

THE SYSTEM OF IMAGES IN HAMZA'S POETRY

Fazilat MAMADALIYEVA

Namangan State University,

Independent seeker

mamadaliyevafazilat322@gmail.com

+998 94 306 65 62

***Abstract.** In this article, the poet, prose writer and dramatist Hamza Hakimzoda Niyazi, who contributed to the renewal of artistic thinking in the beginning of the 20th century, analyzes the specific aspects and poetic images of the poet.*

***Keywords.** Traditional image, lyrical experience, plot lyric, lover, mistress, rival, innovation, traditional principle.*

INTRODUCTION

Among the types of art created by man under the influence of the external world, the art of words is of special importance. Each word serves to realize existence with the help of imagination and thinking, and through it, the processes taking place in society and existence, psyche and heart find their reflection.

In the work "The City of Virtuous People" created by the great scientist Abu Nasr Farabi, the philosopher explains Aristotle's views on knowing the world as follows: The soul always seeks to know the reasons for their existence. Again, the soul knows the true nature of other ideas and memories that appear in the psyche, whether they are appearing in the soul of this person, or whether they appeared in the soul of another person and became known to him (this person). "Let's try to find out," he says, "when you learn something from the above, you will find joy and happiness " [1.23].

A person, his talent is an important criterion in reflecting the essence of the universe. As a result of creative people's imitation of nature (with the help of words, actions, paint), different arts appear, and they have an static effect on people in different ways.

LITERATURE ANALYSIS AND METHODOLOGY

Aristotle, who began to explain the re-imagination of life details in the individual's mind, defines art as follows: "Some people, due to skill, some due to skill, and some due to innate talents, use colors and shapes a lot. they create the image of things " [7.54] the philosopher explains that only skillful, qualified, innate talent can re-image the universe. When Aristotle thinks about the role of human intuition in knowing existence, the natural emergence of poetry in the arts, the fact that a person differs from other living beings in that he has the ability to simulate, even obtains initial knowledge from simulation, and the results of this process are available to everyone. writes about dedication. According to the philosopher, everything that is felt and sensed lives in the external world. Therefore, man depends on nature for knowledge and enjoyment.

RESULTS

In the whole world literary studies, issues such as the ways of the artistic thinking of the creator to be manifested in poetic images, the uniqueness of the tradition and renewal process in certain national poetry are being researched as one of the urgent problems. There are artists who bring a new spirit to the field of literature in the first steps of artistic creation. The renewal made by them in the poetic form and poetic images rises from the level of individual creative discoveries and starts a new stage of rise in the folk literature to which it belongs. The research of such laws belonging to the laboratory of creativity and the principles of their occurrence is relevant in terms of leading to new scientific and theoretical conclusions.

In world literature, the development of artistic thinking in the poetry of the peoples of the world, the principles specific to the development of poetic genres, artistic creativity and its influence on the renewal of the poetic thinking of the nation and humanity, the main issues such as the methods of manifestation of the Western and Eastern artistic aesthetic imagination. is being studied. Particular attention is paid to the renewal of poetic content reflected in the expression of the national and universal spirit. Opinions about the role of evolution in the poetic

image in the development of artistic-aesthetic thinking are put forward. New theoretical conclusions are made regarding the factors of poetic form change.

DISCUSSION

Hamza Hakimzada Niyazi is one of the bright representatives of Uzbek literature, and his poetry is the most important part of Uzbek enlightenment literature. He created a unique style and content in poetry, played a major role in the development of the literary language, raised the current problems of the time, and encouraged spiritual awakening. The main features of Hamza's poetry and the development of his poetic images are analyzed below:

Enlightenment and reformism. One of the main features of Hamza's poetry is calling the people to knowledge and criticizing ignorance and backwardness. He raised the social injustice in the society and encouraged the people to fight for their rights. For example, in the poem "Millatim" Hamza calls the people to wake up and learn.

Folk spirit and simplicity. Hamza wrote in his poems in a style close to the vernacular, understandable and simple. This was important in bringing his works to the general public. Through his poetry, he described the hard life of the people, poverty and social inequality and expressed their pain.

