

FOURS TRADITION AND UPDATES

G. Doshanova

Karakalpak State University named after Berdak

Associate Professor of the Department of Uzbek Language and Literature

Abstract:

This article analyzes the forms of poetry in the lyrics of one of the modern poets, Mahmud Toir, and issues of tradition, experience, and renewal in them.

Keywords: Cake, art form, poetics, tradition, experience, research.

Introduction

Mahmud Toir, one of our poets who made a significant contribution to the development of modern Uzbek Sharia, attracts special attention with his creativity and great interest. In the poet's poetry, along with epics, poems, etc., poems in small lyrical forms also occupy a special place. Therefore, in this article we will talk about one of the small lyrical forms that are widespread in the poet's work poets: tarts and their characteristics, the traditions of classical poetics and the issues of their development. We want to think. In the work of the poet Mahmud Toir, it is noticeable that small text forms, especially tarts, are widespread. If we formally describe the small-volume works of this poetry in literary studies, we can see that the term "small lyrical forms" is used by scientists [1.,2.,3.]. The term "Tortlik" is defined in the "Dictionary of Literary Studies" as a separate genre: "Tortlik" 1) a song consisting of a "Tort" verse, a form of poetry very common in modern Uzbek Sharia a continuation of the tradition of Ruboynavism in oral folk art and classical Eastern Sharia; a lyrical genre classified by form. Unlike the classic lyrical genre Rubai and Tuyuyuk, it is enough if the song is a short verse to be included in the tart genre. There are no strict requirements for weight and composition, as is the case with Rubai and Tuyuyuk. [4; 337]. Looking at the general aspects of small lyrical forms, Professor Kazoqboy Yoldoshev expresses the following thoughts: "Later, short, three-line, two-line and one-line examples of short poetry will increase significantly in our national poetry.

"Uzbek short Sharia emerged as a result of an attempt to get rid of formal boundaries and traditional patterns, and therefore abandoned the strict student system such as Hokku, Tanka, Tartlik, Ruboi or Syaoshi. In the Istiklal Shariat there are lines like "Gors left barrenness," "Pomegranates split like pain" (Fakhriyor), "I lived without you because of you" (Ulugbek Hamdam), and "A man is not a blanket, he is." a shirt", "I wear a lion like a spider", "From the fibers of love" "like two-line independent lions (Fakhriyor) appeared. Various variations of reduced triads have emerged from the Sharia of Kunchiqar Land. B. Rozimhammad is a bit old, Rauf Parfi is of a different age and Farida Afroz, who composed a tasbih consisting of eleven, thirty-three and ninety-nine independent triads, is completely childish. Azim Suyun's five-line rhymes attract readers' attention because they can express big feelings and deep

thoughts in a small poem" [5; 103-104]. In fact, this idea can be observed in the works of the poet Mahmud Toir. For example:

In the soul that is not burned by the sun,
The nightingale's pain resides in the unsatisfied soul.
Do not scatter the dew over the desert, Mahmoud,
Faith lies in a soul that does not give up. [6:288].

In this case, in the antithesis method, it is described that a person has a big heart, treats others well, works honestly and also tries to be a believer for the good of the world.

For the poet did not express these thoughts directly in the correct sense, but in contrast to the opposite words. In other words: a person's resistance to problems and difficulties should lie "in a soul not burned by the sun", a person's good relationship with the people around him is determined by "a soul not burned by a nightingale is stung" is expressed, i.e. H. a Man performs meritorious deeds only when he is happy, and when he is not, he does meritorious deeds. The fact that he cannot do this is reflected in the metaphor of the "unbroken soul". In addition, in the third line of the poem "Do not scatter the dew over the desert", the poet mentions his name, the lyrical hero, who wishes for the abundance of hard-working people, if there are few such people in life, then already useless, like much we say, the inability to supply the vast desert with water describes the metaphor of a drop of wet water.

In this place we witness the preservation of the artistic traditions that come from the classical Eastern Sharia in the poet's work. "...the author's pseudonym remaining at the end of lyric works is a stable tradition for classical lyric forms. Although some contemporary poets draw inspiration from the works of classical poets such as Makhtimquli, they do not leave their pseudonyms at the end of their poems. There is no such literary phenomenon in world literature. Therefore, at this point it is permissible to admit that in the above poem it is a case of leaving a nickname or a small name at the end of a poem. In fact, taking into account the classical traditions of Uzbek poetry, the use of a small name and a nickname in poems written with finger weight, which have nothing to do with the classical traditions, can be found in the works of the national poet of Uzbekistan Mahmud Toir. [7.]

Professor Bahadir Karim also expresses the following thoughts about the art of Mahmud Toir's lyrics. "Poets are known to imprint their pseudonyms in praise of classical Eastern literature, particularly the ghazal genre. Mahmud Toir, who grew up in this tradition, wrote his poems with the finger strength of modern Shariat to a verse of the last stanza "Mahmud's happiness is in your eyes today", "You are a soul to Mahmud, you are a soul." " , "You, my friend, have a dildo like Mahmud", "Although you cannot escape envy, Mahmud, you cannot ignite a heart", "Aya, Mahmud, it seems that the grass has a language", "Mahmud is surrounded by this soil, the motherland", "Mahmud repeats this ancient truth." Unlike other poets of our time, this attitude is considered an important feature of Mahmud Toir's poems, a stylistic innovation that suits him" [8; 111-116].

