



TRANSFORMATIONAL ASPECTS INHERENT IN DENDRICAL IMAGES IN NEW UZBEK LITERATURE

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Abstract. *This study explores the transformational dimensions embedded in dendrical (tree-related) imagery within the framework of New Uzbek literature. Trees, as literary symbols, function not only as natural elements but also as dynamic metaphors reflecting personal, social, and cultural metamorphosis. The paper examines how contemporary Uzbek authors utilize arboreal imagery to portray ideological shifts, spiritual renewal, national identity reconstruction, and ecological consciousness. Through close reading of selected works, the research identifies a shift from traditional allegorical uses of trees to more layered and transformative representations. This progression marks a broader literary evolution in post-independence Uzbek prose and poetry, where dendrical images act as sites of memory, resistance, and vision for the future. The study contributes to ecocritical and imagological discourse by situating tree symbolism within the aesthetic and ideological transformations of Uzbek literary modernity.*

Keywords: *New Uzbek literature, Dendrical imagery, Literary symbolism, Transformation, Tree metaphor, National identity, Cultural renewal.*

Introduction

It is well known that in the 20th century, great changes took place in the lives of the peoples of the world. It is also a well-known fact that this had a direct impact on literature, causing corresponding changes in its content and form. Most importantly, these changes occur not in a forced manner, but in a natural and legal manner, as a result of socio-spiritual necessity. That is, when a need arises in social life, changes corresponding to that need also occur in literature as a result of the

spiritual and spiritual searches of creators. Because the implementation of changes becomes a personalized spiritual and spiritual need for truly talented people. This very need makes changes in the content and spirit of lyrics, and then its artistic appearance also changes accordingly, and appropriate poetic means are developed.

The emergence of a new artistic thinking gave impetus to the emergence of a number of talents. The use of various symbolic images by highly skilled artists in expressing the artistic landscape of the world during such stages of development played an important role in the growth of artistic works.

Discussion and Result

Floristic images are important in the work of every poet. For example, in Sh. Rahmon's poem "Ghosal" (1982):

Bir parixon

kabi so 'zladim tuproq yorgan g'o 'zaga qarab:

– *Avlodlarning haqqi-hurmati*

o 'sgin,

o 'sgin,

pakana daraxt" [UT,95], -

The poet knows that the millions of threshing floors are being built not for himself, but at the expense of victims that many do not notice: the awakening of girls in kirza boots "bending a thousand times, bending a thousand times, sniffing every tiny piece of cotton", the hands of people who are "resistant, flexible like saxaul" although they resemble gold, but are actually "like the earth" [UT, 156], and "how many centuries have passed without being able to adjust their height" [UT, 95]. Sh. Rahmon's poem "Autumn Land View" (1983) is about another consequence of the cotton policy - the harm done to the mother earth. The first lines of the poem are reminiscent of the tones of a lament: My yellowing giant leaf is my land, my land, my scorched, drugged land. [UT,123] This is not in vain. Mother Earth, the lyrical hero, who lies in her arms, longs for her vanished paradise herbs and forests, clear

waters and colorful flowers, birds and various insects. And the earth, being a mother, still thinks of her child, who is the cause of the troubles that have befallen her: "Do not smell my grass, do not drink my water, do not lie in my yellowed arms, my child." As for me, only a person who considers his country not just for pleasure, but from the bottom of his heart "mother" and who has written the word of truth on his flag can write such lines. After all, this requires the personalization of social pain, that is, the ability to feel the harm inflicted on the motherland as if it were inflicted on oneself, and to be able to transfer its pain through the body.

The poem "A Day in the Kyzylkum" by Sh. Rahmon, a creator of new images and innovative metaphors, attracts attention with its extraordinary touchingness. The image of the desert that squeezes the Jayhundaryo River from both sides, the sound of the wind tearing through the rusty saxaul trees breaking the silence, the fire floating like an eagle above the sand dunes, and the poet's heart, yearning for space, howling like a jackal in these sand dunes, involuntarily makes the flesh tremble. The more you read the poem, the clearer the idea the poet wants to convey. The exclamation "until you unite" addressed to the sand acts as an arrow in the poem.

*Tokay zanglab ketgan bu saksovullar
tirik bir imonday turadi axir –
turar Jaloliddin Manguberding
sahroga sochilgan o'zligi kabi [14, 115].*

One of the main images used in the poem is the saxaul. There is a great meaning hidden in giving them the quality of "rusty". The process of rusting, in fact, occurs as a result of something standing still in one place for years, not being cleaned. As is known, this quality is used in relation to metal and iron objects. Plants like the saxaul never rust, they do not have this property. The poet's purpose in "rusting" the saxaul is a reference to its antiquity. Behind this antiquity stands a nation that has not united for years, has not sought to fight for freedom. The grains of sand that have not united and have not turned into dust under the saxauls prove

this. Jaloliddin Manguberdi is a hero of the nation, a hero who is ready to protect the country from the enemy. The rusty saxauls in the poem are a symbol of his faith and belief. Manguberdi's identity scattered in the desert is a symbol of a scattered nation. The poet is tormented by the indifference of the people, their lack of struggle for freedom, and their consent to slavery. Even the grains of sand in the desert and the thousand-year-old saxaul trees remind the poet of this. So, we can see the priority of the idea of calling the nation to unity in the poem.

