of the human soul in the face of miracles" [1.10]. Indeed, if wonder is a talisman, then it is natural to wonder what the heart is. The concept of "heart" was first mentioned in the Orkhon-Enasay inscriptions in the sense of dreams, desires and wishes. In Devonu lug'otit-turk, the term is interpreted in the sense of heart, intelligence, and intelligence. At the same time, the poetic passages in Devonu lug'otit-turk go beyond the simple word boundary of "heart" to the level of symbolism as the center of human spiritual life and the main basis of identity. "confirms that it has collapsed." [2.457]

In medieval works of written literature, especially in the samples of the literature of the Turkic peoples of the XIV-XV centuries, the methods of mental imagery have risen to a higher level, and the human image is more fully reflected. giving has become the main theme of the gazelles. There are many scientific studies in the field of literature devoted to this image. Botirkhan Akram and Muslihiddin Muhiddinov focused on the essence of the soul.[3.34-47] Nasiba Bozorova describes the historical and gradual development of the image of the soul in the "Badoye ul-bidoya" and various spiritual and moral concepts related to the soul. [5.42] In his article, A. Kurbanov reflected that the field of poetic expression is much wider than the concepts of heart and soul, and enriched his thoughts with examples from "Khamsa", "Mahbub ul-qulub" and "Lison ut-tayr".

The image of the soul in Alisher Navoi's poetry and prose has been the subject of much research. As a result of the literary influence of Hazrat Navoi, the next generation also made extensive use of the various meanings of this image in their works. [6.76] It is well known that "one of the ways to express the experiences of a lyrical hero is to appeal to the heart. This method has become a widespread tradition in Eastern lyric poetry and there are three or

four types of ghazals.

In the creative laboratory of Sabir Abdulla, who was a prolific writer in the genre of ghazals in the twentieth century, there are cases of appeal to the "heart", and when the poet introduces the image of the soul in his ghazals, he uses it as a source of feelings of love, joy and sadness. 'rsatadi. Sometimes in the poem he says "O soul", and in some poems the lyrical protagonist expresses his grief to the heart. In the course of analyzing all of his published works, we have identified the poems that were written as a reference to the heart (the first edition of the reprinted poems was taken):

№	G'azal	Nashr etilgan manbasi
1.	Jahd qildim, o'yladim ko'p, topmadim tanho iloj, Jon ko'ngul, yo ber savolimga javob, top yo iloj.	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 53-bet.
2.	Lutfu ehsondin umidni ey ko'ngul begona bil, Lab bilan tilni siringga mahramu hamxona bil.	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 86-bet.
3.	E, aziz ko'nglim, xazinamsan, menga allom sen, Ishq uchun qalqonu idrokinga istehkomsen.	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 106-bet.
4	Chiq yo'lga ayo ko'nglim, daryoni tavondan kech, Chil-pora qilib g'ovni, to'sguchi davondan kech.	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 148-bet.
5	Hamisha ey ko'ngul bo'l menga hamroh, Har ishda, har qachon hushyoru ogoh	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 158-bet.
6	Kim yor erur senga ko'ngil, sen ila boqiy, Har do'st qolib dunyada, ag'yor o'tajakdir.	Sobir Abdulla. Devon. – Toshkent: Badiiy adabiyot nashriyoti, 1965. 164-bet.
7	Yoz, quvon ko'ngul, yana yoz birla navro'zing kelur, Gulni istab, ertalab bulbul shirin so'zing kelur.	Sobir Abdulla. Asarlar. To'rt tomlik. Birinchi tom. G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, T, 1975. 139-bet
8	Ko'ngul xursandligim hech ketmasin, g'am bo'lmasin deydi, Mening qon yutmagimdan ko'zlaring nam bo'lmasin deydi.	Sobir Abdulla. Asarlar. To'rt tomlik. Birinchi tom. –Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1975. 267-bet
9	Boshla ko'nglum murodga, birga olib, Birga elt, maqsadim yo'lingga solib.	Sobir Abdulla. Asarlar. To'rt tomlik. Birinchi tom. –Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1975. 372-bet
10	Injima har kimsadan ey dil, yoshur eldan g'aming, Siringga mahram emas, balkim ishongan odaming.	Sobir Abdulla. Asarlar. To'rt tomlik. Birinchi tom.

		–Toshkent: G’afur G’ulom nomidagi Adabiyot va san’at nashriyoti, 1975. 416-bet
11	Foshdir bu jahon sirlari, pinhon yuragimda Qahrim tutaqib, o’rtanadir jon yuragimda	Sobir Abdulla. Asarlar. To’rt tomlik. Ikkinchi tom. –Toshkent: G’afur G’ulom nomidagi Adabiyot va san’at nashriyoti, 1979. 30-bet
12	Shu qadar kengdirki ko’ngil, joylanur olam anga, Joylanur olam, vale, sig’mas tariqcha g’am anga.	Sobir Abdulla. Asarlar. To’rt tomlik. Ikkinchi tom. –Toshkent: G’afur G’ulom nomidagi Adabiyot va san’at nashriyoti, 1979. 68-bet

These poems reflect different poetic meanings of the soul, from which the poet draws general philosophical conclusions. In one of the poems, the lyrical protagonist, unable to solve many puzzles in his mind, decides to ask:

Jahd qildim, o’yladim ko’p, topmadim tanho iloj,

Jon ko’ngul, yo ber savolimga javob, top yo iloj. (Devon 53)

In addition to this lyrical poem, it consists of a question and answer session with the lyrical protagonist. This method is also unique to Sabir Abdullah, and in Navoi's ghazals there is no question-and-answer situation with the image of the heart. In fact, psychologists say that as long as a person can find a solution to all his problems and questions, that is, the same attitude to the being, to the people around him, will be returned to him (the law of reflection). As Jalaliddin Rumi said:

In jahon ko’h astu fe’li mo nido,

So’yi mo oyad nidohoro sado. [7.13]

Translation into uzbek could be as following:

Bu jahon-tog’, fe’l-u atvoring nido,

Bu nidoni senga qaytargay sado.

