



LOVE LETTERS IN NEW UZBEK POETRY

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Abstract Love letters in new Uzbek poetry are distinguished by deep lyricism, meditative spirit and harmony of classical and folk traditions. Love letters created by such famous poets as Khamza, Chulpan, H.Alimjan, E.Vakhidov, A.Aripov, J.Kamol, M.Yusuf, H.Khudoiberdieva impressively expressed the tormented state of the lover, his feelings, full of loyalty, and torment separations. In this regard, the article analyzes "Yolg'iz ayol xati" ("Letter of a lonely woman") by H.Khudoiberdieva, "Ayol maktubi" ("Letter of a woman") by U.Azim, "Bir oshiq maktubi" ("Letter of a lover") by J.Kamol.

Key words: love, in love and beloved, declaration of love, expression of pain, regret, loneliness, reunion, longing.

Introduction

Modern Uzbek poetry has beautifully expressed the anguish of the lover, his feelings of devotion and the pain of separation. Jamol Kamol's poem "Bir oshiq maktubi" ("Letter of a lover") is also devoted to the feelings of passionate love:

*Koshkiydi, ko'z tutib yo'lingga chiqsam,
Menga berilmagan bu oliy huquq.
Derazang chertishga haqqim yo'q, erkam,
Qo'ng'iroq qoqishga yana haqqim yo'q.
Bizni uchrashtirdi ajib tasodif,
G'arib bir tasodif ayladi judo.
Shavqatli bir bo'lsang mengadir nasib,
Mendan senga nasib yoniq bir nido... [1.78]*

A true lover always follows his beloved, waiting for her to come. He even comes quietly to see her and knocks on her window. The lyrical hero of the poem is deprived of such happiness. Because now the owner of love is different. The fact that fates that meet do not always coincide is a bitter truth of life. The lyrical hero remembers his love, which has become a dream, and which continues to haunt him even after years.

*Tamom!... Sen bedarak, mendadir sukut,
Tamom!... Sen jimsanki, men ham bezabon.
Ammo yonmoqdadir pinhoni bit o't,
Men omon istayman, topmayman omon.
Yo'q, men sezdim uchun so'ramayman haq,
Nima u sen uchun? Hech narsa emas.
Ammoki, mening-chun olamdan mutlaq
Ermak yo'q, nainki havoyu havas. [1.78]*

Therefore, when a lover becomes silent, he becomes "indifferent". He becomes like this when he becomes a thing of the past. However, a "hidden fire" burns in the heart. This is the fire of love. That is, no matter how silent, no matter how indifferent the lover is, his heart is burned by this fire. The depression in the lover's soul can be understood even from the fact that he has stopped dreaming in life. A person dreams in life only when he reaches his beloved, and strives to fulfill it. And what gives him strength for this is love.

*Nima bu men uchun: iqbolim, zavol?
Baxtmi, baxtsizlikmi, bilmam, bir balo.
Gar xastahol esam, chindan xastahol,
Gar muhtalo esam, chindan muhtalo.
Talpinib keluvding, ko'rdim, vo ajab,
Talpinib boshqaga ketganingni ham.
Yuribsan o'zga bir chamanni bejab,*

O'zga bir makonga mehmonsan bu dam. [1.78]

The Main Part

The experiences and situations that take place in the lover's heart are contradictory and contrasting: the image of a lyrical hero is seen between success and failure, misfortune and happiness. The beloved beauty's life ties are tied to another. Therefore, although the lover strives for her, he cannot reach her.

Buyursin, oshig'ing o'ktamdir juda,

Ammo jonim, o'zing insof bilan ayt.

Aytil, hayrat bormi uning ko'zida

Husning qarshisida bir dunyo hayrat?

Buyursin, oshig'ing ajib bir o'g'lon,

Ammo sira oshkor ayladimi u:

Lutfing qarshisida bir olam hayajon?

Ranjing qarshisida olamcha qayg'u? [1.78]

These images remind us of the artistic scenes in Mirtemir's epic poem "Surat" (Picture). Because even though Toshlon is ready to forgive Aysuluv for his betrayal, when he sees her on the street, the love that remained in the distance flares up in his heart again. J. Kemol's lyrical hero also says that the person who is in love with his beloved is his friend. But no matter how beautiful she is, he asks if there is a sense of wonder in her eyes. Because he sees love with amazement. The second situation: the lover is excited by the kindness and sweet words of his beloved. If the beloved suffers, the lover is deeply saddened.

Shundoq bo'lsa, kechir, baxtlisan, jonim,

Yoniq ta'nalarim yuragimga tan.

Yo'q esa, hayratim va hayajonim

Sargardon qush kabi kezar bevatan...

Bizni uchrashtirdi ajib bir tasodif,

G'arib bir tasodif ayladi judo.

Shafqatli bir bo'sang mengadir nasib,

Mendan senga nasib yoniq bir nido. [1.79]

The ending of the letter ends in a sad mood. The lyrical hero - the lover - expresses his wish for his beloved to be happy. But the feeling of love, filled with wonder and excitement, captivates him for a lifetime. Therefore, the lover is likened to a wandering bird. From the beloved, only a burning cry remains.

