



## A BOUQUET OF SONNETS IN THE POETRY OF THE POET BOLTA YORIEV

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### Abstract

Sonnet (Italian: sonare - to sound) - a type of poem consisting of four lines, often a-b-b-a - a-b-b-a - v-v-g - d-g-d (there are other variants) rhymes in the form. The sonnet first appeared in Italian literature in the 13th century. Dante and Petrarch's contribution to the formation of the sonnet as an independent poem type is great. In English literature V. Shakespeare made an important contribution to the development of the sonnet. This type of poetic form was especially widely used by symbolist poets.

Poets who wrote sonnets also make up the majority in Uzbek poetry. First of all, the exemplary sonnets in Uzbek literature belong to the pen of Osman Nasir. These sonnets are well known to poem lovers. In the sonnet, the poet says, "My poem, you are good again," and elevates the image of devotion to art to the level of an exciting and painful song. It should also be noted that Maqsud Prince translated Shakespeare's sonnets in an exemplary manner. In Uzbek poetry, the poet Barot Boykobulov has created a very successful work in the field of sonnets. We would like to liken Rauf Parfi's thoughtful, imaginative and imaginative sonnets to the elegant flowers in a bouquet of Uzbek sonnets. Bolta Yoriev also tested his talent in this field and created a book of sonnets. The poet Safar Omon wrote a brief review of the book entitled "Heart Jilosi", including:

"Bolta Yoriev is one of the most sensitive poets of the oasis, who has been creating responsibly for almost half a century. He is also known for his scientific articles and pedagogical activities[2].

After a long break, a collection of poems by the poet, entitled "Sentiments" was published by Nasaf Publishing House. The collection mainly includes creative writings created in the 60s and 80s. The wreath of sonnets "Surkhan Otashi" and the sonnet-epic "Yakinlik" attract the reader's attention. It is clear from the sonnets that Bolta Yoriev studied the works of Petrarch and dozens of other master poets in this genre[1]. Creating a sonnet is not a difficult task, but it is not easy. Anyway, Bolta aka did it well. Dozens of sonnets are distinguished by their social significance, philosophy, variety of themes, the weight of the problem, the rise of artistic skill. It can be said that all the





sonnets in the collection are the image and artistic expression of the years when the heart of the artist was a river.

We hope that this collection of poems by Bolta Yoriev will be a worthy gift for lovers of literature and poetry. (Surkhan Tongi, August 16, 2007) Indeed, if you turn the pages of the book, the sonnets are varied in subject matter[3]. For example, in the sonnet, which begins with "I call Bakhshi the soul of the Motherland", the feeling of patriotism is expressed in exciting symbols. The poet expresses his love for the Motherland in the following romantic and symbolic way:

Кучоқлаб ётаман Ўзбекистонни,

Бир қулочим Аму, бир қулочим-Сир.

In the poem, Amu and Sir are mentioned from the beginning as a symbolic allegory. In the example above, it is expressed in the form of ears. In the following places, these two emblems are sometimes compared to the guardian and charming watchful eyes of the country, sometimes to the two streams of perseverance, and sometimes to the melodies of the praise of the country. The sonnet about "Mother-husband" contains virtues related to mother-earth and human character. In it, as we have already mentioned, it is glorified that the mother earth was created as an example and role model for man in all respects [4]. The sonnet, which begins with "Look at the plane in the sky," discusses the causal relationship between relativity, imagination and essence, appearance and originality. At first glance, things seem to be either big or small, but in fact they are different. For example, a plane flying in the sky is "flying like a locust", but in fact it is carrying tons of cargo, 50-100 and more passengers. Even from the plane on the ground, such a deceptive sight - "multi-storey houses look like a matchbox." It is incumbent upon the human mind to move away from such misleading appearances and imaginations and to discover the true nature of the event. At the same time, it is necessary to take into account that there is a truth in the "dialogue of the wise" about the "tests" that lie in the "layer of history". Because, according to the poet, their mind is like a torch. In the sonnet, the poet puts forward the idea that man, by relying on the power of the mind, can attain the truth, the correct solution of the essence of life.

