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LYRIC IMAGE OF "I" IN CYCLES

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ABSTRACT

This article focuses on aspects such as the issue of cyclicity in Uzbek poetry, the expression of the lyrical hero as a lyrical "I" in the cycle poems, and in general, the unique expression of imagery in the lyric cycles. The issue of the lyrical "I" was studied on the example of the poems of artists such as Zulfiyakhanim, Halima Khudoyberdiyeva, Rauf Parfi. Emphasis is placed on aspects such as the unique aspects of the cycle poems, the features of their formation, and the manner of expression of the lyrical hero in the poems included in the lyric cycle.

"A work of art is always born from the subjective-aesthetic attitude of the creator to the objective reality." In a literary work, this attitude finds its expression in some way. Those views are perceived through figurative poetic speech. The reason why there is a hero in lyrical works is that "the ideological content of the poem is expressed through the hero, according to the nature of literature." That is, poetic speech is expressed in the language of heroes in lyrical works. This refers to a person who has a subjective-aesthetic attitude.

The issue of the hero in the lyrics is still a matter of debate among literary scholars and no clear conclusion has been reached. In ancient times, Aristotle said that the hero in the lyric is only the "author", Hegel is the "lyrical subject", G.N. Pospelov also followed Hegel and suggested that the subject of lyrical meditation should be called "lyrical subject", N.G. Chernyshevsky by the term "I", Y.N. Tinyanov by the term "lyrical hero". they did But in some lyrical works, there are other characters besides "I" or "we" as the lyrical hero. But the lyrical hero acts as a "central figure" in poetry. "The lyrical hero is also a typical image, he is a unified embodiment of the subjective and objective world, because the phenomena of objective existence are sorted through the worldview of "I" in the lyric." But I don't always describe my psyche and my experiences. He can also talk to other lyrical characters in the poem, address them and express their feelings. As we mentioned above, this shows that the poem is not just a monologue.

The concepts of lyrical hero and lyrical character have also appeared in cycle poems. Such images are created in the form of artistic fabric, acquire an aesthetic value according to their characteristics, reflect a generalized or specific picture of people's lives, show that they



are strongly connected with life through the expression of their experiences and attitudes towards the depicted reality.

From the experience of national poetry, one can find many examples that serve to support each of the views mentioned above. In particular, most of the poems of the hijran cycle, which occupies a special place in the poetry of poetess Zulfia, are about the loss of her husband Hamid Olimjon. The poetess herself is the lyrical hero of the poems in this cycle called "In the days of Hijran". The essence of this cycle is Zulfiyakhanim's suffering due to her premature death.

Hamid Olimjon is the main poetic figure reflected or addressed by the lyrical hero in the poems of the cycle. At the beginning of the cycle, the poet puts a quatrain, and this poem can express the general content of all the poems in the cycle.

Happy life sang of love,
He was struck by the dagger of death and broke.
My voice is cold like a Hijran's cry,
Why, the flame of the lyrics died down.

It seems that the poetess, who is the lyrical hero of the poem, points to the opening of a new side in her work by saying that the samples of her creations are created from "cold voice". The cycle includes "Star", "Spring has come to question you...", "What trouble you've got, Mubtalo", "Have you seen tears in my eyes?", "Are you alright, my heart?", "Glow of life", "Poems such as "When the plum blossoms", "Haykal" are among them.

There is gradualness in the poems of the cycle, and their harmony in space and time is one of the signs that unite them. In particular, the first poem in the cycle called "Yulduz" refers to the fact that the soul suffering from the pain of emigration comes out of these pains in the evening and likens the bright star in the sky to its own light, so we can understand the hint of its eternal life:

As long as you and as bright as you,
When the peak flashes, it also fades.
One consolation: from the sky of my love
You burn without extinguishing, my beautiful companion!