The letter is imaginary, and it reflects the lyrical hero - the lover's selflessness in the path of love, his inability to forget his beloved, and his constant longing for her. Through the letter, he conveys his beloved's feelings in his imagination.

Among lyrical letters, letters from a woman - a lover have a special place. Usman Azim's poem "Woman's Letter" attracts attention in this regard. It reflects the feelings of beloved love:

Qo'llarim gullagan edi, bahorim,

Qara, gullab turgan qo'llarim xazon.

Bo'yningga osilib gullagan edi,

Bag'ringda yozilib gullagan edi,

Ketding, ikki qo'lim sarg'aydi bejon. [2.162]

Spring here represents the image of a lover who has left. Because spring is not eternal: it is also unstable - it comes and goes. In this sense, the symbolic meaning can be understood. "My hands were blooming" is a metaphor, meaning the love that has arisen in the woman's heart. In this, spring is contrasted with autumn. That is, the autumn hanging around the lover's neck is a sign that love has faded. The woman's two hands turning yellow is also a metaphor, and love ignites a wounded heart.

Aytsam, chidolmaysan qalbim dardiga!

Qo'llarim holidan so'zlayin faqat:

Kirlaringni yuvib gullagan edi,

Dardlaringni quvib gullagan edi –

Bugun havolarda qotdi muallaq. [2.162]

These lines reflect the turbulent, yearning feelings that are going on in the heart of the abandoned woman. Because she once lived in the arms of hot love: she washed his clothes, chased away his pain, blossomed - lived content with her life. However, they are now the past: the woman's hand is hanging in the air: there is no one to hold her. The lyrical hero of the poem expresses the pain of her moments of exile, her strength in this way. Considering that she cannot bear to listen to her heartache, she tries to shed light only on the situation related to her hands, sparing her. So, from this we can see that the woman's increasingly increasing scars in her heart due to separation are many:

Qo'llarim... qo'llarim sog'indi... Yomon!

Sen qaydan bilarsan qo'llar sog'inchin!

Ular beharakat qotishar birdan,

Ular titranishar bezovta, purg'am –

Barmoqlar oh urib, yo'qotar tinchin. [2.162]

It is rare to find a work about the longing of hands in poetics. The fact that the word “*Bad!*” appears alone and is capitalized in the line is striking. In particular, it is not difficult to understand that behind its separation with an exclamation mark lies the intention to paint the picture of pain in even darker colors. The longing of hands means a heart that yearns for love, but does not reach it. After all, a woman loved, but was not loved. Hands bring a person closer to another, connect them with love. However, the woman's hands remained motionless, stiff, and trembling. So, the woman was left alone.

Uzzu kun ikki g'am mening hamrohim,

Uzzu kun yonimda ikkita beva –

Shomgacha g'amlarin ishga aytishar,

Tonggacha sog'inchin tushga aytishar. [2.162]

In this, one can feel the storm of emotional outbursts overflowing from the heart. It must be admitted that the poet's skill was fully manifested in the poem. Usually, the concept of "widow" is used in relation to women who have been separated from their spouse, life partner. In this poem, two hands are compared to two widows. Their "sorrows until evening, telling their sorrows to work, and longings to dreams until morning" have expressed human characteristics. And of course, this implies a wide range of pain. In our opinion, there is no need for explanation in attributing the term "*Ikki Laylisheva – ikki sho'rsheva*" – "Two Laylishevas - two shorshevas" to hands. Their Laylisheva-ness refers to their love, and their shorshevas, on the contrary, refer to their suffering from exile.

*Yo 'llaringni poylab ko 'zim yig 'laydi,
Xatlarga bitganim – so 'zim yig 'ladi –
Ammo biz uchrashsak qo 'llarni kechir,
Ular yig 'lamoqni bilmaydi aslo... [2.162]*

The last lines of the poem contain an appeal to the beloved. It is written in the form of a request, a plea. The lyrical hero's eyes, looking for the path of love, and the words written on the letter are brought to life, and the verse is given artistic decoration through the art of diagnosis. The last two lines end with a description of the spark of hope that has arisen in the lyrical hero's heart. He asks her to forgive him for not knowing how to cry when they meet someday.

*Kelib qo 'llarimdan xabar olgin, oh,
Yo 'llaringni poylab ko 'zim yig 'laydi,
Xatlarga bitganim – so 'zim yig 'ladi –
Ammo biz uchrashsak qo 'llarni kechir,
Ular yig 'lamoqni bilmaydi aslo... [2.162]*

The last stanza of the poetic letter ends in a more melancholy mood: still, a distant love lives in the woman's heart, for which she asks her lover to return. She reaches out - her eyes fill with tears, waiting for her lover's path, and even the words

in the letter cry. So the poet paints a picture of suffering and longing. In the letter, one can hear the sounds of a woman's heart hurt by love. So, in such letters, mainly the experiences of a woman whose heart is destroyed by loneliness are reflected.

