

Philosophical-Lyrical Thought and Poetic Symbolism in Modern Uzbek Poetry (On the Example of Dadakhon Makhammadiyev's Poetry)

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Abstract: This article analyzes the collection of poems by the young poet Dadakhon Muhammadiyev "The Late Passenger" from the point of view of a philosophical-lyrical direction. The compositional structure of the collection, the logical-philosophical consistency between sections, the psyche of the lyrical hero, and the system of poetic images are illuminated on a scientific-aesthetic basis. In particular, the semantic load of symbolic images such as a pen, a road, a living stone, and rain is revealed. The use of internal monologue, metaphorical thinking, parallelism, and dramatic syntactic devices in the poems is also analyzed. The research results show that the collection "The Late Passenger" is an important artistic phenomenon in modern Uzbek poetry, expressing philosophical reflection and the poetics of spiritual suffering.

Keywords: Late passenger, philosophical lyrics, poetic image, symbolism, lyrical hero, internal monologue, metaphor, parallelism, spiritual anguish, modern Uzbek poetry, rain motif, poetic thought.

Introduction: In a situation where the philosophical-lyrical direction in modern Uzbek poetry is becoming increasingly deep, the collection of poems by the young poet Dadakhon Muhammadiyev entitled "The Late Passenger" is worthy of attention as a unique example of this aesthetic process. This collection of the poet consists of poems that were born as a result of spiritual experiences, heartbreaks. Emotional experiences burning deep in the poet's soul are arranged in lines as a result of a certain situation, a certain emotional impact.

The collection is composed of five sections - "Expression", "On the scales of waiting and leaving", "The road", "From the living stone" and "Weightlessness", and these sections are built on the basis of mutual logical and philosophical consistency.

The first section - "Expression" expresses the inner experiences of the lyrical hero, the process of self-awareness and spiritual suffering. Here, the concept of

"expression" is not just a confession, but a means of artistic analysis of the self. The poet seeks to raise individual experience to the level of generalization.

The pen trembled and trembled from writing,
The paper became a symbol of love for words,
As if the script of fate had stopped.

A world of feelings remained.

The pen broke itself, hitting,

A rage, a pain came out of the fracture.

Memory It was hard to write.

The opportunity had passed, the waters were clear.

The pen lay in a state of decay,

I blamed it, I pressed my face to its feet.

Then, clutching its bosom, trembling,

I wrote your name.

This poem is an example of philosophical-psychological lyrics, in which the creative process, the weight of

memory, and personal suffering are expressed through artistic images. In the text, the inner experiences of the lyrical hero are revealed through the image of a pen. In this regard, the work requires a symbolic-poetic interpretation. The poem begins in a dramatic spirit from the very beginning:

"The pen trembled and trembled, exhausted from writing..."

This line is a product of creative fatigue, mental exhaustion, and inner suffering. The repetition of "trembling and trembling" indicates not only physical movement, but also mental instability. The "failure" of the pen from writing is, in fact, the poet's soul's inability to express itself.

"Paper became a metaphor for words and love"

The "paradigm" of paper indicates the poet's use of his unique art of animation. Paper can be called a field of creativity, but it also remains empty. So, there is a break between words and feelings.

The central artistic symbol of the poem is the pen, the poet's creative tool. His "self-breaking" is a sign of a creative crisis, a spiritual explosion, an internal contradiction. Through this metaphor, the poet presents the conflict in his soul in an objectified form.

"The pen broke itself by striking"

This line reveals the internal conflict, the suffering of the lyrical hero has turned into an external action.

"Memory weighed down writing"

Here, the pen is a tool for recording memory on paper. But the weight of memory makes writing difficult. So, the pen is a symbol that cannot bear the responsibility of writing the truth.

"As if the script of fate had stopped"

"Scripture" and "pen" are semantically related. The pen is a tool that writes fate. Its stopping is a symbol of interruption of the life process, delay, and longing.

The culmination of the poem is expressed in the following lines:

"The pen lay in a state of decay,

I blamed, I pressed my face to its feet."

This state symbolizes the process of repentance, regret, and purification. Pressing one's face to the pen is to bow before creation, to acknowledge one's own helplessness.

Finally, drama finds a solution:

"Then, tearing its bosom, trembling,
I wrote your name."

