

SHAVKAT RAHMAN'S POETRY AND NATIONAL MENTALITY

Kamoldin Marasulov

Deputy Principal of Creative School named after Erkin Vohidov.

Abstract

Illumination, understanding of national mentality, historical facts, revelation of the true essence. The question of the unity of the universe and man. The main features of the creative process. The most delicate feelings, the depiction of nature in illuminating the national mentality, the creation of an image in the work of Shavkat Rahman, and the expression of figurative imagery in the work of the poet.

Keywords: mentalization a form of social cognition, breath expression, pathos, imagery, expressiveness, conceptual interpretation, figurative image.

INTRODUCTION

The concept of national mentality arises on the basis of a number of historical, cultural, geopolitical, social, political, natural-climatic factors related to the time and space in which a particular nation lives. From this point of view, it serves as an important factor in the formation of the nation's social consciousness, as well as a source determining its historical, cultural, and political development. So, the national mentality is formed in the ancient ethnogenetic layer of a particular nation and is preserved throughout its historical development. This is evidenced by the fact that traditional images are passed down from generation to generation in fiction and are repeatedly referred to by creators. It is a natural process that mankind, from the time of creation to this day, strives to understand who he is, what is the existence given to him as a place, and the true nature of the interdependence between the universe and man. The artistic expression of these views in the literature of each nation through unique images with national colors is one of the main signs of the national mentality. Despite the fact that the problem of the unity of the universe and man is interpreted by artists who lived and are living in different times and places through different images, in all works - be it prose or poetry - the recognition that man is the highest and noblest creature in this world, glorifying his freedom is considered the most important feature of the creative process.

Views about the universe and man have found their reflection in the literature of all nations, including Uzbek. This is evidenced by the fact that the artist looks for symbols from nature to express the feelings that are going on in his psyche, and is able to see the signs of his most intimate experiences based on his national worldview in them. One of the famous figures of Uzbek literature - Shavkat Rahman, can be seen in the works of the national mentality combined with the image of natural landscapes.

As the poet prays with existence, he deeply realizes the harmony and commonality of everything, sign, event, movement, and the feelings that are going on in the human psyche. In particular, such a situation can be observed in his poem “Moon Shard”:

Roads falls like a waterfall,
To the waterhole showing the moon shards.
Breezes, they are grieved women,
Caress those roads with all the kindness.

According to the scientific literature, mentalization is “a form of social cognition that allows to perceive and interpret human behavior determined not by purely external, material reasons, but by internal states of intention, that is, needs, goals, desires, feelings, ideas”¹. If we approach the analysis of the poem from this angle, we can see that the poet did not aim only to describe the natural scenery. It is true that from the first lines of the poem, the reader sees the reflection of the moon shimmering in the water, as the poet says, a puddle full of “shards of the moon”, bending down to drink water, like a waterfall. The image of the horses, the willows, and the gentle breeze caressing their paths, is embodied in the image of sad women. The night scene is calm and lively, but rather gloomy. It is this sadness that determines the general spirit of the poem, i.e. the states of the inner intention expressed in it. The poet's needs, goals, desires, feelings and ideas from the poem become clearer in the stanzas of the poem.

For years horses have drunk water
dipping crests through the rivers
The surrounding is green, lush hills
- the audacious lay in the grass...

In the second paragraph, the reasons for the sadness of the women who are gently stroking the horses' legs are revealed. In this place, the first reason is that the horses have been drinking water for a long time with their blue hooves dipped in water, that is, they cannot raise their heads from the water, and the second reason is the surrounding blue hills - the giants lying in the grass. In order to understand the true nature of the feelings that are going on in the poet's psyche, it is necessary to look at the next paragraphs of the poem. By the third stanza, depression turns into the suffering of the lyrical hero. This is evidenced by the fact that someone's tears are falling on the grass at night, and that the “poor horses” are unable to lift their “heavy heads” from the water:

But at night who fills the grass
With his bitter, scalding fears
Why poor horses cannot even lift
Their heavy heads from water

Shavkat Rahman increases the intensity of the experiences expressed from stanza to stanza and ends the poem with the unanswered questions of the lyrical hero:

What happened to those horses?

¹ <https://uz.wikipedia.org/wiki/Mentalizatsiya>

Or did the waterhole put a spell on them?

Why in the oasis of silence

Are the giants going to sleep?

Shavkat Rahman's work also has its own conceptual means and methods of image creation. In the poem above, the first symbol that attracts the reader's attention and is included in the title is the shard of the moon. It is known that in Eastern literature, the moon is a symbol of beauty. That is why the face of the mistress looks like a fourteen-day moon. In the eyes of Shavkat Rahman, the moon appears with another side. Based on the content of the poem, it can be said that the moon is the lyrical hero's satisfaction from the world's shortcomings. Due to the rampant apathy and indolence, it fell apart, and its fragments were scattered in the swamp - a world full of sorrows. The symbol that gives sadness to the content of the poem and prompts the reader to think is the fragments of the moon. Horse tracks – willow branches flow like a waterfall into the shimmering pond full of moon fragments. The world is full of tears of the lyrical hero, who suffers endlessly in the sorrow of the watery country, in the agony of freedom. That's the reason why the horses can't stand it. In fact, the horses that flew like a wind carrying riders under the rain of bullets on the battlefields filled with noise today could not get over their sorrows. The reason why they can't leave the waterhole is that they are enchanted by it, and another main reason is that “the blue hills around – the giants are lying in the grass”. The previous intensity and energy of the heroes have faded. In this situation, the poet is in agony and says, “Why are there so many sleepless nights in the oasis of silence?” – he shouts. The “silent oasis” in these lines is the land of “heroes who sleep restlessly” who have not fought for their freedom, who are used to lack of freedom. The poet's heart was shattered by this situation, and its fragments were scattered in the pond. With this poem, he urges the heroes to wake up from the sleep of heedlessness, ride their eagles and enter into fierce battles for freedom.

In conclusion, it should be noted that the idea of struggle for freedom occupies one of the most important positions in Shavkat Rahman's poetry. In each of his poems, the freedom of the country, the independence of the people, self-realization and the call to break the shackles of age-old slavery are revealed on the basis of symbols representing the unique national spirit.

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