In my humbled opinion, Sabir Abdullah understood these concepts and his lyrical protagonist asked for an answer or a solution:

➤ O’tdi yoshlik yillarim! Afsusmi yo afsus emas!

➤ Bu hayot qonunidirkim, bunda mustasno iloj!

(Gone are the days of my youth! Sorry or sorry!

➤ This is the law of life, there is no exception!)

As the poet develops his ideas throughout the bytes, the next byte catches our attention:

➤ So’nggi bor umrim uchun uyquni tark etmoqchiman!

➤ Maqsading ma’lum, va lekin bunga yo’q aslo iloj!

(- For the last time in my life, I want to go to sleep!

➤ Your goal is clear, but it is impossible!

According to the theory of hermeneutic interpretation, the word sleep can have different meanings: 1) the physiological state of a person; 2) vigilance; 3) When we say sleep, the poet also means the nation of sleep.

In Navoi's ghazals, in general, in classical literature, the heart is often described with several adjectives (mijmar, durj, gemstones). Sabir Abdullah also continues in this direction, comparing the heart to both a treasure and a fortress:

E(y) aziz ko'nglim, xazinamsan menga allom sen,
Ishq uchun qalqonu idrokimga istehkomsen. [8.106]

It is known that this image was developed in the works of modern literature and served for new meanings. The image of the soul has a special place in Cho'lpon's work. The poet refers to this image again and again in many of his poems. It is noteworthy that in Cho'lpon's poetry the heart is represented as a symbol of a people thirsting for freedom and liberty:

Ko'ngul sen munchalar nega,
Kishanlar birla do'stlashding.
Na faryoding, na doding bor,
Nechun sen muncha sustlashding [9.444]

The image of the heart used in Charkhi's poems is slightly different from Cholpon's "heart". First of all, the reason why Charkhi wrote in the weight of aruz is that it has a navoiy tone:

Ko'ngil yaqin nigorim, ammo o'zim uzoqda,
Kelmas ko'zimga uyqu har kecha ishtiyiqda. [10.11]

Secondly, in accordance with the specific laws of the dream, the word heart is given as a radif, and each radif has a separate poetic meaning:

Sobiro, salomingdan chehra soz erur ko'ngil,
Zavqli payomingdan sarafroz erur ko'ngil...
Chunki kaj hayolim-la uzlat ixtiyor etsam,
Goh asiri bir sho'x sarvinoz erur ko'ngil.
Umr agar vafo etsa, shulki niyatim har choq,
Do'stlarim visoli ila bas daroz erur ko'ngil [11.61]

Thirdly, there are cases that can be mentioned as one of the peculiarities of Charkhi. After carefully studying the image of the soul used by Navoi, Charkhi described a unique and new analogy. His ghazal, Dilrabo Otar, depicts a lover's mood:

Goh-goh ko'ngil hushini olib u nishonga,
Vah-vah nechuk etay demadim bir balo o'tar [11.91]

In classical literature, the state of being in love with a lover by a lover is not found in the work of any other artist. This once again shows the diversity of Charkhi's work and the high level of thinking. This means that the difference between Cholpon's and Charkhi's "hearts" can be seen, firstly, in the weight of the text, and secondly, in the style of depiction and the psyche of the work.

During the study of the poems of the poet Habibi in his collection of poems and devons, it

was found that the image of the soul was referred to in many places. His 1980 edition is a 1956 ghazal with the radiant genius "Heart."

Har kishining sevgilik yori ko'ngil,
Mahrami asroru dildori ko'ngil [12.186]

In the poem, the lyrical protagonist says that the concepts of heart and mind are separate concepts:

Qaysi bir ishga yurak dov urmasa,
Maslahatbaxshu madadkori ko'ngil [12.186]

In another poem, the poet says:

Bo'lsa har kimda sharofatli iroda, orzu,
Ishtiyoqi vasl ila qilgay ko'ngil jon birla bahs [12.32]

This means that Habibi cleverly illuminates the poetic artistic interpretations, not the essence of the heart.

In conclusion, the representatives of the literature of the twentieth century tried to rework and polish the image of the mind and present it to the reader with a new twist of meaning. Among them, there are many places in the works of Habibi, Charkhi and Sabir Abdullah, which repeatedly refer to the image of the soul. All three artists aimed to continue the traditions of Alisher Navoi by reworking the image of the soul, and based on this goal, they were able to demonstrate the image and interpretation skills of their style. As a result, on the basis of tradition, the ghazals of the twentieth century, in particular, the images of the ghazals of Habibi, Charkhi and Sabir Abdullah, showed different aspects.

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