

## THE TONE OF CHILDHOOD AND RURAL LONGING IN THE POEM ASQAR MAHKAM

*Bakhtiyorova Gulshoda*

*Student of Urgench State University*

**Annotation.** This article explores ideologically and artistically the verses of the poet Asqar Mahkam, who evokes the heart and conscience with the products of creativity, the ground where he was born and grew up, the village, permeated with the tones of nostalgia.

**Keywords.** "Asqar Mahkam", childhood, village, lyrical hero, landscape, epithet, longing, figurativeness.

As we wander through the booties of literature and poetry, we meet colorful feelings in it. Works of art, the product of the work, talent of a poet or writer, educate us through feelings. While the work of art is reading, the joy, grief, anxiety, hatred and love of the characters, which appear through events, "infect" the reader as well. We will share the joy of our beloved hero, we will also grieve if he grieves for something. In poems, however, such an image is called a lyrical hero. The lyrical hero in most cases becomes the poet himself. Because the poem is poured out of the poet's heart on paper. It flows from paper to the reader's heart. The poems of "Asqar Mahkam" have the same character. His poetry is philosophical, in a certain sense mystical poetry. In his poems, the tones of faith, conscience, devotion, Fidelity, kindness, longing and calling to alertness are at the forefront. There is also such a theme in the poet's poetry that it is impossible not to ignore it. This is a feeling of longing for the lands where was born and raised, where childhood passed, the village. The beloved poet of our people, Muhammad Yusuf, made such remarks in this straight: from the very first line, the poems of Asqar Mahkam lead a person to remote and mysterious villages. You read poetry-it makes shadows navo in your ears, velvet Gardens glow in your eyes, your heart involuntarily fills with longing. And longing is the born sister of poetry" [1]. Indeed, poet poems have such a magical property. When a person who is far from the motherland reads, He also involuntarily remembers the places where childhood, the age of innocence passed, the sky of the Earth, the soil, the plant-the stone. He remembers memorable memories of the lands, his family, his friends, the happy moments he spent with them. He will not put them. Almost all Uzbek poets wrote poems on this topic, but such poems of "Asqar Mahkam" are distinguished by sincerity, warmth.

In particular, he writes the poems "letter to my grandmother", "farewell to my grandmother", "you are attracted by The Motherland...", "on the narrow street...", "from the distant Kofarnihon...", "old grandmother...", in omission of his childhood, the village where he was born and grew up, and his grandmother.

Burn lovingly like your grandmother,  
when you want tulips,

This damn Iron City,  
when apples do not end on the branches...

These verses are taken from a poem by the poet referring to his son, Muhammaddovud, which begins "you are attracted by the Fatherland...". In the passage, the lyrical hero, that is, the poet, in addition to referring to the \_ogee to a second person, also expresses his feelings. He says that he missed the village of jonajan, the Crimson tulips that grew up in the foothills, the orchards, comparing life in the city. Describes the town as "iron". The reason for this is the development of techniques in the city in relation to villages, the abundance of modern roads, buildings and transport, and the absence of fresh air, natural scenery, natural products, as in villages. Ornamental trees are usually planted on roadsides in the city. That is why the creator misses the fruit orchards of the village, saying that the trees growing here "do not run out of apples on their branches". In the first and second stanzas, in a certain sense, we can notice that the samples of classical literature are followed by content. In the sentence "tulips that burn lovingly like your grandmother", together with the assertion that tulips are red, it also expresses grandmother's difficulties in marriage and suffering from anduhs. In our classical literature, there is the expression "blood in the bosom like a tulip", that is, the reddening in a tulip is a badge of the fact that it is blood in the bosom that it suffers. In ghazals and other genres of classical literature, this epithet is applied to a lover who is saddened by a mistress's hijra. But Asqar Mahkam uses a similar epithet to create the image of a grandmother [2].

And within these lightless cells,  
neither grass nor die if it does not bruise.

When you lie in your mind roaring,  
river-like Homeland on the shores...

In later verses, the poet describes houses in the city as "a cell without light". Because he lives far from his loved ones, family, grandmother. For him, what gave light to the house was the presence there of brothers, sisters and grandmothers, their affection, their sociable conversation. A person who spent the spring of his life in the village, saw barren fields, barren fields, flowing rivers, breathed the air of the Earth, grew up in such a ground bosom, it is difficult for a person to get used to the spacious garden-free, flower-free houses of the city. This is also the case in the lyrical hero. He misses the village of jonajan, the vibrant nature of the place and the river. In their dreams, the Kofarnihon river always roars. Even describes the homeland as "like a river." The artist had grown up on the banks of the Kofarnihon rivers in Tajikistan, where his childhood memories are also associated with this river. In later verses, the same view continues:

On the collars of Kofarnihon  
the peace of my childhood...

What can you do,  
I forgive daydy, son .

Recalling the events that took place on the banks of the Kofarnihon, childhood returns to go to the same rivers, once again raw and silent. At the end of the poem, however, the father, who knew that his son had a longing for this village, Kofarnihon, would apologize to his son for leaving his village and coming to the city, saying, "What Can I do?"

No more he esteemed,

My months of burning in vain.

To the pillars of this world,

The horny horse was tied up by me too .

Longing will not be alone, he will also carry with him such feelings as emigration, grief, regret. Such a situation is also prominent in ascetic verse. In his poem, which begins "from The Faraway Kofarnihon...", he is saddened that he is far from his dear village, family and loved ones. Now he feels that he can't see the "burnt moons" in the village again. Because he had already tied a snoring horse to the "pillars of this world". The phrase to attach a snoring horse to the pillar of the world is used among the people, expressing old age and the fact that the time of death is near. The phrase is also used synonymously as "one foot on the ground, one foot on the cave". The poet increased impressiveness and figurativeness by applying this linguistic unity in the artistic text [3].

Only your hut is still there,

from the window to the grotto,

Deer harness in the Straits,

your shirt is on a thread that cannot be hung .

The lyrical hero of Asqar Mahkam, feeling longing, invigorates everything in sight to its most delicate detail. This is what we observe in the verses above. The most vivid image in her memories is her grandmother. Remembering his childhood, he turns to his grandmother. A "low Hut", a house that had passed the poet's Immaculate Conception, was built with the gravesite facing. The home expression facing the churchyard also has symbolism in a certain sense. Because the poet's grandmother had already passed away. Now, instead of water from the branches of the house, the Armenian rustled. Throat \_ the part of the roof that is closed with reeds protruding beyond the wall . Grandmother's washed dresses are no longer spread on the medicine to dry out. Because he had left the world where the poet now lived [4].

In his poems, Asqar Mahkam skillfully expressed human feelings, including the feeling of longing, in his poems. This ensures that on the one hand the poem gives the reader aesthetic pleasure, while on the other hand it drowns in the river of childhood memories. Teaches ourselves to appreciate dear people in their presence, to awaken and love Mother Earth.

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