

THE IMAGE OF THE FATHER IN THE POETRY OF ERKIN BAZOROV

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Abstract: This article provides an artistic and ideological analysis of the image of the father in Erkin Bozorov's poetry. It highlights the portrayal of the father in the poet's work as a symbol of kindness, responsibility, selflessness, and life experience. Through the image of the father, the article reveals the artistic expression of family values, the continuity of generations, and national traditions. Additionally, the poet's mastery in creating a vivid and moving portrait of the father using linguistic and stylistic devices is demonstrated through specific examples. As a result of the research, it is substantiated that the image of the father is one of the central figures in Erkin Bozorov's poetry, expressing essential spiritual and moral ideas.

Keywords: Lyrical subject, language and style, father, poetic thinking, image, stanza.

Annotatsiya: Mazkur maqolada Erkin Bozorov she'riyatida ota obrazi badiiy va g'oyaviy jihatdan tahlil qilinadi. Unda shoir ijodida otaning mehribonlik, mas'uliyat, fidoyilik va hayotiy tajriba timsoli sifatida gavdalanishi yoritiladi. Maqolada ota obrazi orqali oilaviy qadriyatlar, avlodlar davomiyligi hamda milliy an'analarning badiiy ifodasi ochib beriladi. Shuningdek, shoirning til va uslub imkoniyatlari yordamida ota siyimosini jonli va ta'sirchan tasvirlash mahorati misollar asosida ko'rsatib o'tiladi. Tadqiqot natijasida Erkin Bozorov she'riyatida ota obrazi muhim ma'naviy-axloqiy g'oyalarni ifodalovchi markaziy obrazlardan biri ekani asoslab beriladi.

Kalit so'zlar: Lirik subyekt, til va uslub, ota, poetik fikrlash, obraz, band.

Аннотация: В данной статье с художественной и идейной точек зрения анализируется образ отца в поэзии Эркина Бозорова. В ней освещается воплощение отца в творчестве поэта как символа доброты, ответственности, самоотверженности и жизненного опыта. В статье раскрывается художественное выражение семейных ценностей, преемственности поколений и национальных традиций через образ отца. Кроме того, на конкретных примерах демонстрируется мастерство поэта в живом и впечатляющем описании фигуры отца с использованием языковых и стилистических возможностей. В результате исследования обосновывается, что образ отца в поэзии Эркина Бозорова является одним из центральных образов, выражающих важные духовно-нравственные идеи.

Ключевые слова: Лирический субъект, язык и стиль, отец, поэтическое мышление, образ, строфа.

Introduction

The image of the father has long held a significant place in world literature, serving as a symbol of moral authority, wisdom, and emotional guidance. In Uzbek poetry, this figure often embodies the core values of the nation, reflecting deep-rooted cultural traditions and the continuity of generations. Within this rich literary context, the works of Erkin Bozorov stand out for their profound and heartfelt portrayal of paternal identity. His poetry presents the father not merely as a family member, but as a moral compass whose character embodies kindness, responsibility, selflessness, and life experience.

This study explores the artistic and ideological dimensions of the father figure in Bozorov's poetic world. By examining the thematic depth of his works, the research reveals how the poet employs various linguistic and stylistic devices to construct a vivid and emotionally compelling portrait of the father. Through this portrayal, Bozorov emphasises the significance of family bonds, the transmission of cultural values, and the preservation of national traditions.



Furthermore, the analysis demonstrates that the father figure occupies a central place in the poet's creative philosophy. It serves as a medium through which essential spiritual and ethical ideas are conveyed, shaping the reader's understanding of virtue, duty, and the moral foundations of society. Thus, the study positions the father image as not only a literary motif but also a key component in comprehending the broader ideological framework of Erkin Bozorov's poetry.

