

# THE AGONY OF LONGING

Kunduzkhon KHUSANBAYEVA<sup>1</sup>, Shakhlo DJAMALDINOVA<sup>2</sup>

<sup>1</sup>Doctor of Pedagogical Sciences, Professor of Gulistan State University, Uzbekistan.

<sup>2</sup>Intern Researcher, Samarkand State University, Uzbekistan.

<sup>1</sup>qunduz56@gmail.com, <sup>2</sup>shaxadjamaldinova@gmail.com

Received: 25 May 2020 Revised and Accepted: 30 June 2020

**ABSTRACT:** The article describes the poetry of the famous Uzbek poet Uktamoy Koldorova [1]. Leading emotions in Uktamoy's poetry are a longing, a sense of sin, which transcends any poet. In her poems Uktamoy pays much attention to the description of nature's landscapes and twirling of the soul's states through their diverse colorful displays. Considering herself a part the nature the poetess tries to depict her joys and grieves in connection with different processes of the nature. We think that the poetry lovers and poetry admirers of our country will like this collection of poems in the English language.

**KEYWORDS:** poetry, poetry, nostalgia, emotion, psyche, heart, distress, lines, quartet, work.

## I. INTRODUCTION

There are many poems and many poets in the literary world. Every poet has their own singing and writing styles. As you begin to read some poems, the balance of emotions in your heart breaks, and in your psyche, unnamed sensations rebel, and you find enjoyment. You are afraid of losing the pleasure you get from the poem.

Mostly, it is not too difficult to know which poet a particular poem belongs to, depending on the raised problem, the way it is written, and the way it is expressed. From the content it is possible to say that the feelings of sadness, sorrow and longing prevail in Uktamoy's poetry [2]. Of course, a person who has no pain in the heart cannot be a poet. But in expressing this pain, every poet has their own specific ways. Everybody knows that there is no poet who does not sing love. However, some of them sing this feeling by crying, some by rebelling, some by worshipping and some by cherishing. Some poets idealize it, while others praise it as a normal human feeling. The fiery love in Uktamoy's poetry is painful, grievous, longing, moanful and crying. Her heroes feel more pain, longing and loneliness in love than joy and happiness. Therefore, the poetess's writings attract readers, because they also feel the pain. If they did not feel it, they would not read poetry.

## II. MAIN BODY

The time interval from the last years of the twentieth century to the present remains as a "universalism period" in the history of world literature and art. Professor K. Yuldashev explains its reasons as follows: "... by this time, all the existing scientific views, creative methods, directions and philosophical schools in realizing and artistic expression of reality have used their full potential. That is why artistic trends and directions that have emerged in recent times have been characterized by such terms as "transrealism", "postmodernism" and "poststructuralism". It means that no direction in art and literature can be a monopoly" [3].

Uktamoy, an Uzbek representative of this universalistic era, is a poetess who has her sympathizers with a number of poetry collections, such as "Sog'inch qushlari" (Birds of Longing) [4], "Sabrga suyanib" (Leaning on Patience), "Oqqush izlari" (Traces of the Swan) [5], Poems Black loneliness [6, 11], Toj Mahal [7] The Taj Mahal / ˌtɑːdʒ mə'hɑːl, ˌtɑːʒ-/ [8] lit. Crown of the Palace, [tɑːdʒ 'meːf(ə)l] [9] is an ivory-white marble mausoleum on the south bank of the Yamuna river in the Indian city of Agra. and "Tomayotgan ko'ngil" (Dripping Heart). Bahrom Ruzimuhammad, a renowned poet, says about the poems of the poetess: "A poem should have a kind of embers that draw the reader's attention. If common words are used in a poem, the reader will not enjoy it. With a deep understanding of this truth, Uktamoy tries to draw as many new images as possible. Most of her lines are permeated with love" [10]. One of the lines of the poetess draws the attention: "You, illuminated griefs, are

welcome to the body, where I live according to your heart". These lines make the reader think. Generally, grief is not called "illuminated". After all, the human being has come to an understanding that he lives the whole life struggling with grief. Sometimes he overcomes, and sometimes he is overcome. No healthy person misses it or says: "Welcome", and does not call it "illuminated". Uktamoy's originality as a poetess is evident when she makes an impossible job possible. Because these griefs, the need to expose the pain and sufferings in her psyche made her the poetess: "It is the grief in blossom that has made me a poetess out of mistakes from head to foot". The poem ends with these lines:

I'm an autumn, I can't leave the hut of loneliness  
To a place where my emotions are pouring.  
The griefs driven to the Karbala Steppe,  
Are wandering in my heart wintering.