Bukhara poet Shodmon Sulaymon, using the tradition existing in 20th-century Uzbek literature, wrote poems in the style of qasida. In them, the hymn to the Motherland, the spirit of gratitude for independence, and our present days are clearly visible. We will try to substantiate our thoughts on the example of the poem "Jura'at Maydoni":

*Buxoro – mangulik yorlig 'i tekkan
Yurtlar karvoniga muqaddas mayoq.
Bunda oyat tinglab gullaydi tikan,
Bunda saksovullar yoqadi chiroq.*

The poem praises Bukhara. No matter what genre the poet's poem is, they always show the image of old and ancient, yet young Bukhara. The poem we are analyzing is also the poet's pride, the embodiment of his love for the homeland. Bukhara is a sacred beacon for the caravan of countries, marked by eternity. Moreover, the soil of Bukhara is sacred. It is said that "the power of Bukhara is Islam, the religion is ast." After all, when the poet makes a diagnosis by saying "Here, listening to a verse, a thorn blossoms," he is referring to the same thing. The line "Here, saxauls light a lamp" can also be said to be the poet's artistic discovery. Geographically, Bukhara is located in the desert zone. The artistic image used for the diagnosis is "saxaul" - a desert plant. In this respect, there is a logical proportion in these thoughts.

Dendrological images are central to the work of Rauf Parfi, who brought a new breath of modernist poetry to Uzbek literature:

*G'unchalar pushtirang va za'far
Zangori yaproqlar shahrida
G'unchalar orzumdek har safar
G'unchalar qalbimning bag'rida.*

With these lines, the poet compares buds, that is, flowers that have not yet bloomed, to human youth and adolescence. His imagining them in a city of blue leaves has a symbolic meaning, and here the poet turned to the symbol of color. That is, yellow is considered a symbol of fire, and youth represents the most vibrant stage of human life. So, the verses indicate that the lyrical hero has unfulfilled dreams in his soul, and that his new, diverse creativity is on the rise.

If we turn to the work of Khurshid Davron, one of the active creators of the current literary process, we can also see a great variety related to the world of flora in his poems. In the poem "*Daraxtzor qoshiga kelar bir ayol*" ("A Woman Comes to the Tree Grove"), the image of trees is beautifully depicted:

*Tunda silkitarkan daraxtni shamol,
Daraxtlar titrarkan mahzun, bukchayib,
Daraxtzor qoshiga kelar bir ayol,
Nozik oyoqlarin shabnamga chayib.*

*U gullar sochadi hovuch-hovuchlab,
Hayratga to'ladi armonli bog'lar.
U kuylay boshlasa, gullarni tishlab
Uyg'ona boshlaydi qurigan shoxlar.*

The poet depicted the trembling of trees through the artistic art of animation. The image of a woman washing her feet in the dew indicates that the poet subtly understood the creations of nature and skillfully depicted them. He emphasized that

even the withered branches of trees awaken as a result of the woman's harmony with nature and not noticing that she bites the flowers through the melody. Indeed, creating such lively, graceful artistic images through floristic images is characteristic of true, talented poets.

The presence of floristic images in the work of poets indicates the soul's familiarity with nature. It is natural for any creative person to touch the world of fauna and flora existing in nature. Floristic images are also found in the work of one of the brightest representatives of our modern literature, Iqbal Mirzo:

*Bir kuni daraxtni tark etar yaproq,
Yalang'och novdalar titrar asabiy.
Visol oqibati hijrondir, biroq,
Faqat biz birgamiz, jonim, abadiy.*

The verses put forward the idea that when everything reaches its end, hijran naturally meets it. We see that the poet's unwillingness to suffer in hijran, the result of the end, is manifested: even when one day the leaves leave the tree, even when the branches are bare and nervously tremble, only we will be together forever, says the lyrical hero. The artistic perfection of the poem is ensured by the use of a number of artistic arts in the verses, such as animation, description, and contrast. Vafo Fayzullah's deep observation of the surroundings, the world of plants and animals, is of great importance in that it has become the impetus for the emergence of unique and amazing examples of the art of diagnosis in his poems. In particular, in the following verses, the poet's poetic image, comparing trees and birds to friends and companions, is distinguished by its uniqueness.

*Ko 'zingni och, tegrangga qara.
Har bir daraxt, har bir qush jo 'ralar.*

For the lyrical hero, trees and birds are both enemies and friends. This means that one can trust them and tell them about one's troubles. Why is it said, "Look at the top of the tree"? Because the scene is depicted as if birds are chirping and

comforting him on the top of the tree. Such unique images, brought to light by the means of identification, testify to the breadth of the creator's poetic world.

*Shivirlaydi terakning labi,
Qarg_alar beshikni tebratar.*

The sound of the poplar leaves swaying in the wind is like a whisper from the poplar's lips, like a scene from a movie, as if the crows are shaking their nests and saying "Alla" to their nests. However, in our opinion, crows are the image of evil people, people with malicious intentions. Since they are trying to shake the cradle - the world, the ideas of goodness, humanity, and love of life are compared to the image of the poplar, that is, the prayers and supplications of righteous, prayerful people to God are compared to the image of the poplar's whisper. Those who are destroying the world and disturbing their peaceful life are skillfully compared to crows.

Conclusion

There are various ways to express the artistic landscape of the world, one of which is to resort to floristic images. The method of using symbols associated with Nabotot in symbolic meanings has existed since ancient times. We can find such features in many works of folklore and in examples of our classical literature. In new Uzbek literature, the symbolic and figurative meanings of floristic images have acquired a new meaning. Consequently, in modern literature, the main emphasis is placed on the development of images. This can be evidenced by the example of the work of representatives of modern Uzbek poetry.

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