

**INTERPRETATION OF ORIENTAL IMAGES IN THE LYRICS OF
R.G. GAMZATOV AND A.A. AKHMATOVA**

Temurov Zhavokhir Bahromjon ugli

Lecturer at Ferghana State University

Annotation. Anna Akhmatova and Rasul Gamzatov are two famous poets whose works are familiar to many people around the world. Their work is characterized by special depth, beauty and emotionality.

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A. Akhmatova is one of the most famous poets of Russia of the XX century. Her poems are distinguished by deep philosophy, subtle emotionality and tragic fate. The poet's work greatly influenced the development of Russian poetry and culture in general. Her works often reflect the themes of love, death, loneliness and tragedy.

R. Gamzatov is a representative of Dagestan literature, a famous poet and writer whose work is distinguished by vivid national motifs and deep philosophy. The poet's poems often feature themes of homeland, love, nature and folk customs.

Oriental culture and motifs have always attracted the attention of poets and writers. In their lyrics, Anna Akhmatova and Rasul Gamzatov did not ignore this topic.

Anna Akhmatova in her poems repeatedly mentions oriental traditions, images, places. In many poems, she refers to the images of eastern cities, to their beauty and mystery, an example of this is the poem "Tashkent blooms" (1944):

As if by someone's order,

It immediately became light in the city -

It's a ghost in every yard

White and light entered [Akhmatova, 1999, book 2, p. 75].

Or another couplet, where we are talking about the beauty of Samarkand "And we will go to Samarkand to die" (1942):

And we will go to Samarkand to die,

To the homeland of eternal roses... [Akhmatova, 1999, vol. 2, book 1, p. 33].

Rasul Gamzatov also did not ignore oriental motifs in his lyrics. He refers to the images of Oriental mosques, their beauty and mystery, for example in the poem "Shah Abbas Mosque in Isfahan"

It's worth it, despite the centuries,

The mosque, flaunting, in Isfahan [6].

In the poem "Persia" he refers to the images of Oriental women:

Having arrived in Iran, sometimes,

I could meet three women everywhere.

One thousand - year- old child

She was wrapped up to her feet [6].

Gamzatov also refers to the images of the Eastern sages in the poem "Hafiz did not leave Shiraz".:

Although blue Isfahan was not far away,

Hafiz did not leave Shiraz [6].

Or in another poem "The Saber of Nadir Shah and rubaiya Omar Khayyam":

And a white bowl in ancient Nishapur,

It was as if Khayyam had crowned himself [6].

Oriental motifs are one of the main elements in Akhmatova and Gamzatov's poetry. Both poets often use images of oriental culture in their works, such as eastern cities, deserts, oases, carpets, brocades, etc.

However, despite the common features in the use of oriental motifs, Akhmatova and Gamzatov have differences. In Akhmatova's poetry, oriental motifs are often symbols of lost beauty and freedom, which were destroyed by revolution

and war. In her poems, eastern cities and deserts are described as places where you can find peace and solitude ("And we will go to Samarkand to die, to the Homeland of eternal roses"), where you can escape from the restless and destructive reality.

In Gamzatov's lyrics, oriental motifs have a different meaning. For him, Oriental culture is something alive and beautiful that needs to be preserved and respected. In his poems, eastern cities and deserts are described as places where you can find beauty and harmony, where you can see the true face of the world.

Thus, the common features and differences in the use of oriental motifs in the poetry of Akhmatova and Gamzatov indicate that each poet perceives Oriental culture in his own way. They use her images to express their thoughts and feelings, and each of them finds their own meaning and significance in her.

In general, oriental motifs in the lyrics of Anna Akhmatova and Rasul Gamzatov are important elements that help create a local flavor and convey an oriental atmosphere. They reflect the culture and traditions of the East, and also help poets express their thoughts and feelings.

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