

The Place of Landscape in the Poetry of Khabib Sa'dulla

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Abstract: This article highlights Khabib Sa'dulla's poetry skills in depicting the nature landscapes. It also reveals how skillfully he used metaphorical resemblances in his poems. Art is discovering new features of nature at every socio-historical stage of human development. In the process of perceiving the properties of nature, our poets receive nourishment from it to illuminate their ideals.

Keywords: hero, character, lyric, artistic means, artistic means.

I. INTRODUCTION

In this sense, the images of nature, history, motherland, the holy land are also reflected in the poetic works as a reflection of social goals and certain ideas.

Let's take a look at Khabib Sa'dulla's poem "In the Garden".

Dilbarim astagina

Chehrasidan oldi ro'mol,

Chehradan olib ro'mol,

Bog' ichra ko'rguzdi jamol¹.

(My lovely gradually took her kerchief,

After taking her kerchief, she showed her beautiful face)

The pretty walks slowly through the garden and removes her scarf from her face. Her face, her charm is so beautiful that even a flower speaks and is amazed. Here is a great example of the art of diagnosis:

"Vo ajab, ko'rku latofat

Ham bo'lurmu shunchalar?!"

Dediyu og'zin ochib,

Gulshan aro gul bo'ldi lol².

(Oh, my God, is it possible to be so pretty?!

When she talked, even a flower got astonished)

Here the landscape is subdued for a specific ideological-aesthetic purpose in harmony with the feelings and thoughts of the lyrical protagonist. The image of the landscape is manifested as an objective expression of the outside world, as well as in the work of art, absorbing deep emotional experiences and thoughts. The reason is that the situation and the paintings that make up the landscape image always embody the thoughts and feelings of the creator.

II. METHODOLOGY

That is why the poet puts the beauty of a beautiful charm above a delicate flower. In this way, he tries to convince the lover that he is incomparably beautiful in the world, and achieves his ideological goal:

Gul bilan ko'rk talashib

Bog'da xiromon aylasa,

Sochining har tolasin

Ming o'rgilib o'pdi shamol².

(While she was competing with a flower in terms of beauty,

The wind kissed her each hair)

1 Sa'dullaev H. Tanlanganasarlar.II tom -T: Sharq, 2002 . 54-bet

2 Sa'dullaev H. Tanlangan asarlar.II tom -T: "Sharq",-2002 y, 54-bet

The object of the lyrics is man. Based on the mood and mood of the lyrical hero, the poet gives content, color, tone and color to the paintings of nature, that is, recreates the properties of nature, through which he expresses his emotional experiences and feelings, creates grounded images:

*Husniga hayron o'lib,
Zavq ila himmatga to'lib,
Boshidan nur shodasin
Sochdi quyosh inju misol³.
(The Sun shone like a diamond after being obsessed with her beauty)*

III. ANALYSIS AND RESULTS

“One of the original principles of poetry is the harmony of colors in images and comparisons. Harmony ensures that the landscape does not become numb and lifeless. One color must pass unnoticed to another, and when even the ugliest thing is depicted in conjunction with something pleasing, it must express a certain beauty in the ugliness of its nature, or vice versa.

So, one of the greatest influences of nature on man is his arousal of thought and emotion. The torrential rain, the white-rimmed clouds, the storks circling around our lashes, the spring breeze rising in the depths of the sky, the fairy tales of the winds, the sound of thunder, the sound of the mountains, the mountains. It all creates a strong desire to perceive that external world, as well as creating a certain set of thoughts and feelings. The essence of this aspiration is a deeper understanding of objective reality.

*Qomatin ko'rgan zamon
Tutdi tabiat ham yoqa,
Tanimay o'z ne'matin
Lahzagina surdi hayol.
(The was also shocked after seeing her appearance
And then daydreamed without recognizing its product)
Ko'rib ul manzarani
Dilda g'uluv “ko'z tegmasin”
Gulu yeldan ham avaylab
O'tadir bazmi visol⁴.
(After seeing this landscape,
There should not be any bad wish towards her)*

IV. DISCUSSIONS

Through the image of nature, the images of our homeland, we become aware of the poet's deep feelings and thoughts, as well as his deep thoughts about the period, reality, people, life, the role of the new man in reality. In such works, nature becomes not only a background, but an integral part of the general idea and content of the work, and to a certain extent remains a part of the poet's experiences, the idea and content he seeks to promote.

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4 Sa'dullaev H. Tanlangan asarlar.II tom -T: “Sharq”,- 2002 y, 54-bet