
METAPHORICAL MODELING OF THE ARTISTIC PICTURE OF THE WORLD IN THE WORK OF HALIMA KHUDAIBERDIYEVA

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DOI: [10.5958/2249-7315.2021.00298.7](https://doi.org/10.5958/2249-7315.2021.00298.7)

ABSTRACT

Halima Khudoyberdieva is a famous Uzbek poetess who was born in 1947 in the Syrdarya region in a family of farmers. The poet's work began in the 60s of the twentieth century. Since that time, she has written more than twenty collections of poems, epics, and journalistic articles. The work of Halima Khudaiberdiyeva is distinguished by the breadth and depth of themes. In her poems, there are more images of a child, woman and parents. This article examines the artistic picture of the poetry world of the Uzbek poetess Halima Khudoyberdiyeva, her poetic style and artistic thinking.

KEYWORDS: *Poetic Style, Artistic Thinking, Artistic Picture Of The World, Metaphorical Modeling, Metaphor, Social And Moral Content, Uzbek Literature.*

INTRODUCTION

In recent years, fundamental reforms have been carried out in the Republic of Uzbekistan to develop science, culture, literature, etc. Uzbekistan must rebuild schools and develop basic sciences to make progress, President Shavkat Mirziyoev said [1].

In order to perpetuate the name of the People's Poetess of Uzbekistan Halima Khudoyberdiyeva, who made a great contribution to the development of Uzbek literature with her unique talent, deep artistic, lyrical and philosophical poems and epics, as well as publicistic works, a boarding school named after Halima Khudoyberdiyeva was opened in the Syrdarya region of the Republic of Uzbekistan. For Halima Khudoyberdiyeva, such a principle is important as knowledge of the literary heritage, creative mastery of the traditions of the masters of the word, as well as the environment in which they lived and worked to form the ideological style. Halima Khudoyberdieva made her contribution to Uzbek literature from the middle of the XX - beginning of the XXI century, the poetry of which is distinguished by a new social and moral content, new images, forms and means of expression. Continuing the theme of sincere love and devotion, widespread in classical literature, it has colorful facets in the interpretation of feelings, such as devotion to the people, child, family, Motherland, goodness and justice.

THE MAIN FINDINGS AND RESULTS

Halima Khudaiberdiyeva's style is distinguished by its uniqueness. "The artistic style of a work is the person who created this work" [2, p. 205], asserts the famous literary critic A. Losev. The peculiarities of the style depend not only on the talent of the author, his desires or abilities, but also on the period in which he lived, the circumstances from which his work developed. This determines the author's attitude to life, his worldview. In this sense, revealing the author's style means illuminating all the secrets of his work.

Style is one of the manifestations of a creative personality in works of art. This uniqueness is reflected in a person's behavior and dress, their way of thinking and speaking, etiquette and culture, as well as the way they address and greet. The attitude of each author to nature, society

and people is expressed through his words, through which he realizes the awareness and understanding of reality. A work of fiction, including a poem, is a reflection of the author's soul. Thinking, perception of the world, cultural and intellectual characteristics of the poet are reflected through the word, and the reader will form an idea or perception about him.

The way of thinking, the stream of consciousness of each author is manifested by his individual style. The style of writing poems is, of course, monological, i.e. the monologue contains feelings and experiences, reflection, state and mood of the lyric hero.

Accordingly, the social, political, artistic and aesthetic views, worldview of poets reflect their language, namely, a work of art, including a poem, serves as a mirror showing the poet's attitude to life. Understanding and explaining reality, the moral and intellectual level is also realized through the word. There is such an idea that the language is the mirror of the soul. The poet's individuality, his peculiar style reveals his artistic language. If a work of fiction consists entirely of the writer's speech, then a poem consists of a complete, complete monologue of the poet. A monologue is an inner cry, a call that the author sincerely expresses in his poems. The monologue embodies such types of inner speech as feelings and experiences, thoughts and reflections, the appeal and statement of the author, his state, mood, an objective image of reality. While they are ways of expressing sensory consciousness, it is difficult to make a specific artistic analysis from a specific template. The reason for this is the author's raging feelings, which are like a restless sea.

The representative of the school of the poetess Zulfiya Halima Khudoyberdieva entered Uzbek literature with her first collection of poems "First Love" (1968) with the special enthusiasm that is inherent in all young poets. In her thesis "The Artistic World and Poetic School of Zulfiya" G. Umurova claims that Zulfiya is a mentor of such talented poetesses as Kh. Khudoyberdieva, Oidin Khozhiev, Kutlibek Rakhimboev, Mukhtaram Ulugalov, and in addition, helped them life and work [3, p. 124].

In the poems of the poetess, you can often find a metaphor [4]. For example, in the poem "My Garden", the author compares his work with a garden:

Men birbog'o'stirdim, biroq u bog'im

Mevalarihalio'zimkabig'o'r.

Istagim: yonsa-yuumidchirog'im,

Insonlarqalbigabo'lgudaymanzur [5, p. 16].

