

NAZIRA GHAZAL'S CONTRIBUTIONS TO CONTEMPORARY UZBEK POETRY

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Introduction: The term 'tradition' encompasses the rich literary heritage that has been transmitted across generations, shaping the artistic interpretation of the world, as articulated by M. Yunusov [1, p. 386]. The legacies of Eastern and Uzbek classical literature have significantly contributed to the development of contemporary literature, both in terms of structure and thematic depth. In this context, Hamza's "Nihoniy" divan emerges as a vital source of inspiration. The poet not only adhered to the established tradition of composing a divan typical of Uzbek classical literature in the 20th century but also aimed for a diverse range of genres while incorporating prose writing. A historical examination of his oeuvre reveals that the "Nihoniy" divan is the work that will ensure his enduring legacy. Thus, the traditions of classical literature were adeptly preserved and evolved throughout various phases of modern poetry. This continuity is particularly evident in the genre of ghazal, where poets from different periods, including Hamza, Ayniy, Chulpon, Hamid Olimjon, Habibiy, Charkhiy, Chustiy, Erkin Vohidov, Abdulla Oripov, Jamol Kamol, and Sirojiddin Sayyid, produced exemplary artistic works. They skillfully harnessed the "advanced literary experience passed down from generation to generation in the path of artistic perception of the world."

Main part

It is well-established that the ghazal can be categorized into various types based on its rhyme scheme. Literary critic D. Kuronov elaborates on this classification, stating that there are several forms of ghazals, including husni matla' (a-a, a-a, b-a, v-a), qit'a (b-a, v-a, g-a), musajja' (characterized by internal rhyme throughout), zeb kafiya (a-a, a-a, a-a, a-a), and zulqafiyatayn (a-a, b-b, v-v, g-g). Additionally, ghazals can be classified according to specific poetic techniques or styles, such as muvashshah, chistan, nazira, and mushoira, among others.

The term "nazira," derived from Arabic, translates to "similar" and refers to a genre of lyric poetry characterized by imitation, response, and analogy, often within the context of literary competition. In Persian-Tajik literature, the equivalent term "tatabbu'" is employed. The tradition of composing responses to renowned ghazals, while maintaining the original meter and rhyme, has been a hallmark of classical poetry for centuries. For instance, Jamal Kamal's ghazal featuring the refrain "O'landan so'r" mirrors the style of Fuzuli's celebrated ghazal of the same title, thereby exemplifying the poet's ability to honor and perpetuate this esteemed tradition of ghazal composition:

Shi-fo-yi vas/l(i) qad-rin, hajr /i-la be-mor /o'-lan-dan so'r,
 Zu-lo-li zav/q(i)-shav-qin tash/-na-yi diy-dor /o'-lan-dan so'r.
 Ma-fo-iy-lun/ma-fo-iy-lun/ ma-fo-iy-lun/ma-fo-iy-lun
 La-bing sir-rin ge-lub guf-to-ra ban-dan o'z-ga-dan so'r-ma,
 Bu pin-hon nuk-ta-ni bir vo-qi-fi as-ror o'-lan-dan so'r.
 Go'zi yoshlularing holin na bilsun mardumi g'ofil,
 Kavokib sayrini shab to sahar bedor o'landan so'r.
 Xabarsiz o'lma fatton go'zlarig javrin chekanlardan,

Xabarsiz mastlar bedodini hushyor o‘landan so‘r.
 G‘amingdan sham’tak yondim, sabodan so‘rma ahvolim,
 Bu ahvoli shabi hijron banim-la yor o‘landan so‘r.
 Xarobi jomi ishqam, nargisi masting bilur holim,
 Xarobot ahlining ahvolini xummor o‘landan so‘r.
 Muhabbat lazzatindan bexabardir zohidi g‘ofil,
 Fuzuliy ishq zavqin, zavqi-shavqi vor o‘landan so‘r

