

THE GRADUALITY OF NATURE SYMBOLS IN FOLK LYRICS AND CLASSICAL POETRY

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***Abstract:** In this article, the symbols of snow, cloud, rain, wind represent a number of symbolism in Uzbek folklore genres, the peculiarity of the symbols of nature reflected in Proverbs and songs, the fact that in the Uzbek folk song system, too, symbols of nature are widely included. In the world of literary studies, close attention is paid to such issues as poems dedicated to the symbols of nature, their symbolic meanings, the degree of imagery, poetics and style of the author. In particular, in poetry, along with landscape lyrics, a holistic study of such problems as the image of wind, clouds, rain, snow, expressing the psyche of the lyrical hero and various symbolic meanings is important.*

***Key words:** symbols of nature, wind, cloud, rain, snow, folk riddles.*

I. Introduction

The theoretical basis of the studies on the topic of symbols of nature in literary studies; to reveal their symbolic-symbolic expression in literature, their connection with folk lyrics and classic Uzbek poetry, and the symbolic-symbolic meanings of the images of wind, cloud, rain, snow, and their advanced features learning, as well as the fact that snow is the basis for a bountiful harvest, and that rain helps the crops to grow (in proverbs): a symbol of blessing, abundance and the well-being of the people, the spirit of a lover in love (the people in his songs); It is based on the fact that the symbols of nature have become the name of the subject, that the young man represents the rain, and the white tablecloth represents the snow (in riddles).

II. Literature review

Analysis of literature on the topic. In world literature and linguistics, the researched works on poems about symbols of nature have a lot of weight. In particular, the research of Russian scientists such as Y. Shokhina A. Almukhametova, N. Morozova, T. Shkuratova, V. Vilenkin, Van Wensyan are significant. Poems dedicated to symbols of nature have not been specially studied in Uzbek folklore and literature. Only works dedicated to the study of Uzbek classical literature and modern poetry show a specific attitude to the image of wind, clouds, rain, and snow. For example, in the works of scientists such as A. Qayumov, A. Erkinov, A. Musakulov, T. Matyokubova, G. Boltayeva, some scientific views were put forward during the analysis of the works of classical poets. In the studies of scientists such as O. Sharafiddinov, U. Normatov, N. Rahimjonov, N. Jabborov, D. Kuronov, A. Ulugov, O. Karimov, Sh. Hojiyeva, Z. Sohibova, attention is paid to the interpretation of symbols of nature in modern poetry directed.

III. Analysis

Poems dedicated to the symbols of nature, their symbolic meanings, level of imagery, poetics, and creative style are constantly attracting attention in world literature. In particular, it is important to comprehensively research a number of issues such as the fact that the image of wind, clouds, rain, and snow in poetry expresses the psyche of the lyrical hero and conveys various symbolic meanings in addition to landscape lyrics.

The image of symbols of nature occupies an important place in examples of Uzbek folklore and classical literature. In this respect, the genesis of these symbols can be classified as follows:

1. In Uzbek folklore.
2. In Uzbek classical poetry.

In the genres of Uzbek folklore, the symbols of snow, cloud, rain, and wind express a number of symbolic meanings. The uniqueness of the symbols of nature reflected in proverbs and songs attracts special attention. For example, the proverb "*Qish qorli – yoz yomg'irli*" reflects the two seasons of nature. In ancient times, two seasons were distinguished: winter and summer. This is also implied in the above proverb, and snow represents winter, and rain represents summer (in fact, spring). The proverb "*Qishning qori – yozga dori*" means that the snow in winter is the basis for an abundant harvest in summer. Summer rain and winter rain are contrasted in the proverb "*Yoz yomg'iri yondan o'tar, Qish yomg'iri jondan*". The proverb "*Yoz yomg'iri – ilon bilan chayon*" can be said to be a product of historical development. The rain that fell in the summer in our country is not considered characteristic, it has a negative effect on trees and crops.