I have grown a garden, but it seems to me

Its fruits are immature like me.

I wish the candle to burn with hope,

Hearts would be drunk with pleasure.

With the naked eye, you can see that the author of these lines is a young novice poet who expects from people a good perception of his work. The image of the "garden" in the poem is laconically expressed. However, the poetess in the next line admits that her poems may be "immature", but she firmly believes that her poems will appeal to every reader. Created at different stages of socio-historical development, the works reveal the process of the formation of artistic and aesthetic thinking in literature. Nationality, nationality, customs are the leading norms showing different and general features of changes in quality in artistic thinking. With a single phrase like "people's poet" or "people's writer", readers form a concrete idea of the work of this author.

In many cases, we talk about undying works of art "folk epic", "true novel", "artistic reflection of the spirit of the people". One can come to the conclusion that, firstly, the expression "nationality"

plays an important role in art criticism, aesthetics, and the culture of the artistic word. This expression becomes a mysterious key that reveals artistic and philosophical ideas related to the interests of the people.

Secondly, nationality is one of the leading norms of artistry, revealing realistic and romantic features in artistic thinking and a culture of expression, showing the nationality of the literature of each people. Thirdly, it reveals the artistic style of each nation, social reality, acts as an aesthetic phenomenon that observes, studies, evaluates the interests of this or that nation. This means that a peculiar national image of each people is manifested in everyday life, representing a socio-economic way of life; in character traits, in psychology and in the nature of thinking. The nationality of poetic images can be understood as the author's view of the universe and man, associated with his consciousness and outlook, his understanding of life's reality, the nature of thinking and the characteristics of language.

The work of Halima Khudoiberdiyeva is imbued with femininity, which is inherent in every Uzbek woman. Although she worked in difficult times, when the Soviet ideology put censorship, the poetess never forgot her national flavor. So, in the poem "On Our Mountain" (1967), which is part of the cycle "White Apples", the author uses the image of a scarf:

Tog'boshidaro'molimqoldi,
O'sha-o'shatinchimyo'qoldi.
Duchkeladiungaqayovchi,
Qaysisayyox, qaysiyo'lovchi,
Tog'boshidaro'molimqoldi
My handkerchief remained on the mountain
Since then I have lost my calm
Who will pick it up:
A hunter or a traveler?!
My handkerchief remained on the mountain.

The headscarf - in different peoples and nationalities has its own symbolism, but based on the mentality of the East, the headscarf denotes morality and modesty. If we pay attention to the autobiography of Halima Khudoyberdiyeva, disclosed in Numon Rakhimjonov's monograph "Lyrics of Halima Khudoyberdiyeva" [6, p. 113], this poem was written precisely at the time when the twenty-year-old poetess left her native village and went to study in Tashkent. It seems that the girl is worried about her honor:

Kim boredi, u etdinasib,
O'tmadimiohularbosib.
Qolmadimiyomg'irostida,
Sarhush, tog'ningbaland-pastida,
Kim yurgandi, u etdinasib.
Who was there, who got it,
Didn't the deer stomp on him?
Didn't he stay in the rain,
Somewhere by the mountain, drunk

Who went, who got it.

In the East, girls' parents are afraid to send them somewhere, for example, to other regions of the country, or even to a neighboring village or city. This is due to the fact that for a girl in the first place is the creation of a family, serving the family. Returning to the artistic analysis of the poem, in which the image of deer is present, they denote femininity, grace, etc., and a scarf soaked in the rain - gossip, prejudice, etc. about a lyric heroine, i.e. if a headscarf is a woman's honor, then a wet headscarf left in the rain, of course, means that a woman's honor can be trampled underfoot and the lyrical heroine is afraid of women's gossip about her, she's afraid that her honor will remain in the hands of an unworthy person.

In the following lines of the poem, there is hope:

Qunduztelpakkiyanchavandoz,

Hadiktortmayyuragingniyoz.

Otingnechungjinglarbupayt,

Ro'molimnisenoldingmi, ayt?

Qunduztelpakkiyanchavandoz [5, p. 22].

The rider in the beaver hat

Don't be afraid, open your heart.

Why is your horse now playing,

Maybe you took my handkerchief?

A horseman in a beaver cap.

If in the first part of the poem the lyric heroine is seized by a feeling of doubt and resentment, then in the second part of the poem the main motive of this poem becomes the hope that the honor of the heroine will go to a worthy person,

Since the 70s, the poetic style of Halima Khudoyberdiyeva has changed dramatically: tragic notes prevail in it. According to the poetess herself: "Previously, the question was often asked about the reason for the tragedy of my poems. This is probably due to the fact that I was left without a mother early and the pain of loss awakened the tragedy of feelings in my soul". According to Halima Khudoyberdiyeva, such a trait as honesty and justice, revealed in her poems, came to her from her father: "My father was sharp on his tongue. If he had to tell the truth, then he did not pay attention to the age of the person, whether he was old or young. He was such a lover of truth. But having expressed the truth sometimes we regret it. It is this line that passed from my father" [6, p. 118].

