

THE ROLE OF THE CLASSICAL POETIC STYLE IN THE EXPRESSION OF THE NATIONAL SPIRIT

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ABSTRACT

The article analyzes the issues of tradition and literary succession in Uzbek classical literature on the example of Alisher Navoi, Ogahi, Muqimi, Furkat. In Erkin Vahidov's poetry, the traditionalism of the individual and society is studied on the basis of the poet's work and classical poetry. The topic of poetic arts in literary studies is a broad topic that can be a separate object of research. One of the greatest representatives of Uzbek classical literature after Alisher Navoi, a great poet and thinker, historian and translator, Muhammad Reza Ogahi's lyric poems are colorful, unique artistic interpretation of life philosophy, and a combination of national spirit and universal ideas.

KEYWORDS: Poetry, National Spirit, Traditions Of Alisher Navoi, Criticizm Of Virtues, Vices, Artistic Interpretation.

INTRODUCTION

The formation of any creative person, the rise of literary talent occurs in connection with certain literary and aesthetic factors. This influence is clearly felt in the work of Erkin Vahidov. The poet draws unique scenes in the poems he created, enjoying the pure air of classical literature. Erkin Vahidov expressed the fact that he did not enter the "gazal city" for nothing in one of the first collections of his literary thoughts: "The ghazal is a complex and very difficult genre. A genre that requires a ghazal writer to give a lot of meaning in a few words, to present masterpieces of thought in artistic allusions...Aruz, like all types of literature and art in general, requires talent and skill, deep imagination and passion" [2.21].

The poet is based on the same principles when he works on classical genres. E. Vahidov, inspired by the work of master poets, creates beautiful and gentle ghazals. In the poet's ghazal "Kechir, yo Rab" one can feel the influence of the traditions of Alisher Navoi, Ogahi, Muqimi, and Furqat, schools of our classical literature. The topic of poetic arts in literary studies is a broad topic that can be a separate object of research. We just want to pay attention to the extent to which some of the poetic arts are reflected in the creative works.

Professor Anvar Hojiahmedov in the book "Poetic Arts" says that "The method of exclamation, which is very widely used in our poetry, is the lyrical hero's appeal to other persons and things, addressing them and describing his inner experiences, feelings, wishes, and opinions. This type of image serves to express the spiritual images of the characters in the work more vividly and impressively" [3.110], he writes. It turns out that in linguistics, words with the function of encouragement create the art of exclamation in the artistic text of the lyrical genre.

If the method of exclamation is used in praise, nat, prayer, etc., in the form of prayer to Allah, praise of the Prophet, in love poetry, it is addressed to beloved, friends, heart, soul, and other living and inanimate objects. is reflected in [3.11]. In the poetry of Erkin Vahidov, it can be seen that the essence of the ghazal has been updated based on the art of exclamation. Many examples of the art of exclamation can be found in the works of Hazrat Alisher Navoi. In Alisher Navoi's epic "Farhad and Shirin", Farhad's appeal to his father, mother, Bahram, mountain, and tessa before his death, Qays' call to various flowers in the garden and animals in the desert in the epic "Layli and Majnun" are the inner world of these characters, their hearts. made it possible to express his feelings very attractively. In Hazrat Navoi's works, it is observed that prayer to Allah is a form of expression of the poet's creative intention, but it has risen to the level of artistic concept:

Bu egasiz it bo 'lib erdi Navoiy yorsiz,

*Bo 'lmasin, yo **Rabki**, hargiz banda sultondin judo [1.21].*

or

Garchi sabrim uyi yanglig', aylading vayron meni,

*Doimo, yo **Rabki**, husning mulkidek obod bo 'l [8.42].*

or

*Ul oyinging gulshani husnun xazondin asrag 'il, yo **Rab**,*

*Gul-u shamshodin osebi zamondin asrag 'il, yo **Rab**. [8.96].*

or, in one of his famous poems there is such an exclamation:

***Yo Rab**, ul shahd-u shakar yo labdurur?*

Yo magar shahd-u shakar yolabdurur?

Jonima payvasta novak otqali,

G'amza o'qin qoshig'a yolabdurur?