"*Yomg'ir – ekinning joni*" talks about spring rain. It is supposed that the rain will help the crops to grow. In "*Savr yomg'iri – sariq oltin*" there is a hint that the rain in spring prepares the ground for a bountiful harvest. Because according to the Eastern calendar, after Hamal (from March 21 to April 21), the month of Savr comes. At this time, the rain will be beneficial. The proverb "*Soyda yotma, sel olar, qirda yotma, yel olar*" has a vital meaning. Because when lying in a stream, there is a possibility of a flood, and if it is lying on a hill, it can be windy. In the proverb "*Tog'ga qalin qor tushgani – yerning qonib suv ichgani*" it is also expressed that the snowfall in winter helps the earth to be fruitful. "*Chilla qori – yerning qoni*" has been synonymous with it. Parallelism is used in the proverb "*Baland tog'da qor bo'lur, Er yigitda or bo'lur.*" That is, the snow on the high mountain and the snow on the ground are placed side by side.

In folk riddles, symbols of nature have been the subject names. Folk characterization of natural phenomena creates their unique figurative expression. For example, from the expression of the situation in the riddle "*Oyog'i yo'q qochadi, Qanoti yo'q uchadi*" it is understood that it is a cloud. The answer to "*Novcha yigit tom teshar*" is rain, and novcha yugit has been a symbol of rain. The answer to "*Oppoqqina dasturxon, Yer yuzini qoplagan*" is snow, and the white tablecloth is a metaphor for snow. The answer to the riddle "*Qo'lsiz, oyoqsiz eshik ochar*" is the wind, and its movement is indicated.¹

In the system of Uzbek folk songs, symbols of nature are given a wide place. Including:

*Sust xotin, sulton xotin,
Ko'lankasi maydon xotin.
Hosillar mo'l bo'lsin, sust xotin,
Dehqonning uyi to'lsin, sust xotin.
Yomg'irlarni yog'dirgin, sust xotin,
Yomonning uyi kuysin, sust xotin...
Havolarni yog'dirgin, sust xotin,
Bug'doylarni bo'ldirgin, sust xotin.
Osmondan tomchi tashlab, sust xotin,
El-u yurtni to'ydirgin, sust xotin.²*

The song "Sust xotin" was performed during the rain-summoning ceremony. When there was a drought and the crops began to dry up, the people sang this song and asked God for rain. Because only when it rained, the crops were abundant, and the barns were full of wheat. It seems that rain has been a symbol of blessing, abundance, and prosperity for the people.

¹ Mirzaev T., Safarov O., Oraeva D. Chrestomaty of Uzbek folklore. - Tashkent, 2008. - p. 202.

² Mirzaev T., Safarov O., Oraeva D. Chrestomaty of Uzbek folklore. - Tashkent, 2008. - p. 50.

*Choymomo, choy, choy, choy//Chayilib qolsin bu shamol.
Bosa-bosa beringlar, //Bosilib qolsin quv shamol.
Ucha-ucha beringlar, //Uchilib qolsin quv shamol.
Choymomalar o'libdi, //O'g'li yetim qolibdi.
Choymomaning onasi, //Amakisiga boribdi³*

Wind in nature has both positive and negative aspects. If the "Choymomo" and "Yalli momo" ceremonies are held to stop the chronic wind that has been blowing for several days, then "Yo Haydar" is proof of the wind summoning ceremony. Through the above verses performed during the "Choy Momo" ceremony, people asked God to stop the strong wind that harms their lives.

Symbols of nature also express different symbolic meanings in folk lyrical songs:

*Toshga yong'ir kor qilurmi //Muttasil yoqqan bilan.
Davlatigiz kam bo'lurmi, //Bir qiyo boqqan bilan⁴*

In the above lines, built on the basis of the Tajhuli arif, the rain served as a means of hope for a person in love and a means of meeting a lover.

