
CONFERENCE ARTICLE

THE EXPRESSION OF THE CONCEPT OF HOMELAND IN UZBEK POETRY

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ABSTRACT

Artistic texts provide broad possibilities for expressing the concept of Homeland. This article discusses how the semantic scope of units possessing numerous lexical means capable of conveying this meaning has gradually expanded in accordance with the spirit of the age.

KEYWORDS

Concept, implicit idea, artistic quality of a work, metaphor, epithet, simile.

INTRODUCTION

When speaking about the expression of the concept of Homeland in Uzbek poetry, an approach based solely on a linguistic perspective, limited to analyzing the nature of the language units used in the text and evaluating the semantic nuances of lexical units from a lexical-semantic point of view, does not fully justify itself. Proceeding from the essence and content of the concept, identifying the role of the language unit in ensuring the artistic quality of the work, as well as fully understanding its function in illuminating the theme and conveying the author's implicit ideas, helps to comprehend the essence and scope of the concept of Homeland. For this reason, each writer approaches the concept of Homeland according to his own measure and uses language units accordingly. For example, in his poem "Uzbekiston - vatanim manim" ("Uzbekistan Is My Homeland"), Abdulla Oripov does not describe the concept of Homeland through scenes of nature or landscape criteria; rather, he penetrates more deeply into the essence of the theme and creates the image of Homeland by portraying historical events and generalizing the details that make up the concept:

Whenever our forefathers are mentioned,
There is always one word at the beginning of the speech.
The science of the heavens was first born
In the tables of Kuragoni.
The murderer's hand, drunken, struck with the sword,
The golden head flew up like the sun.
Friends, those are not stars in the sky,
They are the tears in Ulugbek's eyes.
Left upon the earth, oh my body,
Uzbekistan, my Homeland... [4]

It is evident that in ensuring imagery, the author sought to recreate the image of Homeland through the appropriate use of expressive devices such as metaphor, epithet, and simile.

In the artistic detailing of the concept of Homeland in poetic texts, the author's individual style plays an important role. The artistic details used by Abdulla Oripov, when generalized, serve

to illuminate the essence of the concept of Homeland.

While depicting a winter scene, the poet uses a dialogic method to portray the concept of Homeland in harmony with the image of the old peasant:

...It was late autumn when I saw you,
Someone was looking through my window.
It was you, oh my peasant land,
Standing there bare-chested, barefoot.
"Outside, the rain is pouring down —
Come in, grandfather, rest a little."
You said: "But my cotton is still out there,
Let me gather it before the frost arrives."
You left, oh my lifelong treasure,
Uzbekistan, my Homeland (Vol. 1, p. 180).

In the given example, the lexemes autumn, peasant, land, bare-chested, barefoot, rain, cotton, frost, grandfather, and treasure, which participate in the semantic sphere of the concept of Homeland, serve as indicators ensuring poetic expressiveness. In the passage, one of the expressive devices used to convey the concept of Homeland is personification. Through personification, the description of the scene becomes more precise while the poetic depiction is intensified.

In his poem "Mother Planet," Abdulla Oripov expands the semantic scope of the concept of Homeland by interpreting the globe itself as Homeland:

Before me stands the image of the earth,
Its weight is like that of a Quva pomegranate.
In the pitch-black sky it shines brightly,
This tiny planet, beautiful and majestic.
I gaze at it and hold my collar,
Can what I see truly be real, can it?

Can it be that our earth is but a tiny pebble?!
Can it be that all of us fit within it, alas!..
The oceans appear like drops of tears,
Even mountains seem no larger than cottonseed chaff.
The continents and seas appear in a pitiful state,
All gathered together into a single point (Vol. 1, p. 172).

In Abdulla Oripov's works written before the period of independence, especially in the poems "Uzbekistan" and "Why Do I Love Uzbekistan?", implicit expression of the concept of Homeland is frequently observed. "In 1964, when this poem was created, bland and ineffective words about the homeland and the people were presented as samples of poetry, and almost all of them were dominated by the same spirit of artificial glorification. Suddenly, lightning flashed in Uzbek poetry, as if thunder roared. Because of this lightning, the false feelings that your homeland was the whole Union and your nation was Soviet were set ablaze. This thunder gave voice to the emotions about the Homeland that had long lain hidden in the heart. 'Why Do I Love Uzbekistan?'—before that, no one had been able to raise such a question in this way" [2]. From the point of view of that period, it was impossible to interpret the concept of Homeland in a national spirit, or to understand its semantic scope on the basis of our national territory, traditions, and values. The poem is syntactically composed of rhetorical questions, and the consecutive use of interrogative sentences serves to intensify its poetic effect and, at the same time, to reveal the essence of the concept of Homeland:

Why do I love Uzbekistan,
Turning its soil into kohl for my eyes?
Why, calling it Homeland, do I name
Its earth and sky sacred, sacred above all?
In truth, what exists alone in this world?
Does cotton not grow in other lands as well?
Or is it the sun that is the reason for my love?