These lines are the main ideological center of the poem. The pen comes into play again, but this time it is not just writing—it is writing by tearing the soul. The phrase "slicing its bosom" means that creativity is a painful, sacrificial process. In this poem, the image of the pen is interpreted not as a simple writing instrument, but as the responsibility of creativity.

The second section, "On the Balance of Waiting and Leaving," is devoted to philosophical observations related to life choices and the category of time. The opposition of "waiting" and "leaving" depicts a person's hesitations on the path of life, the mental balance in the decision-making process. In this section, the internal conflict between dynamic and static states is revealed through artistic means.

The woman did not forgive, but she did not forgive,

The door did not close, the heart was not filled.

The years went back, love returned to the heart,

But.... It did not happen.

The woman's eyes were fixed at dawn,

Hope finally faded away, looking at the road.

Unable to overcome pride all night,

The man returned from the threshold in the morning.

This poem is a lyrical example of socio-psychological content, in which the issues of family relationships, pride, forgiveness and human weakness are expressed in a concise but impressive poetic form. Although the work is small in size, its drama and internal conflict are presented with high artistic imagery. The center of the poem is the conflicting relationship between a woman and a man. Although this is an individual story, it acquires a social character in content. From the first lines, the internal contradiction is evident:

The woman did not forgive, but she did not forgive,

The door was not closed, the heart was not filled.

Here the inconsistency between the external action and the internal state is revealed. The woman did not forgive, but she did not forgive - she did not completely break off the relationship. The door was not closed, which means that there is an opportunity, but the heart

was not filled - spiritual reconciliation did not occur.

There is a strong parallelism (parallel construction) in these two lines themselves. He didn't forgive - he didn't let go, he didn't close - he didn't fill, he was blinded - his hope faded, he couldn't overcome - he returned.

These verbs and negative forms are syntactically and semantically compatible. As a result, mental stagnation, unresolved situations, and the incompleteness of action are expressed in an artistic form. In particular, the line "But... It didn't happen." is given with a strong pause. Three dots indicate inner silence, unspoken pain. "It didn't happen" is the ideological center of the poem, summarizing the fruitless end of all attempts.

The woman's eyes were fixed at dawn,
Hope finally faded away, looking away.

The woman waited all night for the light. The verb "fixed" expresses fatigue and anguish. And the "fading away" of hope intensifies the psychological state, she is still waiting for someone. This image, in a social sense, is a symbol of a woman's desire to preserve the family, her inner patience.

Unable to overcome pride all night,

The man returned from the threshold in the morning.

Here, the image of a man is also depicted in a complex mental state. He came, but did not enter. Perhaps his pride did not allow him to enter, and he turns back from the threshold.

The main idea of the poem is the struggle between forgiveness and pride. The author reveals a social problem through a personal drama. He artistically interprets the fact that in many families the problem arises not from the lack of love, but from the dominance of pride.

This poem is a lyrical work in a social spirit, revealing the subtle psychological aspects of family relationships. The author managed to express spiritual stagnation and unresolved drama through parallelism, forms of negation, and short, sharp syntactic devices.

The third section of the collection, entitled "The Road," is symbolic in nature, in which the motif of the road is interpreted as a symbol of life, destiny, search, and movement towards the goal. For the lyrical hero, the road is not only a spatial, but also a spiritual and spiritual category. Using the image of the road in a

multi-layered semantic field, the poet seeks to understand the place of man in existence.

The fourth section, "Living Stone," illuminates the complex relationship between man and society, emotions and indifference through contrasting images. The metaphor of "Living Stone" embodies the inner rigidity, spiritual heaviness of modern man, and at the same time, the need to live and feel. This section is poetically distinguished by its richness in symbolic means of expression.

The poem "To the Sister of Alpomish" from the section is written in a simple, straightforward, folk style. The repeated use of the phrase "Where is my brother, Swallow?", which is repeated as a refrain, serves as a poetic and compositional device. This repetition enhances the dramatic tone of the lyrical speech and determines the ideological center of the work. Through the appeal in the form of a question, the author addresses not only a specific image, but also a whole generation in a symbolic sense.

The content of the poem expresses concern about the decreasing number of brave, courageous and patriotic boys worthy of the symbol of Alpomish in our time. The rhetorical question "Where is your brother?" artistically interprets the weakening of the continuity of national heroic traditions.