In "Irq Bitigi", one of the oldest written records of the Turkic peoples, the mental state of a man is described side by side with the symbols of nature. And the rising of the sun is cited as a positive state. Such an approach to natural phenomena is often repeated as a unique tradition in the works of classical and modern poets.

*Er (yigit) qayg'uli,
Osmon bulutli bo'ldi.
Ular orasida quyosh balqidi,
Qayg'u orasida shodlik keldi,
Bilib qo'ying: bu-yaxshi⁵*

The depiction of symbols of nature is also expressed in the works of writers such as Yusuf Khos Hajib, Mahmud Koshgari, Nasiriddin Rabguzi, Atoi, based on the artist's artistic thinking.

As a good example of the ancient landscape in the works of Turkic peoples, Mahmud Koshgari's discussion of "Winter and Summer" in the work "Devonu Lugatit Turk" has a special place.

IV. Discussion

The famous scientist N. Mallayev specifically touched on the quatrains in the discussion "Winter and Summer" and said, "*These quatrains represent the understanding of natural phenomena of ancient times and their attitude to these phenomena.*"⁶ Also, the book contains a concrete description of various emotions and desires of ancient people: green fields, melting snow in the mountains, and ice water flowing like a waterfall, through dark clouds, rain, hail and flood. is said to describe.⁷

In the understanding of the seasons of the ancient people, it is said that the connection of natural phenomena with good and evil spirits is connected with a dualistic view.⁸ According to the well-known literary critic N. Shodmonov: "various events and moods are expressed in the songs and lyrical poems of the work. They are formed on the basis of various artistic means. The most used artistic tools include exaggeration, simile, qualification, and contrast. Also, features such as fluency, melodiousness, and enthusiasm deserve to be recognized as important poetic features:

³ Mirzaev T., Safarov O., Oraeva D. Chrestomaty of Uzbek folklore. - Tashkent, 2008. - p. 128.

⁴ Mirzaev T., Safarov O., Oraeva D. Chrestomaty of Uzbek folklore. - Tashkent, 2008. - p. 141.

⁵ The text of the poem was taken from <http://old.uza.uz/>.

⁶ Mallaev N. History of Uzbek literature. Book 1. - T.: Teacher, 1965.. - p. 59.

⁷ Mallaev N. History of Uzbek literature. Book 1. - T.: Teacher, 1965.. - p. 64.

⁸ Mallaev N. History of Uzbek literature. Book 1. - T.: Teacher, 1965.. - p. 60.

*Yag‘mur yag‘ib sachildi,
Turluk chachak suchuldi,
Inju qobi achildi,
Chindan yipor yugrushur.*

Meaning: (Raindrops began to fall, Various smallpox sprouted, Pearl boxes (buds) opened, Healing fragrances wafted everywhere)⁹ In this, special attention is paid to the image of raindrops. In addition, the images of Winter and Summer in the discussion are symbolic images, about which the literary critic L. Mirzohidova said: In "Devonu Lughotit Turk" the quatrains in the discussion "Winter and Summer" express the symbolic image of good and bad people. This is achieved by comparing winter and summer characteristics to good and bad human characteristics. In addition, "storm", "wind", "thunderstorm", "flood", and "dark cloud rain"¹⁰ served as a means to create a symbolic image of the enemy.

The quatrains and proverbs in the work are given to explain some words and show their use in speech. For example, describing Summer, he writes:

*Qar, buz-qamug‘ erushdi, // Tag‘lar suvi aqishdi.
Ko‘kshin bulit urushdi, // Qayg‘uq bo‘lub o‘krishur.*

Meaning: the snow and ice all melted, and water began to flow from the mountains. Blue clouds appeared in the sky and floated like boats in all directions. In this quatrain "qar, buz – qamug‘ erushdi" is thought about snow and ice. Their melting means that spring is coming. M. Koshgari uses natural symbols to explain his opinion that the word "flowed" means "waters flowed in all directions".