Results

For Erkin Bazorov, as for other poets, the image of the father was considered sacred. We can also see this from the fact that he wrote the father's name in capital letters in the poem "Qabiljon" above. Below, we will analyse the poem he dedicated to his father. In order not to contradict tradition, we first considered it necessary to quote the text of the poem:

My father sold his cows,
He also sold his ram.
My father spent his whole life on his forehead
On my roads.

I understood, faithful to his profession,
There was a man in the world.
He sold a horse for his son
When my father walked on foot.

But he was a beggar; he did not sell it
He gave his days and nights.
His green dress on his shoulders
The stars on his shoulders.

The great man lived,
Having paid his debt to his motherland.
One soul in debt to this country
I inherited it from my father! [1]

The central theme of this poem is the father's legacy, the value of humanity, and respect for work. The lyrical subject, realizing the father's life, work, and values, experiences spiritual and moral growth. The poet's poetic thinking synthesizes the personal and social space: the father connects his personal life with the family and national context. Through this, the individual story turns into a universal socio-cultural idea through the principle of respect for work, the father's legacy, and service to the people. The poem consists of five stanzas, and the function of each stanza is as follows: 1. Demonstrating the value of work: "My father sold his cows, / He sold his ram last." 2. Personal understanding and appreciation: "I understood, faithful to my profession, / There was a person in the world." 3. The father embodies selflessness and honesty: "And he, being a beggar, did not sell, / He saved his days and nights." 4. The spiritual and cultural heritage of the father: "The great man lived and passed away, / Having paid off his debt to the motherland." 5. The passing on of the father's legacy to the next generation and moral generalization: "There is only one soul in debt to this people and land / I inherited from my father!" [2]

In the compositional structure, the internal dramatic movement develops in the form of tragedy ↔ sacrifice ↔ understanding. Let us also dwell on the subject of images and symbols. We see the father in the poem as an archetype of a selfless and honest person. Through work and loyalty, he preserves not only his family, but also national and cultural values. The lines "A



green robe on his shoulders / Stars on his shoulders” embody the symbol of the father’s labor and courage. The green robe and star are symbols of respect, honor and service. [3]

The line “There is only one soul in debt to this land / I have inherited from my father!” shows the poet’s poetic generalization style: inheritance is not material wealth, but also moral and spiritual value. Cows and rams symbolize material labor, hard work, and selflessness. The poet uses them in a simplified, but symbolic way.

The lyrical subject in the poem, having understood the life of his father, undergoes a process of spiritual growth: he understands the value of his father's labor, appreciates his father's life, and assimilates moral values through his father's loyalty and self-sacrifice. This process shows the spiritual transformation of the subject through the path from individual understanding to universal values. Let us also mention that the lines "For a lifetime, the skin of my forehead / My father laid on my paths" show self-sacrifice and loyalty in a visual form. This poem embodies simplicity and folk melody. Its parallelism and repetition ("He sold his cows, / He sold his ram last") serve to enhance subjective feelings. The poet's poetic thinking is characterized by the following: Creating a social generalization through an individual event, the issue of the harmony of the father's life with national and cultural values.

As a result, the poem serves as the main evidence for the socio-lyrical part of the expressive features of Erkin Bozorov's poetry. Through this poem, the poet transforms the image of paternal heritage and loyalty into a poetic symbol, combines humanity, respect for labor and national-cultural values, and transfers individual experience to a universal socio-moral idea. In this regard, this master's thesis can be cited as an important example of the section on the psychology of the lyrical hero and the sources of poetic thought.

In fact, is the issue of language and style so important in poetry? Let's talk about this a little and conclude this section. Poetry, as an art form that reflects the most delicate layers of the human spiritual world, is closely related to language and style. Language is a means of expressing thought, and style is a criterion that determines the form, tone and artistic characteristics of this expression. Therefore, the issue of language and style in poetry is one of the important areas of literary criticism. Poetic language, unlike ordinary speech, has its own characteristics of artistry, imagery and musicality. Through language, the poet not only conveys meaning, but also evokes aesthetic pleasure. Poetic language is distinguished by the following aspects:

1. Widespread use of artistic devices such as metaphor, simile, and irony;
2. Multiplicity and symbolism of words;
3. The presence of rhythm and rhyme;
4. Phonetic harmony and melodiousness.