One of the sonnets mentions the "restless, sick" spirit of the lyrical hero. This restless, sick mood was likened to the vitality of a wounded bird. This torture is not accidental, but due to the grief of humanity, selflessness. The lyrical protagonist of the sonnet, as a true humanist-internationalist, looks at the world with a deep eye, he is not indifferent to the battles and massacres that take place in the world. As a result, these battles hurt him as well [5]. The various wars of the twentieth century, including the massacres of Chile, Songmi, Palestine, El Salvador, and Anglo, torment the lyrical





protagonist. shows. In another sonnet, autumn is depicted through wonderful metaphors, animations, and other means of imagery, achieving artistic sensibility. As described in the sonnet, the "coolness" of the streets in this season gives "warmth" to the heart. In this sense, this "great autumn" is like an angel. In this chapter, again, "generosity flows into the warehouses", which shows its "seriousness", "sarishtha". In folklore, to sing haydar is to call the wind. In the sonnet, the quiet streets sing hymns, a sign of the coming and the coming of the peculiar unexpected cold winds of autumn. The "Yellow Gate in the House of the Sky" is also a special charm of autumn. In the image, the wind is likened to a fan and the hazon is given the content of a flame. Then the spring and summer of autumn are generally recognized as a sign that everything in this world is transient. The blessings and fruits of autumn are all fleeting, reminding us that human breath, labor, activity, the word of goodness are worthwhile, and that "purity awaits eternity." Accordingly, the poet describes autumn as "the wise season of nature", "the pulpit of miracles", "the benefactor".

In the vernacular, there is a phrase to show longevity. In one of the sonnets, the poet emphasizes that if a person is generous to his motherland, he will be "immortal, his life will be eternal." According to him, as long as a person lives, he is bound to be hated if he spends his life in vain, just as he is respected for his good deeds and honest work. Because this verb, the activity does not belong to the person alone, but there is a risk that the assessment of his people in other countries will become a conclusion[6]. The reason for this is that if you have seen a man of one place, and at another time he is talking about a place, it is natural for you to think of that man, his character, his good or bad qualities.

Фақат қибла эмас ҳамма томонинг,  
Яшагайсан элнинг фарзанди бўлиб.  
Ўзингники эмас яхши-ёмонинг,  
Тарқагай сен мансуб элники бўлиб.

In conclusion, the author emphasizes that a person should be loyal and selfless in the service of the people to which he belongs, that he should remain in the eyes of the people, win their love, and as a result, when he leaves, it should be "true loss to the people."

One of the sonnets was the subject of the behavior and condition of the woman who came to the tomb. The eyes of this "gloom" in the shrine are full of tears, and there is a "stormy pain" in the smoker. His body trembles like a poplar leaf because of grief. He was "faced with the fire of suffering," he became the "heart of the grave," that is, his whole soul, his whole being, was devoted to him. This "area" is planted with "seloba tear shed flowers".



When the poet remembers this tragedy, which he saw as a child, he thinks that "life is as fast as a hand", that it stops "suddenly" without any question or permission, that man is a guest of this world. One can only fill this path with labor. But he must be remembered by those who remember him, that is, the people must call him by a good name. Concluding from this, the poet asked, "Have you left florists behind? He asks reluctantly[7].

One of the sonnets depicts a mother who mourns the loss of her son in the war, longs for the last moment, and in the first spring after the mother's death a flower grows on his grave, bends in the spring winds as if bowing or circumambulating the grave, and the flower's delicate thorns like a teenage mustache. and gives the impression that an unknown soldier is visiting his mother. The meaning of human life is not measured only by today. It also has a past and a future. Happiness is with the perfection of these. In one of the sonnets, this content is described as "an old bird in the village." He is happy with his happiness. Because these days he has been honest, no one has been harmed. His language has always been the praise of the country. That is why his past is pure. Again the polaponi is bold, in his zeal he sees the continuation of his halal life. He feels from the heart that his future will be pure and courageous ("I have laid a new stone for purity"). In the sonnet, the past and the future are likened to the two wings in defining the longevity and content of human life, and the meaning of the present is connected with them:

Ўтмиш, келажакнинг бўлмаса маъқул,

Бугунги тонглари, шомлари бир пул.

There is a separation in the lives of lovers. "It's not easy for you to forget me," "Intimacy," "Why did you dream?" I was disturbed. " They put forward such motives as the greatness of love, its enlightenment of the human heart, its virtue, its humaneness, its endurance of separation, its consolation, its consolation. In one of the sonnets in honor of the cotton farmer in the collection, it is praised to work hard by shedding the skin of the forehead. According to the legend, when it rains in the sea, the pearl rises high and takes a drop from it. That one drop will turn into a stop later[8]. The poet compares the skin of the forehead from the labor of a cotton grower to the drops that turn into this durga. Cotton forehead skin is also kept clean in the seed coat, he says. I think this is a very good analogy. The poet mentions with a special affection that it is not easy to grow cotton, that it is built with hard work, and that the lining of each field is like the Milky Way in the sky, and the cotton field is like a farmer's hand. At the end of the sonnet, the conclusion is based on another narration. According to the legend, a person's destiny is written on his forehead.