In fact, as scholars have admitted, we are witnessing the fact that such a tradition in the classical literary system was developed towards renewal as a result of artistic research in the works of Mahmud Toir. For example, in the third stanza of the poem analyzed above, it is quoted in the style of "Do not scatter the dew over the desert, Mahmoud," and the lyrical hero addresses his



advice first to himself, expressing the thoughts that he has are important for all of humanity. At this point he introduces a new tradition into the classical period and mentions his name in the third line of the poem. In classical poetry, this program is often left at the beginning or end of the last stanza of the poem.

Below we observe another innovation in the poet's case:

Mahmud, you are satisfied with the wine of Shabnam,
You're in love, you're a bird in the nest, Mahmud
Live like a nightingale in your garden,
You are such an unfulfilled dream, Mahmud.

In this poem, the poet uses Radif extensively and mentions his name at the end of the verses. We all know that in addition to ensuring the rhythm and melody of a particular poem, it is also very important to express the essence of the poem in an emotionally impactful way. Therefore, the poet uses the word "Mahmud" in a place that reflects the image of a lion, attracts the attention of readers and serves to fulfill the function of artistic tact. The fact that this method is the result of the poet's artistic research is clearly visible in the poetic verses.

A miser has a trump card, my friend.

The amulet contains the word of God, my friend.

If you remain steadfast in your faith,

You have God's message in your mouth, my friend.[9;290].

We can observe that classical poetic traditions are largely developed in a new direction in this work of the poet. The enemy does not always say "leave him alone" to the person he is jealous of, on the contrary, he makes his wealth and wealth hot. Explained the concepts through the metaphor of "God's Voice" and in the third stanza the idea that Allah, the Exalted, is a light in his heart when a person is steadfast in his faith is artistically described. It is known that these ideas were widely praised in the works of our classical poets Khoja Ahmed Yassavi, Nasimi, Navoi and Makhtimquli. Therefore, there is no doubt that Mahmud Toir himself found in the poems analyzed a small expression of the content typical of classical literature.

In the poems of Mahmud Toir, the poet's views and opinions are presented in a variety of poetic ways, and the poem attracts the reader's attention through its artistic and aesthetic appeal.

In general, in the lyrics of Mahmud Toir, one of the small lyrical forms, tarts, although compact, embody deep meaning and content, as well as the continuation and development of classical classical traditions.

References:

- 1.Orzibekov R. Ozbek shariyati janrlari va poetikasi. S., 1999.
- 2.Orazimbetov Q. Hazirgi qaraqalpaq lirikasida kerkem formalardin evolyutsiyasi ham tipologiyasi. Nukus:. Bilim, 2004.
- 3.Gaylieva O. Mustaqillik davri turkiy xalqlar lirikasida shakliy izlanishlar va ularning tipologiyasi (ozbek,qoraqalpoq va turkman lirikasi misolida). Dokt.diss. avtoreferati N., 2019.
4. Quronov D.,Mamajonov Z.,Sheralirva M. Adabiyotshunoslik lugati.T.:Akademnashr, 2010.
5. Yoldoshev Q. Yoniq soz.T.: Yangi avlod asri, 2006.
6. Mahmud Toir. Saylanma. T.: Oqituvchi, 2008.



7. Gaylieva O. Mustaqillik davri turkiy xalqlar lirikasida shakliy izlanishlar va ularning tipologiyasi (ozbek, qoraqalpoq va turkman lirikasi misolida). Dokt.diss. avtoreferati. N., 2019.
8. Karimov B. Mahmud shoir sozining jarangi. «Sharq yulduzi» jurnali. T., 2017.
9. Mahmud Toir. Saylanma. I jild. T.: Oqituvchi, 2008.
10. Baltayeva, Z. S. (2020). IDEOLOGICAL BASIS IN ERKIN VOKHIDOV'S LYRICS: ATTITUDE AND INTERPRETATION. Актуальные научные исследования в современном мире, (2-5), 88-90.
11. Berdibayev, Ulug'bek. "Tradition and originality in the context of Turkish literature (On the example of the creations of Abdulla Oripov and Ibroyim Yusupov)." ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH 10.4 (2021): 266-270.
12. Farhodovna T. L. THE ROLE OF FURKATSCREATION IN THE EMERGENCE OF A NEW UZBEK POETRY // Восточно-европейский научный журнал. 2020. №. 3-4 (55). С. 4-5.
13. Ugli, Boltaboyev Omonboy Yoldosh. "Hypothesis in the development of professional literary criticism and commonality of literary fact: (Based on the scientific interpretation of Bakhtiyor Nazarov)." Asian Journal of Multidimensional Research 11.11 (2022): 28-31.
14. Kalendarova Z.K. Organization work on developing mathematical presentations of childrens with help didactic games. Eastern European Scientific Journal. Germany: Ausgabe, 2018. № 2. P. 86-93.

