



INTERPRETATION OF THE TRADITIONAL IMAGE OF THE FLOWER IN SIROJIDDIN SAYYID'S POEMS

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ANNOTASIYA: Ushbu maqolada O'zbekiston xalq shoiri Sirojiddin Sayyid she'riyatida gul obrazining badiiy ifodasi tahlil etilgan. Shoir she'rlarida gul obrazi an'anaviy folklor obraz sifatida muhim o'rin tutishi, uning turli poetik talqinlari tahlil etilgan hamda shoirning obraz yaratish mahorati ko'rsatib o'tilgan.

Kalit so'zlar: she'riyat, folklor, klassik adabiyot, an'ana, trop, obraz, gul, badiiy mahorat.

ABSTRACT: This article analyzes the artistic expression of the image of a flower in the poetry of the People's Poet of Uzbekistan Sirojiddin Sayyid. In the poet's poems, the image of a flower occupies an important place as a traditional folklore image, its various poetic interpretations are analyzed, and the poet's ability to create an image is shown.

Key words: poetry, folklore, classical literature, tradition, trope, image, flower, artistic skill.

АННОТАЦИЯ: В данной статье анализируется художественное выражение образа цветка в поэзии народного поэта Узбекистана Сироджиддина Сайида. В стихотворениях поэта образ цветка занимает важное место как традиционный фольклорный образ, анализируются различные его поэтические интерпретации, показано умение поэта создать образ.

Ключевые слова: поэзия, фольклор, классическая литература, традиция, троп, образ, цветок, художественное мастерство.

It is known that the image of a flower occupies an important place in the oral and written literature of every nation for centuries. "Long ago, the people along the Nile River and the ancient Egyptians treated the flower as a sacred flower. Later, this idea and understanding passed to Babylon (Babylon) and Iran. In the Middle Ages, cities associated with the name of flowers (Florence, Venice) were built in Europe, and they flourished at an unprecedented level worthy of their name. In ancient China, the flower was specially cared for in the emperor's house, decorated the crowns of the rulers. The complexity of this situation can be observed in the lives of Chinese people even today. According to the companions of our Prophet, the body sweat of Muhammad, may God bless him and grant him peace, was full of flowers. We know who Yor is. Consequently, the concept of a flower acquired a divine meaning. Songs about flowers form a whole cycle in folk poetic works. [1:].

A flower is one of the most common traditional images in Uzbek folklore. Also, there are various forms of this image in the classic and modern literature of the Uzbek people. In our classic poetry, the image of a flower is used a lot in the works of poets such as Atoyi, Sakkoki, Gadoi, Lutfiy, Alisher Navoi, Babur. In our classic literature, the image of a lover and a lover is expressed in the traditional symbol of a flower. Mainly, our classical artists compared the image of a beautiful yor lover to a flower and created similes, and the lyrical hero turned

to the yor as a metaphor to express his feelings. Babur Mirzo writes about the symbol of the flower as follows:

Sen gulsenu men haqir bulbuldurmen,
Sen shu'lasen, ul shu'lag'a men quldurmen [2:90].

Along with many artists, S.Sayyid used the traditional images and motifs typical of folklore works in order to quickly reach the hearts of the people. The image of a flower is especially prominent in his poetry. In the works of many poets, it is clearly observed that the traditional image of a flower is often used, and that the words that were once used in their own sense are improved and become images that move from poem to poem. Looking at it from this point of view, it can be seen that the image of a flower has a special place in the poems of Sirojiddin Sayyid and that it is interpreted in different ways.

S.Sayyid used the image of a flower as a metaphor, symbol, and simile, and managed to ensure the impressiveness of his poems along with the artistic beauty.

Inson qo'li **gul** deydilar, to insonning
Ixlosi bor, mehri yana himmati bor.

In this passage, the flower served as a trope, not an image, to convey meaning. a flower with a hand is a synecdoche, meaning a hardworking person.

Berib gulxanlign gulxan,
ochib gulshanlign gulshan,
Yana **gul g'unchalar** ta'zim
bilan satrim silab qo'ysa.

In this passage, the combination of flower buds is an epithet. In his poems, the poet actively used the image of a flower mainly as a metaphor: Men yursam-da yiroqda,

Har bahor bir firoqda,
Dilimning shu tuproqaa
Ochilguvchi **guli** bor. [3:13]
Toki qo'llaringda qo'lim bor edi,
Mening titrab turgan **gulim** bor edi [3:50]

In the above poetic passages, the word flower is a metaphor, and in the first passage, the poet's lyrical hero has a love for a flower in his heart, and he used the word love instead of the word flower to achieve artistic imagery. Next, without addressing the mistress directly, he describes her as "my quivering flower. "Any creative person resells metaphors in the process of seeing the world, recreating it in a sense, that is, in the creative process[4:537].

In fact, according to the folklore tradition, it is one of the ancient traditions to compare the delicacy and beauty of a lover to a flower. The poet, who grew up with great admiration for the works of folklore and classical literature representatives from his youth, knows this tradition well and continues it regularly in his work.

Sirojiddin Sayyid is one of our poets with broad thinking, deep creativity and high artistic talent. These aspects of the poet can be seen in the allusions given in the following poetic passage.

Chaman ichra o'zi ham bir
atirgulday bo'lib qolgay,
Dilimning qoniga bulbul
qanotin gar bulab qo'ysa.[3:8]

There are many verses full of such allusions in the poet's works. In these verses, using traditional images, the art of tashbih is used to create the situation of a lover who is saddened by the lover's love. In this case, simile is a rose, simile is a nightingale, the means of allusion is the suffix day. gives an amazing image. In this place, the art of husni ta'lil and exaggeration was also used. Traditional flower and nightingale symbols are interpreted in this way in the work of the poet.

So, Sirojiddin Sayyid, as one of the profound scholars of Uzbek folk art, is one of the talented people who skillfully instilled its traditions into his works.

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