

The Portrait Of The Lyrical Hero In Mukarrama Murodova's Episode “Aqibat”

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Abstract

This article analyzes the poem “Aqibat” by the poetess Mukarrama Murodova, and analyzes the mental state of the lyrical hero of the poem, based on theoretical ideas expressed in literary studies on the issue of the lyrical hero. The author's personal thoughts on the topic are presented and substantiated by the views of scholars.

Keywords: lyrical hero, hero, artistic image, context, biographical analysis, inner experience, artistic psychology, psychological portrait.

Introduction. The lyrical hero, as an element that helps to clearly define the creative talent of a particular poet, his level of knowledge, and the specific style of the poem, is of great importance in literary studies, in particular, in poetics. Therefore, first of all, it is appropriate to dwell separately on the issue of the lyrical hero. In dictionaries, one can find the following explanation of the term “lyric hero”: “Lyric hero” (Russian: kalka “lyricheskiy geroy”) is one of the manifestations of the subject in lyrics, a form of expression of the author's emotional experiences and feelings. The very term, that is, “hero”, means that the lyrical hero is not the poet's real “I”, but an “I” created on its basis.

The lyrical heroine of Mukarrama Murodova, who boldly entered Uzbek literature in the 1960s, is a heroine who loves nature and beauty, values humanity as the highest value, and seeks meaning in every detail of the universe, a loving mother, a devoted wife, and a devoted woman. M. Sadinov wrote the following about the poetess' lyrical heroine: “The poetess' lyrical heroine is an ordinary woman, a child of the earth, selfless and courageous. The interests and hopes of her people - cotton growers and farmers - are dear to her. Her heart is warmed by the desire to keep the earth peaceful and quiet. She glorifies labor, the land. Her young heart yearns for love and attention, overcomes the pain of losses,

and teaches to appreciate every moment on earth” [4:7]. In the poems of the 1960s, which are included in her collections, the lyrical hero is portrayed as a socially active, a citizen happy with the changes. Because by this time, the communist worldview had passed a certain stage of human society and had already formed as a socio-political view that had reached perfection. The death of her husband in 1993 completely changed the image of the poet's lyrical hero. Now the heroine in her work is embodied in the image of a devoted woman, a selfless mother who is trying to put her children on their feet alone.

Analysis of literature. Her epic “Aqibat” is of particular importance in the poet's work. This epic was written on the occasion of the death of the poet's life partner Mirza Karim, and it depicts the pain and inner experiences of a lonely woman with poignant images. Although the beginning of the poem begins with a philosophical thought about the truth of death, in the following verses, the fact that she is unable to bear these heavy blows of fate serves to describe the poet's mental state.

The poetess was very attached to her life partner. This can also be found in the poetess's “Dilnoma”. In the poem, she also shows that she always worked with her husband in consultation, that they were always close and sympathetic in the following verses:

Every breath I take, every step I take, every work I do -

I wait for the price of my missing person[5:21].

Every thing of the deceased, every item of his is precious to the poetess. Every time she looks at Mirza Karim's belongings, she recalls memories of him. Not only does she remember, but she is also tormented by longing and painful feelings:

The color of her robe faded on the stake,
The color of my faces and words has faded...

The storm has turned my flower garden into a ruin,

The sky has conquered and found my soul's refuge[5:21].

Now life seems meaningless to the poet. She considers loneliness and isolation to be superfluous. She compares her life partner to a roof and herself to a house. Just as a lamp is not hung on a house without a roof, she also considers any entertainment without Mirza to be superfluous.

The scoundrels have turned my soul into a treasure,

What need is a lamp for a house without a roof[5:21]?!

Speaking about the personal qualities of the poet's husband Mirza Karim, his daughter M. Pirmatova said, "My grandfather was the embodiment of goodness, the best of the best. He was a devoted father for the family, for the development of his children, a kind and cheerful head of the family. He loved all of us: my mother, my sister They used to call me, my brother, and me "you"... My father loved joy, happiness, and most importantly, guests. That's why our house was always full of guests. He would take us to the joyful days of life, holidays, concerts, scientific and literary conferences" [6] - he said. It was very difficult for her to part with her spiritual guide, who was always with the poetess and cared more about her work than she did. Because it was Mirza Karim who brought joy and comfort to her heart,

who gave wings to her will and desires. That is why she writes with pain in the poem:

Where can I raise my head?

Where can I direct every work to good?

Likening darkness to a karakul chakman,
Making every living servant equal to herself –

I would be a companion, a lover of people –
Has he gone, the one who scattered him to heaven?!

Where can I find joy, my heart's peace?

The key to my will is my desire, my desire[5:24]?

In the following lines of the poem, she asks: He pleads with her, considering her the only candle of hope. When she is about to ask him something, he says that he is ready for anything in return, and even agrees to circumambulate the skirt of the wisol:

Wisol! Wisol, my friend, I will be your sacrifice!

