

THE SONNET WREATH IN UZBEK POETRY

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Abstract:

This article discusses the sonnet wreath and the first example of the sonnet wreath in Uzbek poetry and who created it.

Key words: sonnet, poetry, poem, sonnet wreath, poet, genre, artistry, meaning, structure

The garland of sonnets appeared during the development of this genre in world sonnet writing. Only poets with great experience and artistic skills were able to create a perfect work in this poetic form, which requires adherence to strict rules in terms of structure and artistic conception. The lack of skill and creative experience caused a lack of form in the garland of sonnets. Therefore, not all poets dared to create a garland of sonnets. The first example of a wreath of sonnets in European literature was created in the 18th century. This means that even in the European school of sonnets, it took centuries for the first garland of sonnets to appear.

The German poet and scientist I.R.Bexer: "The Garland of Sonnets is a composition of sonnets consisting of 15 sonnets. The last of the sonnets is called "the crown". "Each sonnet begins with a line that is a "representative" of this crown," he says.

In the "Dictionary of Literary Terms" compiled by L.I.Timofeyev and S.V. Turayev : "The garland of sonnets is one of the most complex poetic forms. Few poets were able to write poems in this difficult form. The technique of garlanding sonnets often resulted in a bare form. In the "Russian-Uzbek explanatory dictionary of literary terms" there is also "Bouquet of Sonnets, a poetic work consisting of 15 sonnets and 210 verses." A bouquet of sonnets is structured in such a way that the first line of each sonnet begins with the last line of the preceding sonnet, the last sonnet is called the body. The main sonnet consists of the first line of 14 sonnets. In this way, the sonnets are firmly connected to each other. B.S.Mikhaylichenko puts forward the hypothesis that the garland of sonnets appeared as a result of the influence of the poem genre on the sonnet.

So, the garland of sonnets is a complex work that includes 15 sonnets, has an independent composition, interprets a single theme and poetic idea, and the first 14



sonnets are semantically and structurally connected to the last main sonnet. In Uzbek literary studies, this term is used as "bouquet of sonnets", "chambar", "bouquet of sonnets", "bouquet of sonnets". The term "garland of sonnets" is relatively widely used in literature.

The first garland of sonnets in Uzbek poetry was written by the poet B. Boykobilov in the 80s of the 20th century. His "Oltin to'y" ("Golden Wedding") and "Samarqand" ("Samarkand") sonnets are the only works in this direction in Uzbek poetry. The leading pathos of these works are the anthem of the motherland and feelings of pride. That's why the critic I. Gafurov said about this garland of sonnets: "Pride occupies the main position in every word, every line, every image, description in these series. All words and images are born of pride."

Even though garland's trunk is written following the sonnet form, it does not follow the rule of thesis+antithesis+synthesis as required of sonnet composition. Even if the main body is forced to obey this rule, the sonnet wreath should consist of three independent parts. That is, the first part of the garland must consist of sonnets in the form of a thesis, the second part of sonnets in the nature of an antithesis, and the third part of sonnets representing a synthesis. But in this case, there are two flaws in the wreath. First, the dynamic coherence between the sonnets is lost. Second, individual sonnets necessarily represent only one piece of composition (either thesis or antithesis or synthesis). As a result, each line of the trunk serves as a thesis for each sonnet that makes up the wreath. At the same time, it appears as a wreath synthesis (summary) by the end of the work, summarizing the poetic idea expressed in 14 sonnets. The garland of sonnets "Samarkand" by Barot Boykobilov provides a full basis for this opinion.

The main line of the sonnet is from the first line, which begins with "Zarafshon qo'ynida fusunkor shahar" ("A charming city in the bosom of Zarafshan") to the final line, "Shahringa kiydiray men ham gulchambar" ("I will wear a garland to my city"), and each line, each stanza develops as a progression and continuation of each other. The idea, artistic image, symbol, allusion in each line of the poem becomes a sufficient poetic basis for the next sonnets. There are no mutually exclusive, contradictory ideas - antithesis.

Although a sonnet is a short poem form of fourteen lines, it has its own strict and consistent rules. Let's say that all the rhymes of the sonnet must be very sonorous, clean and bright. There are also peculiarities in the rhyming style. In the sonnet, the



content of the clauses is expressed with a certain consistency. That is, in the first four, the issue is raised, and in the second, it is developed and brought to the peak. In the remaining two last paragraphs, the idea that has reached its height goes to a bright solution. The final stanza can be called the shell of the sonnet. All the juice of the sonnet is collected in its last line. That is why it is called a sonnet lock. At the same time, all lines of the sonnet are meant to be full of special sharpness and sophistication.

Although the sonnets of the poet are written in a simple style, that is, without thickening the images, they are written in calm tones, but they deal with very large themes. Love for the country, the spiritual world of man, duty, love, conscience - these are the topics that moved the poet.

In his sonnets, B. Boykobilov attaches importance to expressing the idea in a regular and gradual manner. He tries to draw conclusions that are important to the general public. Although he sometimes seems more didactic in this, it is commendable that he tries to say something bigger in each poem. The poet sings about loyalty to the country, constancy in love, stability in friendship, purity in the family, humanity among people. In his poems, he calls the reader to nobility, to live with noble ideas.

In conclusion, Barot Boykobilov is a hardworking poet. Work brings him deeper and deeper into poetry. Barot Boykabilov feels it from his heart. He wants to accompany the destiny of the people. From this feeling, his poem acquires color and melody. The value of a poetic word that glorifies the motherland, creative people, and a new perfect person is always high. The epics of the poet called "Samarqand" ("Samarkand"), "Oltin to'y" ("Golden Wedding"), "Samarqand ushshog'i" ("A person who loves Samarkand"), "Men kashf etgan" ("O'zbekiston Uzbekistan I Discovered") and composed of sonnets are full of pride. Pride occupies the main position in every image and description in these series. All words, all images are born of pride.

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