The hazaji of Fuzuli's ghazal aruz is composed in the salim meter. The rhyming words "Bemor-diydor-asror-hoshyor-yor-khummor-vor" were utilized to convey the poetic essence. Similarly, Jamol Kamol's Nazira ghazal "O'landan so'r" was crafted in the same meter, employing the rhyming words "Khor-zor-abgor-nochor-inkor-yor-dor-shunqor-bor." Fuzuli adeptly maintained both the meter and the tone throughout his work. Additionally, the Nazira theory highlights that "... the subject, content, and form are approached with creativity, with all literary elements reflecting the spirit of the time and the hallmark of a personal style." Jamal Kamal's Nazira ghazal exemplifies these characteristics, as the poet creatively engaged with the theme. While Fuzuli's ghazal is rooted in a purely romantic motif, Jamal Kamal infused it with social significance, emphasizing the theme of independence and capturing the zeitgeist along with a yearning for freedom.

Va-tan-ning qad/-ri-ni g‘ur-bat/ e-li-da
 Xor /o‘-lan-dan so‘r,
 Bu gul-shan seh/-ri-ni bir ter/-mu-lish-ga
 Zor/ o‘-lan-dan so‘r.
 Ma-fo-iy-lun/ ma-fo-iy-lun/ ma-fo-iy-lun/ ma-fo-iy-lun
 Qaramlik ne emish dunyoda,
 Mandin o‘zgadin so‘rma
 Bu qullik, bu qabohat dardini
 Abgor o‘landan so‘r [4, p. 306].

The ghazal, which begins with the ghazal "Pakhtakorim", in which Jamol Kamol creates the image of an Uzbek peasant, is written as a preface to the ghazal "Qaysi" by the classical Uzbek poet Munis:

Qaysi gulning men kibi bir andalibi zori bor?
 Qaysi bulbulning seningdek bir gul bexori bor?

In Jamal Kamal:

Qaysi xurshid shu tiniq osmonda oftobing kabi?
 Qaysi shiddat shu buyuk maydonda javloningcha bor?

Therefore, in the above verse, adorned with a tajahuli arif, the image of the hardworking, suffering Uzbek farmer comes to our eyes. The grandfather farmer who plowed the cotton fields in "this great field" is glorified.

Which juice is as delicious as a drop of dew in your mouth?

Which dew is as sweet as a rose petal on your forehead? [4, p. 180].

Even before Jamal Kamol, poems were written in honor of the Uzbek peasant. Therefore, in the ode "Uzbekistan" by the great poet A. Oripov, a unique image of the Uzbek peasant was created:

Kech kuz edi, men seni ko‘rdim,
 Derazadan boqardi birov,
 U sen eding, o, dehqon yurtim,
 Turar eding yalangto‘sh, yayov.
 – Tashqarida izillar yomg‘ir,
 Kir bobojon, yayragin bir pas,
 Deding: – Paxtam qoldi-ku, axir
 Yig‘ishtiray kelmasdan ayozi.
 Ketding umri maxzanim manim,
 O‘zbekiston, Vatanim manim [5, p. 306].

The naked, barefoot man looking out the window in late autumn is an Uzbek peasant. This man, who did not spare himself in any weather, whose selfless life was a treasure, embodies the image of Uzbekistan. Jamal Kamal, in the above verse, is also better than the morning dew on the peasant's forehead due to hard work. Because it reflects hardship and toil.

Qaysi to'liqin sen dalangga boshlagan daryodayin?

Qaysi daryo talpinishda tinmagan joningcha bor?

The Uzbek farmer waters his fields at night. The poet likens this water to a wave. The rushing of a river is nothing compared to his restlessness.

Qaysi cho'lpon lo'ppi-lo'ppi yulduzingdek jilvagar?

Qaysi toshqin tizma-tizma tilla karvoningcha bor?

Qaysi dengiz dengizingdek to'liqini tog' uzra tog'?

Qaysi Pomir sen yaratgan paxta xirmoningcha bor? [6, p. 306].