It is to her father, Ummatkul Khudoyberdi, that Halim Khudoyberdiyeva'sugli devotes her second collection "White Apples" (1973). The poem "When the white apples ripened" is deeply autographic: here the author expresses the bitterness of the loss of his father. A certain portrait of the author's father is formed from this poem: a gardener growing white apples; skillful rider, etc. In her autobiography, the poetess says that her father, in addition to being a gardener and a skilled horseman, was also a good book lover, a lover of poems, and always gathered people interested in literature into his circle.

In the same collection, you can see the emergence of religious motives:

1. The poem "Our Gardens" (1967):

Yaratuvchim, yanayaratarbegumon,

Bizningko'hnabog'larshundaygullasinki,
Qonrangidaqizarsinolmalarimiz [5, p. 30].
My creator will certainly create more,
May our gardens bloom so beautifully
And let the apples of the color of blood ripen.

2. The poem "When a young man walks" (1972):

Toki olisyulduzlarningchaqnoqnuriostida,
Odamatozurriyoti – yigittashlarkanqadam [5, p. 32]
And under the bright light of distant stars
The son of Adam is a fine fellow walking.

3. The poem "You must applaud":

O'shandabiruygayig'ilsangizto'la,
(Havohaqida ham bejizmassatrlar)
U uydadimoqqaufurmassatrlar
Chalapardoza ham qilmassizhafsala [5, p. 32]
All will gather in one house if,
(No wonder the lines about Eve appeared)
You will not smell perfume in it,
Do not notice her carelessness.

In the first example, there is such a word as "Creator", so the lyrical hero is convinced that if autumn comes and the fruits of the trees run out, then they will certainly appear next spring as a "creator". In the following examples, there is a religious motive about Adam and Eve. So, for example, in the poem "When a young man walks" the author calls all men a descendant of Adam, and in the poem "You must applaud" she gives instruction (not even instruction, but a demand) to men that they should take care of their wives, for the sake of the voice of children in the house, for the fact that she, i.e. a woman, always next to her husband.

In the poems of Halima Khudoyberdiyeva, experiences are depicted, portraits of thoughts and discourses about the secrets of the world and humanity are created, in addition, together with the interpretation of sensory consciousness, there is mainly a detailed image of life factors that awakened feelings and experiences, the essence of reality, i.e. in addition to depicting the psychologism of feelings and mood, the poetess, through her characteristic detailed system, creates a chain of the author's spiritual mood. This is the peculiar properties of the personality of Halima Khudoyberdiyeva, which determine the peculiar character of the lyrical hero.

In the East, the personality of a man has long been respected, and a woman must be obedient to him, take care of the home and raising children. In a family, a wife calls a man differently: master, patron etc., indicating that he is the main one in the family. Our attention was drawn to the poem "Master, God of you..." (1973), included in the collection of poems "Flower Garden", which was published in 1974.

Begin, siznixudoyimrasoqilibyaratgan,
Kimlarnidiro'ychanusiznikulibyaratgan.

Nogahonberibqo'yibbuaqlni, Kamolni,
O'zi ham rashk, hasaddato'lib-to'libyaratgan [5, p. 38]
Master, God created you comprehensively developed,
He made someone thoughtful, and he made you laughing.
Accidentally giving such intelligence and beauty,
Created you filled with jealousy and envy.

The above poem creates the image of a fragile, defenseless lyric heroine who believes in fate, in God. This woman, described in the poem, knows family values, observes national traditions, and treats her life partner with respect and reverence. The bitterness and, at the same time, the light felt in this poem contain the psychologism of a woman's fidelity.

CONCLUSION

Halima Khudoyberdieva was known to schoolchildren, teachers, neighbors, relatives, and villagers as a talented young poetess while still at school. Among her works, published in the regional newspaper during her studies, there is also a poem called "Pen". The poetess says: "Fate has bestowed happiness, luck and light on my friends, and a feather for me" [6, p. 113]. It is worth paying attention to the fact that the young poetess believed that the description on paper of women's fate, grief and joy is a gift given to the poet by the Almighty. "The desire to write a poem is a gift from Allah" [6, p. 133].

At first glance, the artistic style of Halima Khudoyberdiyeva is characterized by the fact that in writing a poem she does not pay attention to the rhymes and dimensions of the poem. However, this style was synthesized by the poetess among a number of poetesses. Halima Khudaiberdieva chooses the work of not only Uzbek Russians, but also foreign poetesses as representatives of women's poetry: Zulfiya, Saida Zunnunova, Gulchekhra Nurillaeva, Anna Akhmatova, Marina Tsvetaeva, Silva Kaputikyan, Marvarid Dilbozi, etc. Namely "Requiem" by Anna Akhmatova, the poetess felt very close. Anna Akhmatova's words are so polysemantic that one word can capture a person's soul.

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