

## **DILSHOD RAJAB'S DEPICTION OF NATURE IN HIS WORKS**

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**Abstract.** The article discussed "theme" and its expression in children's literature, figurative image, eternal themes, especially the image of nature on the example of Dilshod Rajab's work. Innovative allusions and colorful lines in his poems dedicated to the image of nature, originality of animations, and the issue of imagery are highlighted.

**Keywords:** Dilshod Rajab, theme, nature theme, landscape, animation art, image, thematic composition.

Theme - an artistic component of content chosen and depicted to artistically interpret social, philosophical, spiritual, and ethical issues in a work. Creators select and portray life materials that provide wide and convenient opportunities to artistically perceive the problems that trouble them. A poet or prose writer tackles certain themes based on the issues they feel a need to highlight and create a work accordingly. Scholar Izzat Sultan emphasizes: "The life material that excites the writer and compels them to take up the pen is called the 'theme.'" Moreover, it is the sum of events and incidents forming the life basis of an artistic work, linking art and life together. The degree to which the theme is depicted and conveyed to the reader depends on the creator's experience and poetic skill. Only when an artist portrays each theme at a fitting artistic level, with imagery, does the created work become a complete artistic phenomenon, fulfilling its ideological-aesthetic role. Each creator, or the same creator tackling the same theme, sheds light on various aspects due to their life experience and poetic skill. In children's literature, the "theme" is a significant component. The themes frequently addressed in children's poetry include love for the homeland (the place of birth and upbringing), the depiction of nature (landscapes), educational themes aimed at teaching literacy and intellectual development, themes of friendship, love for parents, and poems about the world and humanity. Leading figures in children's literature approach these themes in a unique style, with appropriate figurative imagery.

Depicting nature and the seasons through unique figurative expressions is characteristic of Dilshod Rajab's style and his research in this area is noteworthy. He approached traditional themes innovatively. His poems dedicated to the depiction of nature are characterized by vivid metaphors and lively imagery. For example, his poem "Green Uprising" depicts the arrival of spring in a manner akin to a battle scene.

Yashil qo'zg'alon borar / Bu kun butun borliqda.

Bosh ko'tarib maysalar / Chiqdilar ozodlikka.

The poet refers to spring not by its name but with the epithet "green." He compares the spread of spring to an uprising. Uprisings need a cause, and the poet portrays the emergence of grass as a reason for the uprising, showing how they raise their heads and emerge into freedom. He magnifies the negative connotation into a positive depiction with an uplifted mood. The

unexpected, vivid, and lively imagery in the poem amazes the reader, making them compare natural phenomena with the poet's created reality.

G'aflat xobida yotgan / Daraxtlar ham uyg'ondi.

Ariqlarda muz qotgan / Tutqun suvlar to'lg'ondi.

The grass raising its head, the awakening of trees that slept in oblivion, and the swelling of waters trapped by ice serve to depict the revival of nature. The poet uses the word "xob" instead of sleep, enhancing the child's vocabulary. In the following stanza, the depiction intensifies.

So'ngsiz kengliklar bo'ylab / Kurash etmoqda davom.

To'p otilar, zarbidan / Gumburlab ketar osmon.

The struggle continues, but it is not an ordinary one; it is spring's battle to awaken nature and drive away winter from the expanses it occupies. This depiction is based on mythical views of the struggle between winter and spring. It resembles the "debate of winter and summer" mentioned in "Divan-i Lughat-it Turk." Hence, the debate between seasons can be traced back to folklore and myths. The vivid imagery of spring's thunderstorm is uniquely depicted through the comparison to cannon fire shaking the sky. This type of imagery is similar to Rauf Parfi and Tursunboy Adashboyev's styles, where morning shoots an arrow in Rauf Parfi's work, and spring greets the world with fireworks in Tursunboy Adashboyev's work. Dilshod Rajab uniquely approaches the traditional depiction, portraying spring through the image of cannon fire. In Tursunboy Adashboyev's depiction, the image reflects cheerfulness and positivity, while Dilshod Rajab's portrayal has a somewhat negative connotation. This depiction reaches its conclusion with an original metaphor and animation in the next stanza. The insurgents – rebellious tulips, even if bloodied, continue to march forward. He likens tulips to blood-stained insurgents. Although this metaphor may not be entirely suitable for young readers due to its negativity, it is original. The poem artistically reveals the eternal struggle between nature's seasons. This vivid imagery can also be compared to the people who fought for freedom and enlightenment in the past century, the Jadid leaders who led the nation towards this path. The seasonal details in the depiction evoke emotions and provide a complete understanding of the process. Similar to the battle scene, the depiction of "Autumn" also features the image of nature surrendering to autumn as trees shed their leaves, grapes are hung on racks, fruits are placed in crates, and vegetables are stored in cellars, ultimately ending with autumn's victory over nature. The poet achieves a unique and impactful expression of poetic content. In the poem "The Late Warriors," we see a unique depiction of natural phenomena. The word "warriors" is used metaphorically by the poet, hinting at the metaphorical nature of the poem. The thesis of the poem describes the vivid imagery of lightning during a thunderstorm with the lines, "Crackling began / The battle intensified in the sky." After the battle, bullets are shot, with the poet depicting raindrops as bullets. Such unique finds amaze the reader. The antithesis of the poem indicates the intensification of the natural battle with the lines, "Suddenly raindrops - 'bullets' / Fell to the ground." The poet uses the word "bullets" metaphorically, enhancing the figurative comparison and personification of natural phenomena (the sound of thunder likened to a battle, the direct and rapid movement of raindrops likened to bullets), increasing artistic quality. The synthesis describes the end of the battle with the emergence of mushrooms after the rain in a vivid comparison. *"After the intense battle / Lasting for a while / Mushroom soldiers - / Arrived late."* Mushrooms are likened to soldiers arriving late after the battle (after the rain). Hence, they are called "the late warriors." Such vivid,

lively comparisons in the depiction leave a lasting impression on a child's mind. E.Ochilov aptly remarks on Dilshod Rajab's style: "Many of his poems are written in a 'militant style'... however, such 'aggressive marches' convince the reader." The analysis confirms that Dilshod Rajab's nature-themed poems predominantly feature intense "battle scenes," mythical views, and elements typical of folklore.

In children's poetry, the emergence of such nature-themed poems not only contributes to the development of children's literature but also brings them closer to the world of flora, fosters a love for nature and the homeland, and instills high values in young readers, demonstrating the interconnectedness of humanity and nature. The depiction of nature is often expressed in connection with the seasons. Creators like Quddus Muhammadiy, Qudrat Hikmat, Po'at Mo'min, Zafar Diyor, Anvar Obidjon, and Tursunboy Adashboyev have created many excellent poems dedicated to the depiction of nature. Abdurahmon Akbar and Dilshod Rajab have also written poems on this traditional theme, not merely repeating the works of their mentors but creating vivid, lively imagery based on traditional elements.

In many cases, the sequential depiction of events in landscape poems provides ease in understanding the seasonal process for readers, almost like a fairy tale. Approaching traditional themes uniquely, with high poetic skill, determines the place of the creator in the literary process.

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