

NATIONAL POET OF UZBEKISTAN ENAHON SIDDIKOVA THE FRIEND "SONG ABOUT MOTHER"

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People's poet of Uzbekistan, multi-talented Enakhon Siddikova is a mature representative of modern Uzbek literature, a great artist of words. This article examines the poet's vocabulary, linguopoetic features of the epic "Song about mother".

Keywords:

White poplar - blue poplar, kingdom of mercy, mother, goddess, swing, doppi, Altariq, nonakizak, angel, paradise, prayer.

Literature has been one of the most basic means of understanding human nature and psyche since ancient times. During the visit of President Sh.M. Mirziyoyev to the Alley of Writers in the Alisher Navoi National Park of Uzbekistan: ¹“Literature shows the heart of the people, the spirituality of the people. In today’s complex world, it is necessary to use the influential power of literature to find a way into the hearts of people, to inspire them to noble goals. We will create all the conditions to study the heritage of our ancestors, to create a great literature worthy of our great culture, ”said Purmano, giving new enthusiasm and courage to the hearts of our book-loving people.

People's Poet of Uzbekistan Enakhon Siddikova is a very versatile artist. His poetic, prose and dramatic, journalistic² works, translations, modern tales, zealous propagandist and propagandist of our sacred native language, literature and spirituality, cultural heritage have a great educational value in providing the younger generation with the art of speech. One of the famous works of the poet - the epic "Song about Mother" is valuable and exemplary, first of all, with its colorful and expressive expression of national spirit, national identity, values and worldview in artistic and vital tones. As the People's Poet of Uzbekistan Aydin Hojieva rightly said, written with a tattoo, the inner tones are resonant, charming, full of human sincere feelings. The events are vital: meditative, thought-provoking. ”

The epic is from the preface, the seven seasons and the end. The seven seasons are the light link that connects the seven days of human life and soul. The author's life position, worldview, attitude to reality are even more vivid in the image of the mother. With the help of high poetic thinking, the poet discovers new aspects of devotion and kinship to the sacred land, where the blood of the umbilical cord drips in the symbol of love for parents and family, finds the link that touches the heart of the reader:

White poplar, blue poplar,
Who do we need from you?

Involuntarily reminds the reader of one of the most fast-paced and inspiring periods of childhood, one of the songs and games, which begins with "White poplar, blue poplar, who do you need from us?" The imagination goes to the realm of childhood:

¹ Visit of President Sh. Mirziyoyev to the Alley of Writers in the National Park of Uzbekistan named after A. Navoi on May 20. UzA, May 20.

² O.Hojieva Mehrdan garland. Foreword. A song about a mother. “Akademnashr”, Tashkent, 2018. 5-p.

I don't ask, like a swan
Flew away, In gold shoes
My heart is broken, In a non-greasy dit
My heart ached,
In the same Altiyarik
Twins in Pisces -

the lines turn to music, reminiscent of the sacred goddess of our mothers. Folklore serves as an inexhaustible ³source of inspiration for Enahon Siddikova. Due to the poet's talent and meticulousness as a powerful artistic treasure that creates complex impressions in his paintings, he created generalizations from everyday events. In our classical literature, there is the art of using proverbs and sayings in the work of art to confirm the creative idea. serves to further increase its strength.

The proverbs and sayings of folk proverbs give a special charm and meaning to the epic "Song about mother". Enakhon Siddikova takes a creative approach to them in the process of using proverbs and sayings, words of wisdom, and in many places gives them a new meaning and brilliance. As a result, the aesthetic power of the work increases, the area of influence expands. There are also cases of grammatical change of phrases and proverbs in the epic. Dividing what was not there, Doppi sewed my mother. (P. 21) (Do not divide what does not exist); My mother's orphan, oh, Rose's orphan, my child, My father's orphan, open graves, my child. (Mother's orphan is a flower orphan. Father's orphan is a wicked orphan.) A man who does not die from labor, Humiliation kills, my child. (P. 29) (Labor cannot defeat a man); Collect six million dur, No bowl filled. (The cup of patience is full.) It is hard to shroud, The collar is not white (The cup is not white) (p. 36), No shafiqu kind World is narrow to the eye. (P. 53). (Seemed narrow to the eyes of the world);

The use of such proverbs and sayings, first of all, brings the language of the epic closer to live speech and is an important factor in a brighter reflection of the mother's spiritual world in the imagination of the reader. Therefore, "at a time when our native language, history and culture are finding their rightful place, everyone who claims to be Uzbek must know the past and present of his country, be a jeweler of his native language.