In the following parts of the poem, the depiction moves from scenes of nature to history; concepts connected with the past and the nation also carry a pragmatic load and are directed toward revealing the concept of Homeland:

Why do I love Uzbekistan?
Why do I extol its gardens as paradise?
Why, cherishing its soil,
Do I kiss it, saying: "Your soil is priceless, Homeland!"
In truth, has not just nature
Distributed soil equally across the earth?
Then why did Furqat weep for this soil—
O soil of Kashgar, were you poor? (Vol. 1, p. 44)

In fact, the poet has his own understanding and idea of the concept of Homeland. The function of the rhetorical questions cited above is to substantiate the author's views. At the end of the poem, the author's conclusions are presented in the form of affirmation:

Well then, if they ask me
Why I love Uzbekistan,
Before any poetic or beautiful words,
I bow to my mother people.
If the decree of history, my people,

Had taken you to eternal glaciers,
If snowy lands had become your dwelling,
Would I not have given my love even to those snows?
Homelands, homelands, let them flourish,
Let gardens bloom even in everlasting ice, but
My land, if there is a child who loves you only
For your riches, never forgive him! (Vol. 1, p. 44)

In our language, many hadiths recorded in Islamic sources are connected with the concept of Homeland. Researcher L. O'sarova, while discussing the expression of national spirit in the works of poet Abdulla Oripov and making an artistic excursion into history, notes that through the image of the Uzbek mother, the poet recalls that the past of the Homeland and the nation was full of labor and hardship, and that its fate was often bitter. In the poem, the Uzbek mother is sometimes portrayed as radiant like Barchin, and at other times as withering like salt in the image of Tursunoy; it is poignantly artistically interpreted that she rejoiced when her child rejoiced, that she lived burning only for her child, and that she was inwardly tormented whenever misfortune befell her. Proceeding from the meaning of a famous hadith, the poet praises mothers with the words: "Paradise, too, is surely beneath your feet." He says that he stands bowing before them and that his most regal verses are dedicated to the Uzbek mother. According to the poet's interpretation, the Uzbek mother embodies all the qualities characteristic of our nation. Therefore, she deserves every possible respect [5]. Indeed, the poet sees the concepts of Homeland and nation as closely interconnected, and he depicts this essence in a unique poetic form. In his view, Homeland and people (nation) are phenomena that presuppose one another; one cannot exist without the other. Therefore, in his poems about the Homeland there is an appeal to the people and love for his mother people, or conversely, in his poetic works on the theme of the people, feelings of love for the Homeland are sung with the sincerity characteristic of Uzbeks and in pure Uzbek expression that is the product of genuine national thinking [5].

When discussing the concept of Homeland in Uzbek poetic texts, one can feel the influence of the social system and ideology in its use and in the choice of language units. In general, "During the Soviet era, it was impossible to express the full truth about the land and the nation. According to unwritten laws, it was also restricted to speak about language, history, and values. For this reason, most poets imagined their Homeland and nation in an atmosphere of happiness, bliss, and great victories, and their poems were based on false exaltation. In Abdulla Oripov's poetry, however, the word 'Homeland' is not only the main word and central concept, but also the key that reveals national feelings and truths" [1].

The expressive and figurative means used in the poem "Uzbekistan"—such as epic, distant history, my body, my flower garden, my people, my jasmine, my shroud, my rose garden, my honor and dignity, my treasure, my playful joy, my dwelling—when generalized, create a certain impression of the semantic scope of the concept of Homeland. These lexical units used in the text are united within the semantic sphere of the concept of Homeland and perform a distinctive descriptive function.

Literary scholar B. Nazarov, in his article "Landscapes of Uzbek Poetry in the Period of Independence," also expresses the following views on M. Yusuf's poem "My Homeland": "Apart from the elevated and profound meaning and idea of this poem, the ingenuity of its imagery may be called a discovery without exaggeration: 'You are the foal in the gnashing of my teeth, / My Homeland...' It seems that nowhere in world poetry has the Homeland been compared to a foal. This image fits into the entire structure of the poem like a gem set in a ring. Just imagine the first steps of the Homeland in the years of independence. Does there not come before your eyes a steed freed from its tether, fire

flashing from its hooves, ready not merely to run but almost to fly? Under the influence of this image, in the poet's interpretation, not only the steed itself, but even the foal standing at the steed's very breath, is the Homeland" [3].

For this reason, in a poetic text the creator uses lexemes connected directly with the people's social way of life, history, present condition, spirit, and mood in expressing the concept of Homeland.

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