You are the candle of my hope. I will be your paragon!

Kiss your footprints, circumambulate your skirt –

I will. Take it, you will also be rewarded[5:24]:

The hero, who is hesitant to make a pact with Wisol, asks her to take him to his friend, to the land of eternity. In this place, the poet's boundless love, loyalty and fiery love for his beloved are manifested in all their glory. He does not want to live in a world without a friend, he prefers death to life without a friend:

Give my soul to your first,

Take me too to your property[5:25]!

In the following lines, along with the severe pain of separation, the poetess's complaints to the people of society are also described. The poetess, who was left in the flames of exile, does not want to live under the same sky with these "stupid and senseless" people. While Mirzo tried to show his wife the brightest sides of life during her lifetime, after her death it was difficult for the poetess to reconcile with the "spiritually

impoverished” society. On the one hand, the example of a separation insect torments her heart, on the other hand, “a society moving towards destruction” does not give the poet peace.

Save me, I think, from the troubles,
Save me, the poor, from the senseless!
From the insect that has robbed my heart,
then, -

Save my soul forever[5:25]!

In the following lines, the poetess adds that she is suffering from two things. “What kind of person finds it difficult to live in life?” - to the question One of the wise men answered, “To a person who knows the truth”. Similarly, when a poetess receives the mercy of her husband, the truth begins to be understood. Truth here means that the true nature of people begins to be revealed. These understandings further burden the poetess’s psyche. The “minorities” in society, that is, small things, insignificant concepts that hurt a person, also have a strong impact on her psyche.

My thoughts are tired of trivialities,
My remembrance is tired of the truths...

My fierce spirit is growing stronger.

My heart is growing stronger[5:26].

These are the reasons why her fierce heart, like Girot, slows down, and her heart, accustomed to the vastness of the universe, seeks relief.

Methodology. In this article, several main principles of literary criticism and analysis are discussed in the analysis of Mukarrama Murodova’s epic poem “Aqibat” methods were used. In particular, artistic-formal analysis was used to identify artistic means, thematic approach analysis was used to reveal the theme and idea, psychological analysis was used to understand mental states, and the biographical method was used to show the connection with personal life.

In most cases, spiritually strong people do not tell or show others their difficulties, the changes taking place in their inner world,

their pain and longing. That is why the people around them consider the poet to be a symbol of perseverance, embodying energy and enthusiasm. The poet laments about this in one place of the epic:

I am, embodied energy, perseverance,
I am a lonely wing that has lost its pair![5:29]

Just as a bird without one wing cannot fly, a poet who has lost one of them also compares herself to a single-winged bird. The poet, who is caught in the pain of separation, His mind now moves towards Mirza's grave. He worries about his current condition and at the end of the thought, he feels a sense of calm, “He was a good person, his grave must have been filled with light.” Results. In the next lines of the poem “Aqibat”, the poet recalls the friends and acquaintances who helped Mirza Karim when he was sick and on his deathbed, and who informed him of his condition. Said Ahmad, O'tkir Hoshimov, Ozod Sharofiddinov, Begali Qosimov, Naim Karimov, Erkin A'zam, Muhammad Ali, Abdulla A'zam, O'tkir Mirza, Ahmadjon Meliboev, Kamchibek Kenja, Tursunoy Sodiqova, Farid Usman gratefully recalls that the visits of friends like Zamira Egamberdieva brought back the forgotten smiles and laughter in Mirza Karim's chamber and were a cure for his illness. When mentioning each of his dear friends, the poetess does not limit herself to simply listing their names. On the contrary, based on their professions and character, she paints their portrait in the poem with words: They are empty-hearted scholars, except for -

Ahmadjon, Muhammadjon and Habibullo -
Similar friends are also helpless.

The eternal decree of fate is stable!

Shahrikhan, Bozlyan tutgan hauvuchda -
Hamidkhan aka also - the soul has taken a handful...[5:34]

In the poem, the poetess also remembers folk tales, customs and beliefs, using them as a synthesized folklore. While the poet is

hanging on the raindrops, the buds reveal a secret to him. According to him:

The buds have blossomed this secret,
They have attached their charm to my heart:
The earth that has been rained on,
That is the reason for the spring's anxiety...
The gardens are not enough to bloom,
Let him trick the man. [5:36]

The spring that wanted to show its beauty could not raise its flowers and blossoms because the earth lacked energy. Suddenly, the spring, whose only pain and anxiety was to be covered with flowers, did not know how to feed the rained earth and came up with a trick to make its gardens bloom. This trick is such that the earth is strengthened, and the grass and flowers on the ground bloom and bloom.