The figurative expression "loppi-loppi yulduz" used in the above lines represents an open cotton skein, and "tizma-tizma tilla karvon" represents a cotton caravan, and this is a unique artistic invention of the poet. Moreover, in the following lines, the cotton threshing floors are compared to the Pamir Mountains, where they stretch high. This is, of course, the result of the labor and hard work of the Uzbek peasant. The poet wants to emphasize this:

Qaysi himmat bu jahonda himmating yanglig' buyuk,

Qaysi shavkat shu muborak shavkat-u shoningcha bor? [7, p. 306].

These lines also glorify the virtuous heart and dedication of the Uzbek peasant. In the last lines, the poet addresses not the peasant, but the entire Uzbek people, saying "my peasants":

Paxtakorim, o'zligingni sarhisob etsang bugun,

Qaysi kechmish O'zbekiston O'zbekistonigacha bor?

The peasant emerges as a poignant emblem of the homeland, Uzbekistan. While the content of this ghazal addresses contemporary themes, its structure adheres to the conventions of classical literature, characterized by the artistic use of repetition throughout. Tashpo'lat Hamid composes the ghazal "Olmalar" as a nazira in response to the renowned ghazal "Uzum" by the esteemed poet Erkin Vohidov. To ensure fidelity to the tradition of nazira creation, we will reference the original ghazals, beginning with an examination of "Uzum.":

Termular shabnamli yaproq ostidan pinhon uzum,

Lablaringga yetmoq istab tong sahar giryon uzum.

Oftob mashshotasi tok sochini nurdan tarab,

Zangining bo'yniga olmish shodayi marjon uzum.

Toqi ishqom misli osmon har taraf yulduz sochur,

Voh ajab, bu ne sinoat, yer uzum, osmon uzum.

Tark etib ko'shkin savatga qo'ydi bosh izlab seni,

Charx urib bozor ichida bo'ldi sargardon uzum.

Kimki oshiqlikni da'vo aylasa shuldir jazo,

Oqibat xum ichra bo'ldi mahkumi zindon uzum.

Xum ichidan necha yil xun bo'lmoq erkan qismati,

Lablaringga yetdi oxir bir piyola qon uzum.

Bir qadah gulgun sharob tutdim senga, bir ho'plading,

Toleyimdan voladurman, baxtidan hayron uzum.

Ey dilorom, senga Erkin tutdi maydek she'rini,

Dil xumida necha yil qon bo'ldi bu devon – uzum.

Endi "Olmalar" g'azalini keltiramiz:

Tongda bog'imni kezarman, shohda marjon olmalar,

Yiltirar ko'zida shabnab, go'yo giryon olmalar.

Kunduzi ikki yonog'idan o'pib bo'ydoq Quyosh,

Rang berar goh naqshi qizg'ish, gohi alvon olmalar.

Tunlari juft-juft bo'lib, xilvat topib barglar aro,

Toki tong otguncha qilgay ahd-u paymon olmalar.

Har biri qirmiz payola, atr-u anbar anqitib,
 Husnini ko`z-ko`z qilur bog`imda jonon olmalar.
 Qayrilib shoxlar sinay der, shuncha ko`pdir hosili,
 Behisob yuk novdalarda shoda, larzon olmalar.
 Bo`lsa bog`bon sog`-salomat, ko`r magay ofat sira,
 Yangragay rohat bag`ishlab, totli nordon olmalar.
 G`arq pishib sharbatga to`ldi Toshpo`lat bog`ing bugun,
 Cho`g` bo`lib shoxlarda yongay dur-u naqshon olmalar.

Conclusion

The poetry of Tashpolat Hamid aligns with established poetic traditions, particularly regarding rhythm and thematic content. Both ghazals are composed in the aruz meter and utilize the mahzuf form, showcasing notable similarities in their expressions. Each poet has effectively showcased their artistic abilities, resulting in distinctive expressions. The subsequent chapter will focus on a comprehensive ideological and artistic analysis of the ghazal.

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