SYNTHESIS OF NAVAI’S SYMBOLS IN CHULPAN’S POETRY

Abstract: The article analyzes the creative experiences of Chulpan on the renewal of lyrical traditions of Navai. Ruboiiy, gazelle and mukhammases of two poets have been scientifically based on comparative analysis.

Key words: Tradition, renewal, poetic symbol, sun, comparative analysis.

Language: English


Introduction

Chulpan has made a great contribution to the development of Uzbek literature and culture through his poetic and unique poetry, bright stories, high-quality translations, dramatic dramas, and his social activity. Chulpan did not stop his creativity for a moment even though his short life span was fierce enough for almost 40 years. He entered the history of our literature primarily as a poet, as a poet of the New Age poetry. The reason why Chulpan’s poetry had risen to such a height was primarily to learn from the great Navai creativity in creating poetic images that would give them a new meaning and a new spirit. An article titled "500 years (to the Uzbek scientific community)", written by Chulpan, also points to his profound reverence for his great literary heritage in Alisher Navai. "The service of Navai in the literature and language of Chigatay is very great," wrote Chulpan. – This day’s new Uzbek literature and its simpler language, in my opinion, are different from those of the Chigatay tongue. Although some people want to further aggravate the situation by capturing one or two syllabic writers from our long-time writers and poets from Navai, the Navai promotes a high profile in Uzbek language and literature. Famous Ottoman writer Shamsiddin Somibek put Fuzuli, the greatest representative of Ottoman literature, after Navai. This shows that Navai gained a unique place in not only the literature of the Uzbek nation but also in the literature of the general public"[5,20].

Materials and Methods

Sometimes, in the literature, Chulpan’s "Great Indian" says: “Let me talk a little about myself. Let me read Navai, Lutfi, Boykaro, Mashrab, Umarkhon, Fazli, Furkat and Mukimiys: same, same! It is another thing – is looking for innovation”[5,33] as a proof, and the principle of trying to completely dismantle the poet from the classic literary tradition. In fact, it is not. The quote from the article about Navai also confirms our opinion. Chulpan was a talented person. The above statement is based on the necessity of enriching and updating this tradition, not in terms of discouraging or denying its great traditions. "This day’s new Uzbek literature and its simplicity, I believe, they are different from those of the Chigatay Speech,” suggests that not only poetic characters, but also the language of art, suggest that Navai is a teacher. In this article, we will try to analyze the poet’s poem in terms of renewal of Navai Poetic Logos.

In Chulpan’s poem "In periods of love", we read the following lines:

Go’zallarning malikasi ekansan,
Buni sening ko’zlangidan o’qidim.
O’qidim-da, istiqbolim quhsiga
Xayolimdan oltin qafas to’qidim. [4.79]

It is clear that the idea of the future is not only for Chulpan, but also for all the people who lived at that time. It is true that the people of the nation have suffered a great deal of pain. The golden cage of the poet’s dream of the future bird is a bright evidence of that. If you read these lines, it will be remembered in the ruboiiys “Oltun qafas ichra gar qizil gul butsa,
Bulbulg’a tikondek oshiyon bo’lmash emish’[1,573], which begins with Alisher Navai’s “G’urbatdaq’arib...” Yakubjon Iskhakov – the scientist who learned Navai as example, he writes about this ruboi: “The basic philosophical conclusions or thesis, and the basis of which it is based on the real details is unique to a number of rubies, which, in turn, peculiar to their semantic structure” [3.82]. It is clear that even though Chulpan’s poem is written in barmak, while the Navai’srubai is already written in aruz, these two poems combine the symbol of the "golden cage" and the artistic interpretation of philosophy embodied in it (the social in Chulpan). Chulpan understands the oppression as a stranger's appearance. By the way, the prospect wants a bird, the queen of beauty. It is also remarkable that “Istiqbol” is in line with “independence”. The expression of the "golden cage" in the essay of this poem is also reflected in the memory of the nightingale: “Alamzada bulbul yig’lab kechalar, Alamning so’nigin tanom etmaid”. It is well known that Chulpan brought the spirit of the poet. The beautiful sea, according to the author, is to be loved for someone else. The poet compares it to the greatness of the image in describing the lyrical spirit. For example, you can specify the following byte: “Qatraqonlarga tarmokarto’k’sumgaarg’antoshdin, Zaxmdindur demakin, qonyig’lar ahvoling’a tosh [1,205].”

The metaphor "the tower of loyalty", which Navai used, is deeply ingenious. As difference in the meaning of the metaphors "the tower of loyalty" and "Palace of Love" there is also mutual harmony between them. In addition, the content of the phrase "Century stone", in particular the stone’s poetic symbolism, also suggests the formation of Navai with folk language. In a few gazelles of Navai, the stone was transformed into a unique poetic symbol, indicating the greatness of the image in describing the lyrical heroic spirit. For example, you can specify the following byte: “Karashmadengizinko ‘rdim, nanozlikto ‘lqinibdorid, Halokat bo’lg’usin bilmay qulochni katta otdim-ku.”

Asrlık toshyanglig’ bu xatarlik yo’lda qotdim-ku [4,60]. The meaning of the gazal is romantic, tone fluent, painful. But, "centuries stone", "dangerous way", and "sting" is far more than romantic. The title of "In the old order" after the title shows that it was created in creative ways, both in terms of poetic characters and classical poets. In particular, the term "love palace" refers to the essence of the poet's way of life with love. The love dialectic exists in harmony with the concept of visual and separation, joy and pain. In Navai, there are lots of metaphors such as the tower of loyalty, the tower of beauty, the tower of night, the tower of moon, the tower of world, the tower of sky and the Chulpan can not be uninfluenced by such a way of expressing such lifestyle.

Imorat tarhidur na’lu alifdin har taraf ko’ksum, Vafo qasrin qo’par sang, bu binolar uzra devor et [1.85]. It is possible to observe the renewal of the poetic tradition between the lines. Naturally, in the poetry of Chulpan, unlike the Navai’s byte, not only the expression of lyrical mood, social spirit was introduced.

Chulpan's "Kalandars love" was written in 1920. It is known that on September 1-5, the Eastern People’s Congress will be held in Baku. Most of the poet's poems were written as a result of traveling trips. A full-fledged train arrived from the Turkestan convention. Representatives from abroad also came. Under the auspices of Chulpan there is an inscription "Baku, 1920". Poetry is written about love in traditional aruz, in hazaji musammani solim.

Muhabbatningsaroyikengekan, yo’linyo’qotdim-ku.
of the deceitfulness, even its slightest suffering"[6,445]. This analysis of the scientist undoubtedly plays a crucial role in today's reader's understanding of poetry. However, comparative study of the poetic symbols used by AlisherNavai and Chulpan can also give a deeper understanding of the meaning of poetry. In Chulpan's poetry, every poem can be regarded as a poetic perfection as a result of enjoyment of the great Salafist school of creation. The delicate expressions, such as the "Karashmadengizi", which appeared at the forefront above, is very similar to Navai's "ushq bahri", "vasl bahri", "latofat bahri", "g'asr bahri", "fano bahri", "chaman bahri" and it is not difficult to understand that it was created by the influence of Navai.

**References:**

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