In the description of the experience of the lyrical hero in the poem "Spring has come, he questioned you...", one can observe a unique incident. In the first image, it begins with the image of spring coming, velvet valleys and mountains being conquered, and Hamid Olimjon, the main poetic character, suffering from not seeing them. Addressing that soul who loved spring, the lyrical hero calls her my mercy in one place, and "my preciousness" in another. It is possible to see that the poet used the art of diagnosis to strengthen the image in the images of spring, which grabbed the edge of winter in search of the deceased poet, and winter, which couldn't bear it and retreated in tears. Spring continues to search for the poet, one sabbath, there is a storm, then shine becomes light, enters the bed of the lyrical hero in the morning, then turns into wind again and asks him about the poet, the poet's when he sees the grave, he realizes everything, throws himself towards the trees, and tears the bosom of the buds on them.



Through the poetic image of spring, the poetess reflects Hamid Olimjon's singing of spring and glorification of happiness, and puts forward the idea that as spring comes, Hamid Olimjon will bring it back to life with his life-giving poems. At the end of the poem:

Hijra is in my heart, music is in my hand,
I sing about life, pain recedes,
I dream of you at night, I remember you during the day,
I am life, you are life too!
Hopeful verses like the lyrical hero's comfort, yearning for life, hopelessness.

The last poem in the cycle is called "Without You". In this poem, the lyrical hero sums up the life he lived without a spouse, and says that the soul born because of the exile of a spouse is going through suffering:

I've lived a lifetime without you
Waiting for the return of eternal joys,
When I kneel at the head of your coffin,
The children took me by the hand.

By saying that the encouragement and love of the children caused the poet to live alone in life, even though he lives his life in this way, he still regrets that he did not go with him when his heart was filled with grief. expresses the extent of the sides.

From the above analysis, it is understood that it is appropriate to study the poems of Zulfiyakhanim's poetry that reflect the motifs of emigration within the framework of a single cycle. The theme of commonality and emigration in the experience of the lyrical hero in all the poems of the cycle, the common idea, that is, the expression of anguished soul's laments, and many other aspects justify the fact that these poems should be examined as a cycle.

In the poetry of the sensitive poetess Halima Khudoyberdiyeva, the experiences of the lyrical hero are expressed in a unique way in cycle poems. The lyrical "I" in these poems is often depicted as the creator himself or the person whose experience is being described. All three poems of the poet's cycle "Self-Portrait" depict love suffering. The first poem is called "Loneliness" and in it, the lover, suffering from the pain of love, lived together with his lover, first in dreams, then in life, but because the flame of love died out in the middle, he refused to live together. the experiences of the lover, who feels lonely because of the lack of closeness to their souls, are shown:

Although you are in no hurry to leave - to find a way,
Tell me, when did you cover my sky with new clouds?
Birgasanu, no, no, you are not close to my soul,
I am saddened by this lonely soul.

The second poem in the cycle is called "Alanga", in which the lover, the lyrical hero, does not feel in love that "the branches and leaves of her life are slowly burning" in the flame of love, and her heart, which is in love with such a flame, describes his experiences that he did not know that hazan was happening. At the end of this poem:

And a dream settled in my thoughts
Repeating the grassy, sad song of love:
The lamp is preserved in this world
A self-made propeller without burning it?



the lines show that the lyrical hero refers to the traditional unity of candle and propeller, which is used in the image of the flame of love, and compares his life to the part of the propeller by comparing his lover to a candle and himself to a propeller.

The third poem in the cycle is called "In the Days of the Hijran", in which the lyrical hero describes the hijran as a fate for him:

It was enough, I went down to a word, snow, ice,
I was afraid, so as not to be deceived,
I have always given my heart to that - Loneliness.
I don't call anyone...

Since this cycle is about love and emigration, it becomes clear that the lyrical hero is the poetess herself. If the poems on the theme of love reflect the sufferings of love, in cases where the author is a woman, she appears in the image of a lover in hijran.

Literary scholar L.I. Timofeev notes that the image is "a generalization and at the same time a clear picture of human life, created with the help of artistic fabric, which has gained aesthetic value", and shows how much it is related to the social environment, time and space.