These verses show that the lyric hero, who has lived a life full of grief in solitude for many years, becomes so accustomed to the grief and is united with it that she does not want to leave it. That is why she keeps the grief in her heart, and takes care of it. The poetess is full of joy and suffering with the grief. They cannot live without each other. Usually, everyone escapes the grief. Nobody wants to make friends with it. Only a poet who loves grief, who makes it the meaning of his life, who finds his identity living with it may want it. Poet and Grief cannot live without each other. Without these griefs, Uktamoy would not have become a poetess, and Grief would not have been illuminated without a poetess.

The shirt woven from the scent of flowers  
Burns unceasingly my whole body.

The above verses in the poem also make the reader think: "Are these lines a sign of inability to accept a griefless life? Who can the flower and its scent as a symbol of happiness, joy and beauty may cause harm? Or can the heart full of grief not enjoy the grace? Could these lines reflect the spirit of the poetess in the state of divine inspiration?" Anyone who meditates on the artistic expression can sense, understand and interpret such original allegories.

In my view, the lines "The autumn hopping on the tree branch  
Makes food out of green feelings ..." reflect the balance between the natural phenomenon and the sadness in the human psyche. The beginning of the autumn is the appearance of the first signs on the surface branches of trees. The autumn, which has not yet entered the thick branches, begins to shed the leaves it has yellowed "hopping" on the bare branches. It is gradually eating up the greenness. Yellow feelings are destruction, while green feelings are life. Beginning of the autumn is a completely specific picture of the ancient natural phenomenon. Seeing the certainty of this reality and feeling the death of the surrounding beauty, delicacy and aroma, the hero's whole body and spirit suffer from this reality. The poetess who looks at the world from philosopher's perspective knows very well that: "Joy is packed, and grief is infinite ...". After a short time of joy, the hero enters the world of endless grief. It seems to me that just as the law of nature cannot be changed, so is unable the owner of the soul, who cannot take action against the fate, to do anything other than suffer. And that suffering is the outcome of the grief that is prescribed for him. The hero has no choice but to accept it as it is and create beauty from it. As for the poetess, she has achieved this.

Uktamoy's poem "Mourning of Love ..." astonishes anyone with the depth of its content and peculiarity of the expression:

The longing reached the mourning of love

Hurriedly from faraway places.

The grief and woe also came

Clopping their walking sticks.

In order to weep hugging the grave

Weren't able to come only the tears.

When love was still alive,

After losing all its possessions,

That stone turned into a beggar.

The death of love can cause longing, grief, sorrow, suffering and pain for both the lover and beloved. Love is a beautiful feeling that God grants some but not everyone. The human beings whom the Creator presented with love are condemned to endure both its joys and sorrows. The death of love does not mean its disappearance. If love once comes into the heart, it never abandons it. Just notice that Longing, Grief and Woe are hurrying to the mourning of love. It is clear that longing, grief and woe do not end with the death of love.

As is known, people weep in mourning. The fact that the Tears did not come to the mourning ceremony is a beautiful discovery of the poetess. The symbol of the tear is the leading image in the poem. Many tears have been shed ever since they encountered such hapless love. When love was still alive, after undergoing constant pain, grief and suffering, they lost their being, that is, they turned into a stone. Now, they cannot be shed in such a disparate loss. Yet, tears were the only means of comforting both the lover and beloved. The lovers were in the service of the Tears when they were both joyful and sorrowful. They found comfort in them. They relieved their pain. In this process, the Tears completed their mission. The afflictions of love hardened the heart of both the lover and beloved, and turned their Tears into stone. Now the lovers grieve without tears, commiserate without them and talk without tears. Now the lover of lovers is God! Their companion is Grief! Their pain is Woe! They no longer have Tears. Therefore, they did not come to the mourning of Love!

