

## THE NATURE OF THE LYRICAL HERO IN SUBJECTIVE ORGANIZATION

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**Abstract.** *This article talks about the work of the poet Azam Oktam, the national pains in his poems, the ideas of the people, the people, the Motherland, the sadness of generations, and the nature of the lyrical hero in his poems.*

**Keywords:** *uzbek literature, lyrical poetry, lyrical hero, national ideas, examples of creativity, patriotism, mystical-enlightenment ideas, universal melodies, poetic mood.*

If we carefully observe the works of world and Uzbek poets-writers who came into the language of the XIX-XX centuries and were recognized by various literary societies, we can observe that their creative path and point of view fulfilled their tasks in two stages - directions. At first, the figures of this period, who used their pen in lyrical genres, after a certain period of time, began to create examples of creativity that serve to awaken the nation, to "turn" the general opinion of people towards development. This phenomenon is observed in European and American literature (realism, cruel realism, surrealism, charming realism, absurd, subconscious current, decadent literature), Russian literature (work of "Silver Age" Russian poetry and representatives of the revolutionary period, symbolism) and Uzbek literature.

The work of Azam Oktam, a poet with an open heart and open national wounds, is not left out of this tradition. At first, the young poet Azam Oktam, who took the lyric poetry by the skirt, drank water from the inspirations of his youth, and flew to the skies on the wings of joy, different literary circles on the eve of the maturity stage socialized in a certain sense under the influence of (national ideas). In the later poems of the poet, the bulging national pains, the people, the people, Motherland, the grief of generations, along with the religious views, the rules of Muslimism, the hymn of mystical manners, as well as the social injustices, the problems of the society and the feelings of the heart, which were stirred in the effort to eliminate them, were perfectly expressed in the poet's language. So, we can study the specific features of Azam Oktam's poetry based on the fact that it covers three major themes:

- 1) Lyrical poems;
- 2) Poems on nationalism and patriotism;
- 3) Poems on religious, philosophical and educational topics.

In essence, lyric poems are humanly beautiful, touching and timeless.

It can be an example of original literature by expressing emotions as a work of art. Such universal tones, lines and pathos are clearly visible in Azam Oktam's lyrical poems.

Researcher O. Talib's thoughts on this matter are noteworthy: the poet knows how to describe separation and longing, just as he knows whom to love and respect:

*U ketdi, ketdi-yu, endi shum o'ylar  
Sanchilaveradi qalbga misli o'q.  
O', endi u mening tushlarimga ham  
Istasa kiradi, istamasa yo'q.*

The lyrical hero is not forced to say: "You left me, you ruined my life, I missed you, I became like this." He does not pretend to justify himself by shifting the blame to someone else. Yor is really gone, one can ooh and ahh. However, true love does not allow this. When the poet says: "He didn't even enter my dreams", he delicately expresses that he is hurt by his brother, but he still loves him very much, at least he wants to see him in his dreams. Only a person who truly loves can say this, because there is always hope in his heart.

The subject range of Azam Oktam's poems is quite wide. He meticulously captures and documents situations that are often overlooked, sometimes deliberately ignored [1].

Although the desire to write lyrical poems, the tendency of the poetic mood to sing high emotions gives the impression of a flight of a poet who has "reached his goal" and has no peace in this world and does not land on the ground, social tensions, national and universal tragedies, events in society that a real poet cannot look behind the curtain. incidents envelop the poet's lyrical instruments. Azam Oktam's colleague, famous Uzbek nationalist poet Shavkat Rahman wants to say "I was not a fighter, I was a poet!" Finally, I am an officer rather than a poet!", says the self-aware poet. In fact, no one writes "rubabi poems" (Shavkat Rahman's term) when they are busy. In this sense, it is natural that a nationalistic poet like Azam Oktam changed from "rubabi" poems to "warrior" (Shavkat Rahman's definition) poems due to the requirements of the time and social environment in which he lived. This "transition" happened in the last quarter of the last century in the history of our country as the "Years of stagnation and transparency", and it happened in the poetry of Azam Oktam openly, openly, as well as in the works of many contemporaries. It is also said that due to political repressions and government-level bans on free speech, "militant" poets-writers were forced to use symbols, so to speak, to "wrap up the meaning and ideas" of their works. In Azam Oktam's poem entitled "To My Mother" published in the book "Morning Time, the Heart Weeps", the author considers the happiness and development of the Motherland as the most important thing from the language of the lyrical hero:

*Biz qutlug' manzilga yetmog'imiz shart,  
Kurash intihosi – saodat zotan.  
O'zni fido etmak ham axir bir baxt,  
Biz vatanga kerak, bizlarga vatan! [2]*

The famous nationalist poet Rauf Parfi's thoughts about Azam Oktam's personality and work are noteworthy: you can feel Azam Oktam's tree in the garden of Uzbek poetry. How many times have we thought about existence and absence in the coolness and wind of this tree. His eyes were sharp, his ears were sharp, and his heart had painful secrets [3].

In the poet's poem "Taraddud" the freedom of the Motherland, the need for our faith-believing people to live safely in their own land is celebrated in a modern idea, in which the reader can see that the struggle that arose in the poet's psyche will not retreat, that the lyrical hero has lost his life on this path and even if he dies, he will die for victory. it is not difficult to understand:

*Yo'l aniq, qaytish yo'q. Men ketdim endi.  
Kechgan narsam – jonni o'ylamam hecham.  
Bitta maydon kerak — kurashgim keldi:  
To'shakda yotgulik qilmasin o'lsam! [4]*

Literary scholar, writer Khurshid Dostmuhammad remembers his qualities in his memoirs about the poet: Years passed, he donated a book as thin as a swallow's feather called "Forty Spring". A person who has read the poems from that thin book will find out without hesitation

who the author is, what kind of person, what kind of poet he is, his way of thinking, his beliefs, goals, and professions. Azam's pen, like a poet with a well-formed worldview, searches for answers to eternal questions about the world and man, the place of man in life, the complexity of relationships, fate.

