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THE CONCEPT OF THE MOTHERLAND AND FATHERLAND IN THE WORKS OF RUSSIAN AND UZBEK POETS

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ABSTRACT

This article examines the similarities of the image of the Motherland in the works of Russian and Uzbek poets. Such similarities are often observed mainly in works of art and poetry. One of the urgent tasks is to study the basics of their origin, the types of poetic features inherent in each of them, artistic and aesthetic tasks, the expression of nationality in their image.

KEYWORDS

Motherland, fatherland, concept, literary criticism, image.

INTRODUCTION

Despite the fact that the peoples of the world live at great distances from each other and speak different system languages, it is surprising that the works they created have similar images and motifs.

Such similarities are often observed mainly in works of art and poetry. It is noteworthy that in the interpretation of the concepts of Motherland and Fatherland, there is precisely such closeness. One of

the urgent tasks is to study the basics of their origin, types, poetic features inherent in each of them, artistic and aesthetic tasks, expression of nationality in their depiction. As a result of this, the possibility of identifying, in the context of world poetry, the patterns of artistic and poetic thinking of mankind is expanding.

Of great theoretical importance are the studies carried out in world comparative literature to identify the common and distinctive features of poetic phenomena, their specific features based on a comparative study of their interaction.

Poetic works found in Russian and Uzbek poetry have not yet been specifically studied in a comparative typological direction, therefore the study of specific features characteristic of their interpretation, the expression of nationality in the image and interpretation is one of the necessary issues.

At the current upsurge, when reforms are being carried out in our country, much attention is paid to a deeper study of poetic works, which have long been a strong foundation of our spirituality. In particular, analysis of the works of famous poets in a comparative direction is a requirement of the time.

The concept of Motherland and Fatherland is relevant and important due to the fact that a comparative scientific study of the characteristics of nationality in poetry, artistic and aesthetic tasks, its various manifestations, poetic patterns associated with image and interpretation also allows us to study Uzbek poetry in the world poetic understanding.

“Currently, we are faced with important tasks in the fight of the Enlightenment against ignorance in the field of culture, teaching our youth to understand real

art, forming their aesthetic world on a healthy basis.”
[Sh.M. Mirziyoyev]

In the formation and theoretical development of Uzbek comparative literature and translation studies, R. Fayzullaeva, Sh. Ro ziev, Y. Nurmurodov, B. Shamsieva, X. Rozimboev, Z. Zhumaniyazov, B. Suvonkulov, G. Yusupova, M. Joraeva, U.Yuldashev, R.Kasimov O. The research created by Fayzullaev became important. From this R.Shirinova, R.Fayzullaeva, Yu.Nurmurodov dissertations are directly worthy of attention.

In them, the problems of studying Uzbek poetic works in a conceptual direction became the subject of research. The concept of Motherland and Fatherland, its imagery, corresponding variants in Uzbek and Russian folk poetic works, functions, and features of nationality have not yet been specifically studied.

In the poetic works of Uzbek comparative literature, one of the pressing issues has become scientific work on studying the concept of Motherland and Fatherland in a typological direction. However, poetry is analyzed separately. Of course, even in such studies, feelings of love for the Motherland and native land are glorified in different images.

Also worthy of admiration is the question of the figurative hero, his artistic responsibilities as the main and secondary hero, and images of nature. But conceptually oriented studies, in contrast, generally

explore the question of the roots of origin and poetic interpretation through translation and comparison.

True, in Uzbek and Russian literary studies, a scientific analysis of the poetry of writers, interpretation of the Motherland and the region was carried out. It is known that the whole world, all creatures in the Universe are studied relatively competently (this is a dialectical law).

For example, in the poetry of E. Vakhidov and S. Yesenin, the concept of Motherland and Fatherland is subjected to a comprehensive typological analysis, as well as translation. In particular, the domestic “motives” heard in the works of poets are based on a typological analysis of similarities and differences through the images of Mother Nature, the bird woman and the animal world.

The theme of the homeland is an organic and integral part of the creative heritage of S. A. Yesenin. The idea of loss, with which it is associated in Yesenin’s poetry, reflects the eternal problem of life - humanity’s longing for original beauty and wisdom, for life in harmony with nature. The poet’s ambiguous attitude towards the events taking place in his native country was reflected in his poems. But his love for the “country of birch chintz” remained unchanged and constant. Proof of this are the words from the book by E. Guslyarov and O. Karpukhin “Yesenin in Life”.