Musk-anbar smokes spring-multoni –
The souls of people who enchant.
The strength and power that passes through the body of people
When spring roars away, it is miserable! [5:38]

Spring, tempted by beauty, emits a fragrant smell and captivates the human soul with this smell. After it has captured the soul, it is strengthened by this and becomes even more beautiful. In some places, the poet openly expresses her hatred for spring, calling it “multoni” and “miserable”. This is not without reason, of course. Because the mountain on which the poet leans, Mirza Karim, passes away on March 27, at the very time when the trees bloom and spring shows itself in all its freshness...

If the earth has received strength from the soul of the beloved, other representatives of the universe will also come to share its perfection.

And...the only thing that exists in this mortal world

The perfection of love is to be shared.

Life is the charm of a lover's visit,

The sun is the blessing of a crowd. [5:40]

At this time of spring, the sun, which is peeking out from behind the curtains of the

sky, is likened to a charm, and life itself is likened to a charm.

Having described the bitter pains of separation, the poet suddenly begins to feel strength in herself. She now puts aside her heartaches and plunges into the world of contemplation. Saying that complaining and complaining are not pleasing to the Truth, she emphasizes that life itself, being alive itself, is the key to any lock:

Yours is the sign of a blessed life –

The key to both worlds, my soul!

In the following verses, the poet summarizes her life and lists the foundations that give her strength to live:

Your time of wisdom turned into a rainbow,
Your true happiness in the midst of winter.

You are a tree - your cave is a heap and a heap...

You are a tree - a heap and a heap of flowers.

If you break your life, isn't it a shame?!

Won't the fruits of strength not be destroyed?! [5:44]

Just as it is a miracle that a seed remains underground in winter and sprouts in spring, and that God keeps it healthy and pink even in the darkest of times, a poet who has survived so many hardships in life is forced to live like a tree. Because just as a tree has fruits on its branches, a poet also has caves - children! Although she has shed her flowers and fallen into a state of numbness in the torment of longing, she has no right to break her life, to destroy its fruits. Yes, that is why one must live, one must find strength, and while living one must live energetically and intensely!

Discussion. In the following lines of the poem, the poet again touches on the relationships between people. She says that she shared people's pain, lived with their worries. She writes that some appreciate this sincere support, while others forget. The unstable soul of the hero in the verses begins to think about going to the bridegroom again, rather than living in

such abstract moods and dull people in society:
How many opportunities have you already missed:
Your threshing floor full of your sustenance and fortune –
You have scattered it to the winds,
It is as if the drops have eaten up the mountain...
Yes, you have become a refuge for the weak,
A root for the weak, a soul for the blind.
You have become a safe haven for someone,
You have also become a clairvoyant in the presence of secrets.
You have sat down to race, but have not left the net,
You have not gone to the field, but have walked on your own.
To someone – a goldsmith, to someone – a horseshoe,
To some – a treasure, to someone – a scythe.
Our life has become a precious wanderer,
Our wandering dove has been thrown into the cart.
I, who am not worthy of myself,
It is true that others do not hold me in high esteem...
The opportunity that you have reached without tormenting your soul,
Showing a picture of loyalty to your neighbor,
It is possible to go to heaven.
A sick heart is a bird this is the cure.[5:48]
From the instability in her thoughts, it is clear that the poet is experiencing a difficult mental state. Therefore, if some reason is found, her thoughts will be directed in this direction. But as the poem ends, her thoughts deepen and her decision becomes firmer. If the poem initially laments that she is alone and wingless, in the end she believes that patience and endurance will become wings for her.

Although my heart is sick, I am a lonely wing,
I am steadfast on the path of my beloved!
In the steppe of love, I am Layla,
Yes, how I am like a woman!
Although my heart is content - the Great Sahara,
My writing is contentment, endurance and patience! [5:49]
The last stanzas clearly reveal the poet's position. She surrenders to fate, accepts the fate that has been sent to her, and believes that the pure soul of her life partner is always with her and will support her:
Confess: That the truth is true,
Widow, now, that you are right!
Don't dream of waving your hand,
Learn to live like everyone else, this is it!
Don't let your noble pride become a disgrace,
If it is not with you, then in your soul - he is Yor! [5:50]

Conclusion. In conclusion, the poem "Aqibat" is of particular importance in the poet's work. The spiritual portrait and psychological state of the poetess drawn in the poem are important in determining her life position, determining the dynamics of the development of the lyrical hero, and fully experiencing the pain in the poet's poems. Because while the girl in the lap of nature, depicted in her poems created in the 60s and 70s, draws her thoughts from images of nature and society, the poetess of the 80s devoted herself to the development of her students. In this epic, created in the 90s, the poetess's views are openly expressed in a realistic manner and allow the poetess to fully imagine her lyrical hero. The epic "Aqibat" is a work of not only artistic and aesthetic, but also important educational and spiritual significance. It encourages the reader to look critically at their actions and to deeply understand the consequences of each decision. The ideological content of the epic is in harmony with the life of today's society and can be an important source in

personal development and spiritual education.

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