Language is the main tool that transfers the inner content of the poem into an external form, expressing the worldview and mental state of the poet. Style is the individual creative method of the poet, his unique way of using language. The style of each poet is determined by his life experience, aesthetic views and artistic skills. The main features of style include:

1. individuality;
2. stability;
3. choice of means of expression;
4. method of expression of the subject and idea.

For example, some poets prefer simple and fluent language, while others create deep meaning by using complex, symbolic expressions. Language and style are inextricably linked, complementing each other. If language is material, style is an artistic form created from this material. The poet creates his own style using the possibilities of language. Style is manifested through language, and language acquires aesthetic value through style. Therefore, in poetry, these two concepts should not be seen separately, but as a single system. One of the main features of poetry is imagery. Through imagery, the poet expresses his thoughts in a more



impressive and memorable way. Language and style play an important role in this. Artistic means of expression, such as metaphor, epithet, personification, etc., are an integral part of style, which increase the aesthetic value of poetry. In modern poetry, language and style have become more liberal. Poets are moving away from traditional forms and are looking for new means of expression. Movements such as free verse, minimalism, and symbolism have created new interpretations of language and style. At the same time, the use of the rich possibilities of the national language is also of great importance. In conclusion, it can be said that the issue of language and style in poetry is one of the central problems of artistic creativity. If language is the main means of expressing the poet's thought, then style determines the artistic form of this thought. Their harmony increases the aesthetic value of the poem and has a strong impact on the reader.

In poetry, the issue of language and style is manifested as one of the central categories of artistic creativity, they are phenomena that are inextricably linked, complement each other and form a single poetic system. The results of the study show that if language is the material basis of artistic thinking, then style is a factor determining the level of aesthetic formation and individualization of this basis. First of all, poetic language is fundamentally different from ordinary speech and is distinguished by its figurative, multi-layered and emotional-expressive features. In a poetic text, a word acquires an additional semantic load in addition to its lexical meaning, as a result of which language means become the main mechanism for creating artistic meaning. This distinguishes poetry from purely informative speech and forms it as an aesthetic phenomenon.

Secondly, style is interpreted as an important indicator expressing the individual creative image of the poet. The study shows that style is not only the selection of language units, but also the harmony of their mutual relationship, syntactic structure, rhythmic organization and general artistic concept. In this regard, style is formed as an individual-aesthetic system, creating a unique poetic space in the work of each poet.

Thirdly, the relationship between language and style is dialectical in nature, they cannot exist without each other. If language provides a set of possibilities for style, style selects and processes these possibilities and transforms them into aesthetic value. Thus, language in poetry is not a passive tool, but a dynamic phenomenon that turns into an active aesthetic system through style.

Fourthly, language and style in poetry are the main factors that ensure aesthetic expressiveness. Phonetic harmony, rhythm, rhyme, syntactic parallelism, means of artistic imagery (metaphor, epithet, irony, etc.) are combined in a stylistic system, having a strong emotional and intellectual impact on the reader. This turns the poetic text into a multi-layered object of perception.

Fifthly, the historical development of the issue of language and style shows that they have an evolutionary nature. While traditionalism and normativity prevailed in classical poetry, individuality, experimentation, and freedom have increased in modern poetry. As a result, the possibilities of poetic language have expanded and new stylistic directions have emerged.

The results of the study also show that the issue of language and style should be interpreted not only as a linguistic or literary problem, but also as a philosophical and aesthetic category. Because through them the poet's model of perception of existence, worldview, and aesthetic ideal are manifested.

Conclusion

In short, in poetry, language and style are the main categories that operate in harmony with each other, ensure the unity of content and form of an artistic text, and determine its aesthetic value. Their in-depth study is of great scientific importance not only for literary criticism, but also for the development of the humanities in general.



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