

SALIM ASHUR'S "BOOK OF LOVE"

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This article examines the language of the poetry of the famous poet and translator Salim Ashur, the peculiarities of the poetic way of thinking.

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"Poetry is an opportunity for the expression of the soul and the soul" awakens the reader's perception. Salim Ashur's "Book of Love" collection opens with a poem that begins, "If I'm lucky, I'll be back". The bright and munis image of the Uzbek Mother is before our eyes. A humble and obedient Uzbek woman, eagerly awaiting her child, greets him with tears, not a smile:

If I'm lucky, I'll go back,
You run out, mother, on my way.
God is witness, from this moment,
I can't believe I'm dying again.

The poem is like a picture of the sufferings in the poet's heart. Through the spiritual drama he leads the reader to the spiritual-enlightenment-philosophical address. He cannot share his joy, happiness and sorrows:

I know, when I'm not,
Remember the humiliation you saw,
You cry, I want to cry,
Happiness that comes back is to yourself.

The poet's extraordinarily beautiful, colorful and clear allusions, subtle gestures, deep talent and skill show that the image of the Mother merges with the Motherland, becomes the Motherland, the Motherland.

That's when life showed up
Puts the good and the bad in trouble.
Obviously, I will never be satisfied with your love,
Will Uzbekistan ever be satisfied ?!

In Salim Ashur's poem "My mother was the soil" we see the most unique examples of metaphor:

My mother was dust,
Lek was more white.
A dice are a piece of dice
The last one was sharp -

According to scholars, Istiora - (ar. "Aria") - is one of the subtle spiritual arts, ... according to its characteristics, istiora is divided into two: 1. Open istiora (or istiorai bit-tasreh); If the object of the allegory (what is being simulated) is not mentioned, but only the allegory is mentioned, then such an explicit method is called a metaphor.

In the poem there is a very natural connection between the soil, the mother, and then the lyrical heroes. It reflects the depth, warmth and enthusiasm of the poet's heart. He longs for the light with all his soul and being - the mother's love combined with love for the motherland and the soil. :

Here, go, leave me,
My two eyes are two Joybors.
Don't say my grave is narrow, ay-yor,
We have e-narrow space.
Ena, ketay, koyvor or,
Or in your arms.
Nechuk son died
The wood dies in your furnace.

Every word and phrase in the language of the living people, which gave a beautiful artistic spirit and form to the product of deep philosophical thinking in the works of the famous poet Salim Ashur, shows how talentedly the poet used the treasures of the native language, its inner potential and charm in its usual and occasional applications.

The poet has the ability to instill in the reader the images of soil, trees, leaves, tandoor, bread, the sufferings of the human heart, the spirit of the times, the principles of development in nature, the spiritual and cognitive power of man. Salim Ashur seeks a solution, renews the meaning and tone of ancient words, draws the mysterious state of the heart tree:

My mother was a tree,
I left like a leaf.
My mother-in-law can't come,
Does not leave stones, steppes.

The dreams, pains, sufferings, and contradictions of human nature, whether in the form of leaves or trees, amaze the reader when they take the form of words. The spiritual zeal of the heart teaches from the experiences of the brave heart:

My mother is a tandoor,
Where is the fire in your arms?
Your son is a baked bread.

From line to line the emotional perception sharpens and the principle of figurative observation of life expands. Poetry is the heart and secret of Salim Ashur. For the poet, the word is both comfort, wish, destiny, living soul, warm breath. In the poet's generalizations, the word is life and society, soul and the connection with thinking takes on a new dimension:

Death burned in my fire,
Death in my blood,
Chor-la-ma-gil, chchor-lay - ber-ma,
You're not on my side.

In Uzbek linguistics, the research of our classical and modern writers on the features of individual artistic speech serves to reveal certain subtleties, the inner subtlety of our native language through the scientific study of individual literary texts. "... As the wise men of the East say, 'The greatest wealth is intelligence and knowledge, the greatest inheritance is good upbringing, and the greatest poverty is ignorance!' That is why the acquisition of modern knowledge, true enlightenment and high culture must become a vital need for all of us." These words of the President of our country, of course, also apply to scientific research in Uzbek linguistics.

His songs include "Song about the car", "Sergey Esenin", "Spring", "Forehead", "The sky is full again", "Ayvazoskiy", "Heart", "Waiting", "In the village", "Qoqigul", "Chori Avaz". In this sense, the multifaceted work of Salim Ashur, one of the great representatives of Uzbek poetry, is distinguished from the socio-philosophical, artistic, linguistic, linguistic-stylistic and linguistic-poetic aspects:

My mother closes the sky to the oven,
An old tub that closes the mouth of the oven
And the moon is blue in the sky ...
The months are blooming more and more.

The tandoor is a symbol of blessing, prosperity, and at the same time a world reminiscent of the sky and the old drum. The inner nature of the poem, which begins with "My mother closes the sky to the tandoor", attracts the reader with its emotional ambiguity.

In the pen of the poet Salim Ashur, the ancient words in the treasury of our native language show new facets, acquire incomparable philosophical content and artistic value. Hence, it is expedient to study the poet's poetry in various linguistic aspects.

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