They amaze with their sincerity, one might say, the hard truth: “After traveling around the world, Yesenin

had one love left - for Russia. And it was no longer love, but a disease - hopeless and incurable. And everything that concerned Russia now entered his consciousness and soul like poison and new torment. He saw that something was wrong with Russia. The initial delight disappeared, and he saw that Russia was won in an unclean game by sharpers and crooks. It has become forever and ever a country of scoundrels. And nothing can be fixed. All that was left was to scream... What he shouted was monstrous, not always meaningful and prepared. It was the scream and anger of someone suddenly slapped in the face. The price of such a cry in those days was a bullet. He sensed the death of Russia. And he behaved as the last Russian in this world should behave. Perhaps he was the last one, since he alone clearly felt those great, irreparable losses, which we began to suspect only now...”

The theme of the Motherland sounds in the works of many Russian classics. Love for one's homeland and one's people is a source of inspiration for many composers, artists, writers and poets. The image of the motherland in Russian poetry has many meanings and interpretations. Each poet puts his own thoughts, feelings and views on his homeland into this image. The desire to raise their country even higher, even more beautiful is the basis for their works. And it is difficult to name a poet or writer who would not devote lines to his homeland that come from the heart, the most sincere, the most reverent.

The image of the motherland in Russian poetry has deep historical roots. Over the centuries, Russia has gone through many events and changes that have had a huge impact on the perception and idea of the homeland among Russian poets.

At the beginning of its development, Russian poetry was closely connected with the idea of patriotism and love for the motherland. In the era of the Middle Ages and the Russian state, poets sang the beauty and power of Rus', its historical heritage and national identity. They created images of the homeland that symbolized the unity and strength of the people.

During the period of Romanticism, which came to Russia in the 19th century, the image of the homeland became even more complex and multifaceted. Poets such as Alexander Pushkin, Mikhail Lermontov and Fyodor Tyutchev explored not only the external beauty of their homeland, but also its spiritual dimension. They expressed their feelings and thoughts about their homeland through metaphors, symbols and emotional images.

Today, the image of the motherland in Russian poetry continues to develop and change. Contemporary poets explore new aspects and meanings of the homeland, reflecting modern challenges and problems. They express their feelings and thoughts about their homeland through a variety of images, symbols and

metaphors, reflecting their individuality and views on the world.

The image of the motherland in Russian poetry is often expressed through symbolism and metaphors, which help poets convey their feelings and thoughts about their homeland. Symbolism and metaphors are used to create images that embody the idea of the homeland and its significance to the poet.

One of the most common symbols of the homeland in Russian poetry is Mother Earth. The earth is perceived as a mother who nourishes and protects her children. This symbol reflects the deep connection between man and his homeland, as well as nature.

Another symbol of the homeland is the native land or hometown. This is the place where the poet was born and raised, where he feels at home. The native land becomes a symbol of the homeland as a whole, representing its ideals and values. Metaphors are also widely used to convey the image of the homeland. For example, the homeland can be described as a light that illuminates the poet's life. This metaphor emphasizes the importance of the homeland in the poet's life and its influence on his work.

Another metaphor that is often used is that the homeland is like a fire. The fire symbolizes the passion, energy and strength that the homeland inspires in the poet. He may describe his homeland as a source of inspiration and motivation for creativity.

Symbolism and metaphors help poets express their feelings and thoughts about their homeland, creating images that personify its significance and influence on their lives. They help convey the emotional coloring and depth of the poet's relationship with his homeland, making his poetic works more expressive and memorable.

Modern Uzbek poets Usman Azim and Muhammad Yusuf also turned to the image of the homeland. In their poems they glorify boundless love for the Motherland, its greatness and independence. They directly appeal to their contemporaries, first of all, to the younger generation.

Each of their poems is a passionate appeal to preserve the identity of their region, to show the continuity of generations through images.

Muhammad Yusuf is characterized by extraordinary versatility in his perception of the world, responsiveness to every movement of life and an unbridled flight of imagination.

Muhammad Yusuf knew how to show life in its fullness and diversity. But life for him is love. Without her, he could not imagine himself either in life or in creativity. That is why all his work is permeated with touching, tender and reverent notes.

And yet the main theme of his poems was love for his native land. He always wrote about Uzbekistan: both

at the beginning of his journey and in the later period of his work. Although every poet writes about the Motherland, only he wrote so sincerely and uniquely. At the same time, Muhammad Yusuf's poems dedicated to his native land are distinguished by a special mood, incredible plasticity and vivid imagery. Only the most devoted and faithful sons of the Fatherland could love the Motherland as much as Muhammad Yusuf loved it! This is how he writes about the Motherland in the poem "Uzbekistan".

Spent days with you are a holiday for me,

If I part with you, I'll miss the topic.

I bow to those who know you.

I feel sorry for all those who do not know you.

Closely related to the theme of the Motherland are poems dedicated to the mother. They convey not only filial love for his mother, but also love for all mothers.

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