The image of the rusting of the "ninety-barred bow" associated with Bobotog is also symbolic. This detail means that the symbol of epic power and heroism has fallen into a state of inaction and oblivion. The rusting of the bow is interpreted as a symbol of the fading of the heroic spirit, the weakening of national pride and traditions of courage.

This Motherland needs glory,

It needs a soul that gives life.

The people need a hero,

Where is your brother, Kaldirgoch?!

Thus, in the poem, historical-epic symbols are combined with a modern social problem, and the spiritual gap between the past and the present is illuminated in a philosophical-lyrical way.

In the final section, "Weightlessness," philosophical observations are further generalized. Here, the concept of weightlessness means not only a physical state, but also a state of spiritual lightness, mental relaxation, or,

conversely, a state of being without support. The lyrical hero comes to profound conclusions about the essence of being and man.

In the collection "The Late Passenger," the rain motif as an image is regularly repeated as one of the leading poetic elements and carries an important semantic load in the formation of the general philosophical-aesthetic concept of the work. The image of rain is used in various contexts, each time enriched with new facets of meaning.

First of all, in the line "The rains will fall tomorrow", rain is associated with the future tense. Here, rain is interpreted as a symbol of an expected change, a possible renewal, or a spiritual upheaval that has not yet occurred. The lexeme "tomorrow" gives the motive the meaning of perspective.

This sky is now fading away,

Become a partner in its bitter cry.

For some reason, this winter seems to have no winter,
Rain will fall instead of snow. (34)

In the sentence "Rain will fall instead of snow", rain is compared to an oppositional image - snow. While snow usually symbolizes stillness, freezing, and emotional coldness, rain symbolizes movement and dynamics. Through the word "to give", the author animates a natural phenomenon, and rain consciously embodies itself as a force that replaces coldness.

The fourth ward—a soldier, a me,

The rain is beating softly on the window. (51)

The combination "soft rain" expresses a state of mind that is not intense, but rather prolonged, gentle, consistent with inner suffering. Slowness can be interpreted as a symbol of inner depression, persistent pain, or prolonged longing.

In the line "The wind is fighting with the rain" (77), rain is introduced into a conflict situation. The "battle" between the wind and the rain is a way of expressing the internal spiritual struggle through the external natural landscape. The methods of animation and metaphor expand the dramatic possibilities of the conflict situation. In the lines "The sky's endurance broke last night, The city woke up crushed by the rain" (87), rain acquires a culminating meaning. "The sky's endurance broke" means suffering. Rain is interpreted here as a tear, a spiritual explosion, an outpouring of

accumulated pain. The "crushed awakening" of the city takes the image to the socio-philosophical level, individual suffering moves to a mass spiritual state. The motif of rain appears in the poetics of the collection not as a simple natural phenomenon, but as a multilayered symbolic image. It becomes a universal poetic symbol expressing the inner world, spiritual vibrations and philosophical observations of the lyrical hero.

The poems in the collection "The Late Passenger" have a philosophical orientation in terms of theme and idea, and the relationship between the world and man is revealed through the individual observations of the lyrical hero. The author's artistic thinking is based on the method of symbolic and figurative expression, metaphorical breadth and internal monologue. The collection claims to take a worthy place in modern Uzbek poetry with its compositional integrity, thematic consistency and the uniqueness of its poetic language. In conclusion, The Late Passenger appears as a unique example of philosophical and lyrical research in modern Uzbek poetry. The poems in the collection illuminate complex concepts such as the human psyche, inner suffering, memory, love, pride and spiritual search on the basis of poetic observation. The poet managed to deeply interpret the spiritual world of the lyrical hero through symbolic images, metaphorical thinking, and dramatic syntactic devices. In particular, the motifs of the pen, the road, the living stone, and the rain serve as important poetic elements that unify the philosophical and aesthetic concept of the work.

The compositional integrity of the collection, the logical consistency between the sections, and the richness of the poetic language in images demonstrate the maturity of the author's artistic thinking. In this regard, Dadakhon Muhammadiyev's work can be assessed as one of the literary phenomena that enriches the poetics of philosophical observations and spiritual experiences with new artistic interpretations in modern Uzbek poetry.

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