The poet Rauf Parfi, who created his own school in Uzbek poetry, appears in his poetic cycles as a lyrical hero, a singer of pain and suffering. He never praises and begs for nothing. It shows the tender moments of the heart's experiences. But in this process, he uses unique raufona tools, original gallery of heroes. The figurative tendency of fiction, especially poetry, is of particular importance for Rauf Parfi's poetry. Because the symbols used by the poet leave a special impression in the poem with their uniqueness and originality.

In Rauf Parfi's cycles, the factors that create imagery and the means of imagery are unique. For example, in the poet's sonnet cycle "Love" consisting of six sonnets, the lyrical hero is a pointless person who believes that the meaning of life and its characteristics are in love. Love is not only a feeling between lovers, but a positive feeling towards everything. Also, trust and faith in this feeling helps to overcome all difficulties, that is, it strengthens the desire to make dreams come true.

The image of the lover in the sonnets of the poet's cycle has a vital basis, and it is clear from the set of sonnets "Eyes of Dilorom" that his wife is Dilorom. In it, the poet interprets his sincere love for eternity as a lyrical hero, using the "eye" detail:

There are traces in the depths of your eyes,
Life in the age of bright beaches...
These deep eyes see the heavenly sky.

And in the cycle of sonnets "Pain", the poet who is the lyrical hero represents the experience of an intuitive state typical for creative people. For the artist, the only way to overcome the pain of the thoughts that gnaw at his soul in a moment of inspiration is to express it. The lyrical hero, experiencing these moments, describes that this pain-bearing and caring soul is the fortress of salvation for every artist. But in bearing this pain, of course, life has an incomparable role. It is even better if the living soul is filled with the light of faith. Because the creator who is looking for the holy word for expression needs a believing heart.

Do not be jealous of the heavenly magic...
The pain called heart is salvation.
Our chest is the fortress of salvation.



The poem describes the lyrical hero's pain forgiveness process with all its complexities. In particular, it is reflected that the inspiration of poetry or the creator can be a source of glory for some, while it brings pain, it is a fact of life. Moments of inspiration that light up the heart are described as "lightning struck your magical heart." Life's trials create wounds in the lightning-struck soul. But the lyrical hero looks at the world through the eyes of the strong light with the strong light of the poems, that is, the poems that have grown from the wounds, his eyes fall on the stones of worldly pain. Since the poems come from the heart, that light is placed again in the fortress of salvation - the heart.

Lyrical characters in all sonnets of the poet emphasize that only a person who loves life, family, and God is a living human being in the true sense. When he did not feel love, he felt as if there was no soul in his body. Because he:

I became poison, I broke like wood,
I died again, my soul did not return.

I worshiped my Hazrat Sultan

was in the situation. Only love can bring him back to life. Therefore, the lyrical hero:

God help me. Give me a word

I miss the flight of my soul,

Give love! Return me to the bright Motherland.

This love is not simple, but the fruit of the great suffering and bitter suffering of the hero who has a divine feeling. Such a crazy heart reminds of Majnun's love and Mashrab's love. When Navoi's "Majnun" was taken to Ka'batullah for obedience, he asked Allah that his love would increase and not lose this love. Mashrab was also mad with his love. This situation is evident in most of Rauf Parfi's sonnets, and they all emphasize the preference of death over a loveless heart. If there is a loveless person, it is said that the life of that person is worse than the state of death. In the fifth sonnet of the cycle, the lyrical hero:

I'm dead, I'm dead
The sky is my favorite
I drank the poison of the world alone

By saying this, he describes how a person's spirit rises and ascends to heaven by giving up such a life and preferring death to a life without love. The heart of the soul that is leaving the mortal world is sad, because now it begins to miss life.

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So, in Rauf Parfi's sonnet-cycles, the portrait of a specific person is not drawn, but that person appears as a lyrical hero, and the experience is described in his language. The poet prefers to express the identity of the characters through their emotions. The lyrical hero of the poet's cycles is the person described in the writings, who appears as the representative of pain and suffering. It shows the tender moments of the heart's experiences.

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