He infuses his views on family, children, fatherhood, future trade, obligatory and circumstantial acts into his poems with great delicacy. He considers the heart to be a master, and himself to this master. For some reason, a depressed mood can be felt in his poems. His confessions like "life is a miracle, death is wisdom", "I'm tired of living" are heavy on the heart, and his optimism like "Courage is a duty, bravery is a sunnah" pleases the reader [5].

After reading these thoughts, we can be sure that the opinion emphasized by many of his kind is true, as the poet himself is, so is his poem. Relying on these wise truths, we can say that the "uniqueness" of the poet's work is first of all the result of his creation as a completely independent person (temperament) and individual character, and as a result of his systematic formation as a creator. It is a literary phenomenon that the poet Azam Oktam's personality and poetry are balanced in such a way, and he creates himself (his heart, the words in his heart) based on his own ideas only on topics suitable for him.

D. Kuronov, a well-known literary scholar, looks at the meaning and emotions in Azam Oktam's poems through his "literary cells", and his analysis attracts attention: Azam Oktam's style, careful reading of the way of expression from the reader, paying close attention to the tones, paying attention to the intellectual power of the content. requires mobilization to advance. To illustrate, the reader should embrace the poet on an equal footing with the flow of thoughts and feelings in the poem, that is, he should be at a distance where he can hold his skirt when necessary, otherwise he will drown or drown.

Here, for example, let's take the poem called "Botir":

*Tili uzun, og'zi polvon,  
garchi paydo bo'ldi kechroq:  
sal kechikdi – yov qochdi.  
Dadil-dadil so'zlayotir,  
Faqat... ketgan dushmanning  
qaytish ehtimolin nazarda tutib.*

The first verse says "long tongue, mouth wrestler", the verse contradicts the title - it goes to the main sentence without any payoff. As you know, it has been said a lot that Abdulla Qahhor starts his stories from the beginning, that is, he can take the reader into the reality of the story without any preparation. Azam Oktam's poem "Batir" is similar in terms of compositional construction: it has no beginning. By contrasting the title with the first verse, the main conflict is realized: an astute reader understands that the adjectives "hero" and "long tongue", "wrestling mouth" are contradictory in content, it is not about a hero at all, on the contrary, it is about someone whose claim, in fact, is empty. . In the second verse, the reader is sure that he is on the right path of understanding, as soon as it is said, "though it appeared later", in the third verse, as soon as it is said, "Yov kochdi" comes to mind the proverb "Yov kochsa botir kapayar". See: the poet is not just expressing an idea, that is, he is not conveying what he thinks to the reader, he is forming the idea consistently in the mind of the reader.

The reader of the period when the poem was written, including Azam Oktam himself, saw many, many heroes that sprouted up like mushrooms when they ran away: based on this general

context, the sharp irony of the poet emerges. In the course of the poem, this irony becomes even sharper, and the sharp edge of social criticism is directed at the hypocrites who do not avoid the possibility that the enemy who left "boldly spoke" will return...[6].

It is no coincidence that the poet Azam Oktam, even before he turned forty years old, had religious, mystical and educational ideas in his artistic creations, and they were polished from poem to poem. The reason is that although the poet was born and grew up in a simple peasant family, it is noted in the sources that the faith-believing, pious family environment sowed the seeds of the Islamic light, faith in divine gifts, respect and benevolence for great truths such as the purpose of creation in the poet's heart [7].

Also, the fate of the poet Azam Oktam, the people who faced the complex historical events in which he lived: sheikhs, muftis, qaris, scholars, scholars - scholars and representatives of Islamic knowledge, Shari'i-enlightenment methods - in many conversations, crowds, scientific-literary processes They influenced the correct formation of Azam Oktam's Islamic views in a certain sense. It is known to everyone that Azam aka was particularly active in the translation of the meanings of the Holy Qur'an into Uzbek and edited its publication. Thanks to this translation, "Eastern Star" began to be printed in more than two hundred thousand copies at that time... It is known to everyone that Azam aka Anvar Qori Tursunov worked hard on every issue of the translation. "Azam brother's name is still in the book of Uzbek meanings of the Holy Qur'an," recalls the writer I. Sultan[8].

This influence first developed poetically in the poet's mind, and then found its expression in his pen:

*Ajab, dil shod bo' lur tinglab*  
*Qiyomatdan xabarlarni.*  
*Tobora shavqim ortgaydir*  
*Sezib kelgich xatarlarni.*  
*Na rohat, na azob bois*  
*Sen aytgan yo'lga kirmishman.*  
*Shu ishq haqqi, xatarsiz qil*  
*O'zing sori safarlarni...[3]*

Just as everyone's fingerprints and DNA genes are not exactly the same in life, there are unique, unique features in the works of great poets-writers, artists and writers gifted by nature, and the emergence of this does not take long for the literary public. The originality at the heart of the brilliant talent makes the author's "signature immediately" known. True, the public, perhaps, does not pay much attention to the difference of this "signature", but the fans immediately recognize the unique tone of the talent.

Poet Azam Oktam is also successful in describing and simulating his patriot, folkloric, faith-filled poems in his own unique way, in terms of artistic value, successful in terms of using new words, and these poems are from the hearts of literature lovers and poetry connoisseurs. has already taken place. Literary lovers have already included the sonorous name of the poet among the names of poets dear to them; they keep his poetry books with love and respect in the most reliable rows of their shelves, read them and enjoy them.

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