Now, the lover weeps without tears saying: "Grief is a present that life has given to me, And love is a surah that isn't comprehensible to me", "How can I forget The reward of that witch's sins", "It's impossible to reach you, And it's impossible to leave you ...", "Happiness did not blossom in my burning body, Bitter longing grows in my heart", "I was the Moon in the sky, But I turned into a grave because of you", "Only if you deserved My broken nails!" He suffers pain without tears. The lover's suffering after the death of love is no less than the pain when it was alive.

Uktamoy's writings depicting nature also amaze readers because of her unexpected epithets:

Of joy leap green shoots,  
Into the sky they throw their caps.  
Lazy wind embraces  
The scent of mint – a pampered girl.  
Brightly shine tulips,  
And cheerfulness falls in drops.  
In the heart of green feelings,  
If only I became one of tulips.

Imagine the green sprouts leaping and throwing their caps into the sky as children! Do you have a faint smile on your lips? This is the power of the Word and the Wordsmith, and here it disbalances and worries the poetry reader. As for the worried and anxious soul, it seeks out. If attention is paid, in the spring, when the seeds begin to sprout and see the bright world, they throw off their husks. The poetess describes this natural phenomenon in poetic terms as "Into the sky they throw their caps". The green sprouts that cracked husks grow rapidly with the help of sunlight and soil nutrients. This is described as "leaping of joy" of green sprouts. There is no choice for the reader but to acknowledge such a beautiful description.

The couplet "Lazy wind embraces The scent of mint – a pampered girl" also surprises the reader. Imagine an early spring! The green sprouts are "leaping"! As the poet writes, the pampered grass of the spring – the mint – has not yet been normally grown, yet its pleasant scent has not filled the surrounding area. The author blames the Wind for this, and blames it for being lazy as well. In fact, according to our formal logic, wind is an unceasingly energetic creature. It is known for its restlessness, not for its laziness and sleepiness. But the mint has not yet reached the level of producing scent. Therefore, it is unfair to blame the Wind for it. After all, its main task is to spread the fragrance of flowers to the world and bring spring breath to the hearts of people! Is it not doing its job? No, that's not it! The above lines are the fruit of the wordsmith's ability to use subtly the magic of the Word. The poetess can look at a phenomenon from different angles, see every aspect of it, show it and convince her readers of it as well.

The description of brightly shining tulips in the next couplet of the poem is understandable, of course, it is a general description of spring. However, the line "And cheerfulness falls in drops" makes us think. One wonders if the "cheerfulness falling in drops" is attributed to the brightly burning tulips or the narrator observing such beauty. Some may say that the cheerfulness falling in drops belongs to the tulips. The "shining" tulips, which have become a symbol of beauty, may "fall in drops" being grateful to their unique image and melting down. For someone else, "drops of cheerfulness" may refer to the poet who sees and describes this beauty. It is impossible for the eyes and the heart not to rejoice at the sight of such a beauty of nature. A true human being cannot be astonished at such a beauty that Allah created for His servants. Such a poetic description puts everyone into different states. This is the reason for why everyone is a unique creature.

The symbol of longing also has a special place in Uktamoy's poetry. This is also a great pain in the human psyche. Feeling it, noticing it and being able how to write it on a piece of paper make a person a poet. And noticing this feeling from the context of the poem and sympathizing with its hero also makes the reader a poet.

The poetess says:

Longing,

you are ringing your bell.

And caravans of sufferings

are going to follow you.

The feeling of longing emerged in the depth of lover's heart is a pain to some extent. And caravans of sufferings that follow him are reflected in the thorns of flowers cutting the body, the beauty of the Moon burying the flower, and the life rinsed out with the magic of jasmine. Only those who have a feeling of genuine longing in the heart can realize the truth expressed in these lines. It does not matter who or what the longing is aimed at. What is important is that feeling and the expression of the pain it may cause.

Breeze, from my pain

if you take a slice,

Then you will spare

no death from me.