Critical spirit and humor. Many of Hamza's poems were written in a critical spirit and he satirically criticized backwardness, ignorance, false religious figures and social evils. For example, in the poem "Fighting the Ignorant", he strongly criticizes ignorance and ignorance.

4. Development of poetic images. Hamza's poetic images are primarily symbolic and express the ideas of enlightenment and reform through them. His images go through the following stages:

Propagator of Enlightenment: An image that calls for the assimilation of knowledge and modern knowledge.

Symbols of labor and bravery: He idealizes hardworking people in his poems and glorifies their role in social life.

A symbol of justice and struggle: Hamza's images later become symbols that

fight for social equality and demand justice.

5. Patriotism and humanitarianism. The ideas of patriotism and humanitarianism occupy an important place in Hamza's poetry. He encourages the people to love and fight for the well-being of the country. In his poems like "Uzbekistan", love and loyalty to the motherland were the main themes.

6. Diversity of poetic form and style. Although Hamza's poems were written in the traditional Aruz system, he also experimented with modern poetic forms. He used elements of folk art, folk songs and proverbs as means of artistic expression.

7. The combination of real and symbolic images. Hamza's poetry combines real and symbolic images. Through real images, it reveals the real problems in society, and through symbolic images, it expresses the universal pains of humanity.

Hamza Hakimzada Niyazi's ghazal "The Pen" is one of his main works in the way of glorifying the ideas of enlightenment and the spiritual and social power of the pen. In this ghazal, the gradual development of the image of the pen is particularly noteworthy. The interpretation of images in the ghazal can be understood as follows:

In the first verse of the ghazal, the pen is described as a "kitchen". Here, the pen is interpreted as a companion to knowledge and enlightenment, an important friend in human life since childhood. It is shown as a tool that perfects the human mind and consciousness:

"When did I come to school, the pen made me familiar,
Gradually, the pen calmed my mind [6.65]".

In the next stage, the pen is shown as a guide leading a person to enlightenment, morality and virtue. The educational and educational function of the pen is revealed:

"Teaching knowledge and manners, morality and virtue,
Ore, he made a pen with enthusiasm and shame [6.65]".

Here, the pen educates not only knowledge, but also human values.

Hamza describes the pen as a benevolent leader more than a parent. He

emphasizes the fundamental changes in a person's life through the acquisition of knowledge:

"If every good thing my parents did not do,
Korsatub guided himself to the pen [6.65]".

In these verses, the pen reflects the priority role in the personal development of a person. The pen makes a person literate and encourages him to achieve his goals through work. The idea that a person can change his life as a result of literacy and work is put forward:

"I studied, my reading and writing are good,
According to my enthusiasm, the pen did mangoes[6.65]".

The pen is seen here as a means of aspiration and self-cultivation. The pen also appears as a performer of words. Man obeys the pen and uses the power of the pen through the words he writes in his life:

"I never left the words of the pen written by anyone,
He did what I told him [6.65]".

These verses describe the creative power of the pen and its effective role in human life. Hamza glorifies the pen as an instrument of kingship and prestige. A person's high position in society through knowledge and creative activity depends on the pen:

The son of a poor man became a king. Here, the power of the pen to fundamentally change human life is emphasized. In the concluding part of the ghazal, the pen is described as a tool worthy of respect. It has a positive effect on everyone's life, and therefore it is emphasized that the pen should be glorified:

"Contribution: be a king, honor the pen of the pen,
The pen made everyone happy with him."

In this final conclusion, the pen is glorified as a source of divine inspiration, enlightenment and success.

CONCLUSION

Hamza Hakimzada Niyazi's poetry has a great place not only in raising

educational and social issues, but also in starting a new era of Uzbek literature. His poetic legacy is also an invaluable source for modern literature.

In this ghazal of Hamza, the image of the pen develops step by step through a person's life and place in society. The pen is depicted first as a tool of knowledge and enlightenment, and then as a decisive tool for the social and personal development of a person. Through this image, Hamza not only promotes the ideas of enlightenment, but also shows the possibility of changing human life through the power of the pen.

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