Halima Khudoyberdiyeva's poem "*Yolg'iz ayol xati*" ("Letter of a lonely woman") is also written in this context:

*Sen, sevib baxtimga bo'lganding zomin,
Sen, sevib baxtimni ketganding yulib,
Aytgil, yolg'izlikning achchiq alamin,
Ikkov bab-barobar oldikmi bo'lib.*[3.118]

This also reflects the suffering of a lonely woman. The lyrical heroine - a lonely woman - pours out on the pages of the letter that she was deprived of the happiness of love, that her happiness was torn away, and therefore she suffered the bitter pain of loneliness. The content of the letter implies that the woman once loved a man and was faithful to him. However, the unfaithful lover "*torn away her happiness*" - left with another. However, the "*bitter pain of loneliness*" is equally experienced by the woman and her ex-lover. The "*full hair*" during the visit of the ex-lover is a metaphor for the woman in her next life. In this sense, happiness opens its doors to her, while the lonely woman is greeted by the cold, lingering loneliness.

*Sen eshikdan kirsang yoniq dil bilan
Balki baxt otilar quchog'ingga tik.
Men eshikdan kirsam muzday qo'l bilan
Bellarimdan mahkam quchar YOLG'IZLIK.*[3.118]

The "burning heart" and the embrace of happiness in the above lines are contrasted with the "loneliness that embraces her waist with an icy hand" that precedes the lonely woman. In the following lines, a large space is given to the image of the lonely woman's painful feelings, which turn into pain and longing. While she communicates with her ex-lover through a letter, she does not envy his happiness. However, the woman's life is imbued with loneliness. In this regard, the lover's love

spells – living with pleasure and the icy lips of loneliness pressing against the woman's lips are extremely lifelike and touching. These images can be said to be a mirror of the experiences that take place inside the woman. The lyrical heroine is a lonely woman who is accustomed to the dreams of her dreams, and only in her dreams does her morning shine. However, on the right, half of her stone pillow is empty: loneliness lies with its head on it.

*Eshigingni, balki uchib xuddi o'q
Baxt ochar, bag'ringda to'lg'anar sochlar.
Mening eshigimni kezargan, sovuq –
Bir-bir bosib kelib Yolg'izlik ochar.[3.118]*

Each line above is built on a metaphor and has a wishful meaning. A lonely woman wishes her lover happiness to fly past her door like an arrow, but at his door she says that cold and loneliness will come. That is, happiness is compared to an arrow, and loneliness is compared to cold.

*Sen eshikdan kirsang yoniq dil bilan
Balki baxt otilar quchog'ingga tik.
Men eshikdan kirsam muzday qo'l bilan
Bellarimdan mahkam quchar Yolg'izlik.
Baxt Seni jon bilan sevar betoqat.
Ko'zingda his etib ishq zarblarini.
Meni ham ko'zinga sevib, yutoqib
Yolg'izlik bosadi muz lablarini.
Tushda visollarga ketdim ko'nikib... .[3.118]*

The soul of a lonely woman always yearns for happiness. She wants to feel it: to be thrown into the arms of her lover - she imagines herself. But she enters the door with ice in her hand. This is loneliness. Indeed, in her eyes there are reflections of love: that is, she too was worthy of being loved. But the "ice lips of loneliness"

haunt her. She lived "seeing the scythes in her dreams" – feeling happiness in her dreams.

*Tushdagi tonglarim charaqlab otar.
Toshday yostig'imning yarmi meniki,
Yarmida Yolg'izlik bosh qo'yib yotar.
Faqat tong otlansam, qololmas ushlab,
Yarim tun qaytsam ham rashk, g'azab yo'q, shan.
Barin ichga yutib, ko'ksimga mushtlab.
Men yonib ketyapman, yonib ketyapman. [3.118]*

The poetess impressively expresses the fate of loneliness through new metaphors: a woman's mornings shine only in her dreams, loneliness lies half-buried on her stone-like pillow, For the letter of a lonely woman is so imbued with a soul of sorrow.

*Suyib, balki mendek kuyib xuddi sham
Yashayapsan, farq yo'q, qanday o'tding Sen.
Faqat ayt, o'z qo'ling bilan qandog'am
Meni yolg'izlikka qo'shib ketding Sen. [3.118]*

A woman's letter is written to the man who condemned her to loneliness. This poetic letter reflects the pain and sorrow of a woman who is heartbroken by loneliness, but who deserves happiness.

Conclusion

Love letters in new Uzbek poetry are distinguished by deep lyricism, a meditative spirit, and a combination of classical and folk traditions. Works of this genre are usually based on the traditional letter structure: *introduction - greeting - inquiry, the main part - expression of feelings and description of pain, and conclusion - expectation of an answer*. There are specific differences in letters written in the language of the lover and the mistress: while in the lover's letters, devotion, wandering, and admiration predominate, in the mistress's letters

(H.Khudoyberdiyeva, U.Azim) the bitter pain of loneliness is expressed through metaphors. In general, lyric letters are not just a means of exchanging messages, but also poems that contain the most delicate vibrations, aspirations, and philosophical observations of the soul.

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