Пешона яратар бахтни десалар,  
Ҳақ дегим келади ўша кимсалар.

So, the work shed on the forehead skin is a source of happiness.

The sonnet "Spring is full of colors" recalls the memories of the war. The lyrical protagonist is thrilled by the sparkles of spring, as if the flowers and greenery look like human beings, as if he is striving passionately. It's just a look, just a longing, oh no. So it raises a possibility.

Куюш, шу заминни эркалаб балки!

Юртнинг бахори деб қон тўккан жонлар-

Нафас олаётган кўкатлар, балки...

In the eyes of the lyrical hero, the victims of the war - the souls who sacrificed "the spring of the country" - will not be forgotten. With each coming of spring, their memory is revived. Because there is a feeling of longing for them in the heart.

Ҳар гал чирой билан тўлишса ўтлоқ,

Сайру томошага етишган онлар-

Қайси фарзандларинг қўмсайсан, қишлоқ?

One of the sonnets is dedicated to the beautiful nature, splendor and beauty of the Surkhandarya oasis and begins as follows:

Бир ёнда Боботоғ, Кўҳитанг-бир ён,

Ўртада гўзаллик уради жавлон.

Кўзни қамаштириб камалак янглиғ,

Дилларга ўт солиб ястанар Сурхон.

In this sonnet, the Surkhandarya oasis is described as "a drop of the beauty of a great country", which means that the beauty of the country is as close to the beauty of a great country as the sun is reflected in a drop. The sonnet written about the song is also full of great patriotic feelings[4]. The poet concludes that as long as there is life, there is a song, that a living person cannot live without a song, and that life itself is a great song. To the poet, the sprouting of buds seems like the magic of a melody, the song to the flowers looks like a mixture. This means that melodies and songs are expressed not only through words and sounds, but also on the sprouting greens and grass, and honor the country. These greens and grasses also listen to music, they die without music, and their melody and song are rain and water. Here the sounds of rain, the sound of water thunder, are felt to be secretly likened to a melody, a song. The lyrical protagonist of this sonnet emphasizes that just as these greenery dries up without water, he cannot breathe without country melodies:

Тингламасам бирон-бир сафар

Ўзбекистон куйларини гар,





Қолажакман сарғайиб, сўлиб.

One of the sonnets is about a bird of prey. According to the poetic description, the intensity of the ghajir is as low as if it were "as low as the clouds." The nails are also sharp, like a "bloody knife". He is terrible, he doesn't know what "ayov" is. It has great strength, intensity, "wings are not tired, it is fast", the sharpness of its eyes is like "seeing the tip of a needle". The sonnet laments the fact that such a sharp violence is spent in a deadly search.

In general, Bolta Yoriev's sonnets are about courage, tenacity, love, loyalty, cooperation, unity, friendship of peoples, respect for the past, peace, wisdom, devotion to the motherland, service to the people, honest life, hard work, not to waste a lifetime, and sings about a variety of other emotions, experiences, ideological content, and themes. One such sonnet states that a person's life is fleeting, but even if he leaves, his good and bad deeds will be remembered. Because of this, life is like a fair balance. There is such a scale in the religious imagination that man's deeds in this world are weighed by angels and weighed in the scales of good and evil in that world. The poet says that these scales also exist in this world. According to him, human deeds are passed down from generation to generation. That is, if a person lives a good life, his descendants will be happy with his memory, and if he does a bad deed, he will be ashamed to remember it, because one cannot leave without settling accounts with the people, which the poet likens to agreeing before death, to asking for consent. Man must leave good deeds so that his descendants will not be left speechless because of his sins.

Авлодларинг ғамдан фориғ эт...

Яхшилик куч, ёмонни толдир,

Фақат ортда ризолик қолдир.

In one of the sonnets, a statement is made about the harmony between the human psyche and nature, the interdependence, and the characteristic of resonance. The lyrical protagonist is astonished to see in his longing melodies "a roaring expression in the sound of wind-blown strings. He is also surprised that when he misses the place and "remembers his name", he is sung by "sparrows in the sky" and commented on "squeaks on the ground". It is an expression of the worship of nature by the human soul, of knowing it as a helper.

In short, the sonnets are aimed at drawing important poetic conclusions about man and the universe, nature and society, human psyche and being, time and epoch, good and evil, life and its meaning, image and vision, cause and effect, form and essence. "The term in your life is indefinite," says the poet in one of them. This means that human life consists of a certain period of time, in the transient world it is a guest of a





certain time (period), but it is not known to him when this period will end (expiration date), it is known to the Creator alone. The content of this period of life depends on the size of its activity.

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