One of the greatest representatives of Uzbek classical literature after Alisher Navoi, a great poet and thinker, historian and translator, Muhammad Reza Ogahi's lyric poems are colorful, unique artistic interpretation of life philosophy, and a combination of national spirit and universal ideas. is particularly important [4.2]. In his ghazal "Yo Rab" written with the radif, Ogahi prays to Allah by means of metaphors that express the mystical essence such as "the pleasure of love, the satisfaction of the soul, the soul of truth, the bird of life, the people of death, the people of the world, the army of regrets":

*Ishq zavqini yetkur jong 'a har nafas, yo **Rab**,*

*Nafs komini bir dam qilma dastras, yo **Rab**...*

Jon qushin parafshon qil, tanni aylabon foni –

*Kim, qilibdur afsurda oni bul qafas, yo **Rab** [5.8].*

The exclamation of the same method is also present in Muqimiyah and Furqat's lyrics, which has traditionally created a unique following in artistic creation. Muqimi writes in his muhamma that he attached the same radifli to his ghazal:

Kuyub ishqing o'tig'a doimo bo'ldim fano, yo Rab,
Dutunimdin qarot to'n kiymish ul sab'a samo, yo Rab,
Na qildim sangakim, etding mani andin judo, yo Rab,
Yutarman zahri hajring ishqida nozik ado, yo Rab,
Bu yanglig' talx komim, bormu dardimg'a davo, yo Rab [6.67].

This magnificent poem, consisting of 45 verses, is considered one of the most beautiful poems written on the subject of divine love. Only in some places, the poet regretfully expresses his regrets in the verses "I abandoned good work and always ran towards rebellion" about the poverty of his condition and the wisdom of his vices.

The poem "Yo Rab" written by Zakirjon Furqat is written in the ghazal genre. The poet prays to the Creator from the bottom of his heart, saying, "Let the light of the dark tongue shine brightly, let the rust of sin go away, and let it shine like a mirror."

Zamon ahli hama begonadur rohi haqiqatda,
O'zungdin o'zga yo'qdur qo'l tutarg'a oshno, yo Rab.

At the end of each verse, the radif "Yo Rab" sounds like an exclamation, which increases the impact of the ghazal even more.

Xaloyiq ichra tongla qilmag'aysan xasta Furqatni,
Habibing hurmati, sharmandai Ro'zi jazo, yo Rab [7.8].

Erkin Vahidov's poem "Kechir, yo Rab" is also created in the ghazal genre, and its content has a socio-biographical basis. The poet ends the last column of each stanza in the style of "Forgive me, Lord, I am sorry." *Menda tosh otdi bir johil,*

Kechir, yo Rab, kechirdim men.

U quldur, bandayi g'ofil,

Kechir, yo Rab, kechirdim men.

The poet says that the "stones" thrown at him are the mistakes made by someone who is not in his right mind, riding a horse of anger, during ignorance and carelessness, therefore it is a humane thing to forgive him, and he begs the Creator to forgive him. The artist prays with such a sincere and pure heart that one cannot help but admit to his innocence and innocence. The poet states that "even the so-called standard of justice" is helpless in the face of conspiracy and debauchery in this world.

Jahonda fitnalar bordir,

Adolat gohi nochordir.

Adolat qil, o'zing odil,

Kechir, yo Rab, kechirdim men.

It is even possible to understand that he is a noble person who can find the strength to forgive him, even though he is "not a murderer who made a mistake", and someone was the target of his mistake. After all, he says that it is not his fault that "the devil entered into his words" and that he

is "prone to delusion" and, as a person whose faith is an idol and a person on the path to perfection, he expresses that he is "mourning a person whose faith is broken" and in his language he begs to strengthen his faith.

Kechir, yanglishmagan kim bor,

Mening ham ko'p gunohim bor,

Odamzod asli nokomil,

Kechir, yo Rab, kechir, yo Rab! [8.3].

In short, through the work of Erkin Vahidov, the next generation will discover the beautiful aspects of classical literary traditions. On the other hand, in the process of researching the poet's works, the spirit and philosophy of our grandfathers are absorbed into our minds, and beautiful traditions are continued again and again.

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