Although M. Koshgari used the quatrains in the discussion "Summer and Winter" to explain the words, it can be observed that the characteristics of the symbols of nature were also revealed. Therefore, the explanation of the word "ipmadi" - *want* describes the state of crying by means of rain.

*Yig‘lab uzu artadim, //Bag‘rim bashim qartadim
Qachmish qutug‘ ipmadim, //Jag‘mur kuni qan sachar*

Meaning: I was exhausted crying after my beloved, I scratched the wound of my heart that had healed again, I searched for the happiness that was gone, my eyes shed blood like rain.¹¹ In fiction, positive attributes are rarely assigned to the cloud. M. Koshgari's quatrains prove that such an allegory of the cloud has existed since ancient times:

*Tutchi jag‘ar buliti, //Altun tamar arig‘,
Aqsa aning aqini, //Qandi mening qanig‘.*

Meaning: praises the queen's gifts. pure gold rains from the clouds of his charity. If its flood fell on me, I would overflow with joy and dream. "Satisfaction" means enjoyment, joy, satisfaction.¹²

In Yusuf Khos Hajib's ode "Bahor Madhi" from "Qutadgu Bilig", we find a unique poetic image of clouds, lightning, and rain, which are symbols of nature, attributed to human mood. For example, the cloud is compared to the covering of the sky, and the rain to its tears:

Qovoq solib osmon ko‘zi yosh sochar,

⁹ Shodmonov N. History of Uzbek classical literature (part 1). -Tashkent: Tafakkur, 2020. -p.110.

¹⁰ Mirzohidova L. Figurative image art in Turkish literature of XI-XII centuries. Doctor of Philosophy (PhD) Dissertation in Philology. - Samarkand, 2018. - p. 19.

¹¹ Mahmud Koshgari Turkish vocabulary dictionary (Devoni lug‘oti-t-turk): [3 volumes] Volume 1 / translator S.Mutallibov; responsible editor H. Dadaboev. - T.: MUMTOZ SOZ, 2016. - P.191.

¹² Mahmud Koshgari Turkish vocabulary dictionary (Devoni lug‘oti-t-turk): [3 volumes] Volume 1 / translator S.Mutallibov; responsible editor H. Dadaboev. - T.: MUMTOZ SOZ, 2016. - P.253.

*Chechak, maysa quvnoq, kulib yuz ochar.*¹³

The contrasting situation of grass and flowers against the clouds and rain shows the author's skill both in terms of vitality and artistry. Giving the image of lightning once again confirms that natural phenomena are a comparative expression of human mental states:

*Momaqaldiraq urdi navbat tug'in, // Yashin yashnadi-tortti xoqon tig'in.
Biri chiqdi qindan-ana el tutar, // Birin ovozasi olamga yetar.*¹⁴

Also, in the following excerpt taken from Rabguzi's "Qissasi Rabg'uziy", the harmony with Yusuf Khos Hajib's verses can be felt.

*Sabo esnayur-da yig'och bong solar,
Bulut yig'layur-da, chechaklar kular.
Bu mundog' chechaklarda ko'ngrim bu kun,
Sening bir-la o'lturub ovunmoq tilar...*¹⁵

V. Conclusion

According to Rabguzi's interpretation, trees sway when the wind blows, smallpox blooms when the clouds cry, and when rain starts. A diagnosis was made in this case. This beautiful state in nature creates love in the heart of the lyrical hero - a lover.

The artistic representation of wind, clouds, rain, and snow is traditional. The genesis of these symbols has been expressed in folk proverbs, riddles, and songs. In Uzbek folklore, the symbol of the wind is associated with the name of Eve, and it is noted that the morning breeze brings life to nature, and rain is among the phenomena.

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¹⁴ Yusuf Khos Khajib. Qutadgu bilig. - T.: Publishing house of literature and art named after G'. Ghulam, 1972. - p: 152

¹⁵ Rabguzi N. Qissasi Rabg'uziy, book 1. - T., 1991. - p.32.