The lyric hero's such an appeal to the breeze bothers the thoughtful reader. In poetry, Breeze is often referred to as a symbol of lightness. It does not keep the pain with this character. But the sense of longing in the psyche of the lyric hero is so strong and heavy that one may realize the fact that only a slice of it can alienate the breeze from itself, and that such a troubled heart can get rid of it only through death.

It's impossible to reach you,

And it's impossible to leave you.

The flame of love flares up in the soul of the lover who is in the bosom of longing. The soul that is oppressed of this burden and gives up the hope of meeting the lover turns into a desolate wilderness. For the lover, it is impossible to either reach the Beloved or escape from her. It is not in his hands. But as long as love, that is the lover is alive, hope does not die. Love lives by trying to meet the Beloved even with a small excuse...

There are many verses in Uktamoy's poetry raised to the level of a particular image:

Fire gradually burns off my body,

Leaves tremble from its breath.

The soul – the fettered slave – longing

Cannot get out of its cages.

Or:

... Longing drips down my fingertips

The night is startled and begins to sob.

The tears harden, and in the sky the stars

Wander above me all night to ask about my well-being.

Or:

Longing is overflowing the brims,

Roam around disorderly those grown pains.

Happiness did not blossom in my burning body,

Bitter longing grows in my heart.

Living by taking the disposition of griefs and sorrows into account, fulfilling both of their wishes are the fate of the poet. The poet, whose joy is full of grief and whose heart is full of endless sorrow, shares his "fate" with the

reader's sorrow and pain. As a poetess, Uktamoy also lives in a world with joy that is packed and full of endless sorrows to wipe away her fans' tears.

### III. REFERENCES

- [1] [https://kitobxon.com/oz/yoZuvchi/uktamoy\\_holdorova](https://kitobxon.com/oz/yoZuvchi/uktamoy_holdorova)
- [2] <http://www.rus.ocabookforum.com/%D1%83%D0%BA%D1%82%D0%B0%D0%BC%D0%BE%D0%B9/>
- [3] Yuldashev K. O`zganing ruhini anglash yo`li. //Tafakkur. – 2005 йил. – 4-son. – 0,8 b.t.
- [4] Uktamoy. Birds of Longing (Sog`inch qushlari). – T.: Cho`lpon, 2010.
- [5] [https://kitobsevar.uz/kxpv/xrpt\\_7lfirusn0z7a2a625tgdz04byy453n5z2a9hupvuesv7tpxm05py5j1r8sl17g nxgl634rm9a96.pdf](https://kitobsevar.uz/kxpv/xrpt_7lfirusn0z7a2a625tgdz04byy453n5z2a9hupvuesv7tpxm05py5j1r8sl17g nxgl634rm9a96.pdf)
- [6] [https://kitobsevar.uz/kxpv/xrpt\\_a2blsza86mg3ijzgbe43horpsbu82t83k0d4ze2tr8k2ga8ie2algs3zulxk7tc gtgahk334zct.pdf](https://kitobsevar.uz/kxpv/xrpt_a2blsza86mg3ijzgbe43horpsbu82t83k0d4ze2tr8k2ga8ie2algs3zulxk7tc gtgahk334zct.pdf)
- [7] [https://kitobsevar.uz/kxpv/xrpt\\_6bzbscz3off8brconx2yz8bka9n323gx56ym8melskjt4l0h016yy80y7mp yfxjar9mnks255bn.pdf](https://kitobsevar.uz/kxpv/xrpt_6bzbscz3off8brconx2yz8bka9n323gx56ym8melskjt4l0h016yy80y7mp yfxjar9mnks255bn.pdf)
- [8] Wells, John C. (1990). Longman pronunciation dictionary. Harlow, England: Longman. ISBN 0-582-05383-8.
- [9] Ahmed, Akbar S. (1998). Islam Today: A Short Introduction to the Muslim World. I.B. Tauris. ISBN 978-0-85771-380-3.
- [10] Ruzimuhammad B. Dripping Heart (Tomayotgan ko`ngil). – T.: Sharq, 2010.
- [11] [https://kitobxon.com/ru/kitob/black\\_loneliness](https://kitobxon.com/ru/kitob/black_loneliness)