The epic is a series of gems created in honor of mothers. There are many contradictory and complex events in it, but the heroes of the epic are like the sun, which, thanks to the Creator, overcomes the complex and difficult difficulties of life without complaining. The poet skillfully uses the means of artistic imagery, such as simile, animation, repetition, contrast. In the play, we see extremely beautiful and unique scenes of simulation in particular. The poet puts his father's ketmon in the mirror (in Ketmoni's palm, the moon is beautiful) (p. 12), his mother to the angel (sitting like an angel in the supper of my imagination; (p. 13)), the baby's eye to the bead (-b.), the tormented childhood of his mother to the blowing of the straw⁴ (In the stepmother's hand, I was blown away like straw (p. 28)), the sufferings of orphanhood to the hard hail like a stone falling on my head (When I close my eyes, the hail falls on my head like a stone. .)), to the white light of cotton (Like a cucumber from the bowls, Scattered white light. (p. 33)), To the aging mother burnt by lightning, (Like a tree struck by lightning, Your mother is withering (p. 44)), To the tree whose fruits have run out, shed (Umri like a crane, like a crane.), the house where he lived kindly to heaven, the dust of his chase to the Ka'bah, the footprints of his footsteps, the gray cloth worn by his mother the neck of the thoughts is like the fragrance of the gardens of paradise: (Paradise is the hut where your mother lived, the neck of the chase is

³ . Muminov G. Drops from my research. Ghafur Ghulam Publishing House, T.2006. 109-110 - b.

⁴ E.Vakhidov knows the value of a word that knows its value. The database of meanings. Foreword. , Tashkent, 2018. 4-p.

the great Ka'bah, the place of prayer is the footprints of her, (P. 94)) These are not simple analogies, but a mother figure drawn in the seventy colors of the rainbow!

Apparently, the poet not only created beautiful examples of analogy, but in the process of comparison managed to depict life and spiritual situations in a popular, realistic way, and convinced the reader that love for the mother is a high spirituality, a glorious value. According to the well-known linguist, Professor N.Mahmudov, "analogy plays an important role in a person's knowledge of the world. Comparison is one of the most common logical ways of knowing the outside world in order to identify similarities or differences between two or more objects or concepts. observed in almost all areas. This is an important logical category, which, of course, is reflected in the language. " The analogies used by the People's Poet of Uzbekistan Enakhon Siddikova reflect the rays of international thinking, through which it is possible to understand all the Uzbek truths and values related to the kingdom of love, beauty, kindness and greatness of the Mother.

The attractiveness of a poetic work plays a special role in increasing its artistic and aesthetic impact. That is, "Repeated words can often be an important condition for artistic sensitivity and ideological vigor." Enaxon Siddikova uses repetition in order to make the image of the mother⁵ and reality more vivid, to give the work an aesthetic pleasure that captivates the reader. Who do we need from you? " keeping the poetic weight of his lines (10-p.11-p; 13-p.97-p.), "White poplar, blue poplar, who do you need from us ?!" (P. 44; p. 58; p. 71; p. 77; p. 80; p. 86; p. 90) or "White poplar, blue poplar, who do we need from you?" (P. 90).

The protagonist of the epic becomes a symbol of the homeland and the country because of the unique qualities of true Uzbek mothers, such as piety, decency, contentment, humility, modesty, understanding and intelligence, obedience, loyalty:

Your love of grass is true
I'm on paper.
My great mother -
I am sad in front of my homeland ...

Through the image of the mother, the poet glorifies the character and way of thinking of the nation, the inner qualities of the Uzbek woman as a woman of devotion and perseverance, her unique qualities. The epic was not a simple word in the heart of the poet, but was born in the form of a wave of harmonious and radiant rage, and even when it moved on paper, it overflowed and did not fit into the streams. It has become the property and spiritual wealth of thousands and millions of people. It has conquered the fortresses of the people who are thirsty for goodness. Mother opened the eyes of those who forgot their love and dignity.

In these deep and unique lines, the author's life-philosophical, spiritual-moral views on the fate of the universe and man, society and human destiny are also reflected. Mother is an important and topical issue for all times. The position of each work is determined by the author's intellectual and philosophical generalizations, the spiritual need and attention of literary lovers to him, his love.

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4. E.Vakhidov knows the value of a word that knows its value. The database of meanings. Foreword. , Tashkent, 2018. 4-p.

⁵ Tokhliev Uzbek literature "Teacher", Tashkent, 2000. 268 p.