

## TRADITIONAL INNOVATION IN GHAZALS IN NEW UZBEK POETRY

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**Abstract:** Modern Uzbek literature tends to be extremely multifaceted and evolving. Speaking of its actually most renowned representative – Erkin Vahidov, he is one of the modern poets who practically proved that aruz and ghazal definitely fit and serve our time.

**Keywords:** ghazal, aruz, tazod, talmeh

Based on this, he relied more on the creative heritage of the greatest ghazal writers, such as Hafiz, Bedil and Alisher Navoi. The vision of the new era is directed towards expressing the feelings, philosophical views, and creative works of contemporary people, leaving the framework of concepts such as May and Mahbuba, Yor and Agyor, Garduni Dun. The poet described the current problems of his time in an old poetic form. Thus, modernity became the main quality of Erkin Vakhidov's ghazals.

A great number of ghazals by E. Vakhidov, written on the basis of realistic images, have become a new page in the history of Uzbek ghazal poetry, they are: 'Guncha', 'Samarkand', 'Sarv', 'Dostlariga', 'Lola Sayli', 'Samar Bolgai', 'Netay', 'Yoshligim', 'Shahigul', 'Dost ili obod uying', 'Shirin', 'Zamon', 'Gulchehralar' confirm our opinions [Vakhidov 2000, 9-10: 19]. Many poems have been written about buds and flowers in our classical poetry. In such poems, the lips of a lover or the heart of a lover with blood on parting are often compared to a bud.

The lyrical hero of E.Vakhidov's ghazal 'Guncha' compares himself to a bud. But it is clearly understood that this lyrical hero is our contemporary, a person of a new era with his way of thinking and mental state. The ghazal is written from beginning to end in the style of a young man's question to a bud:

«A bud that tenderly caressed from under a leaf,

Why are you keeping a secret?

Tell me your secret, don't make a lot of blood.

Is this or the obvious concept called love?

It's not a shame to love, everyone has this trade,

Don't blush too much, bud, don't bow your head.

Have you been in love with an unfaithful person like me?

Tell me, don't you care about the one you love?» [Vakhidov 1987, 1: 383]

In these questions, the inner world of the lyrical hero - a young man in love - is revealed very clearly. At the same time, the questions like «Tell me your secret, don't show too much blood», «It's not a shame to love», «Don't blush too much, bud», «Tell me, does your lover care about you» are questions born from the thinking of a young man who is our contemporary is understandable. No matter how much he hurts with the bud, no matter how much he suffers from not being able to express his love to his girlfriend, still living with hope for the future is a leading feature in him. This is especially evident in the closing sentence of the lyrical hero:

«O bud, be patient and hope,

The Hijra and Yar Jafas are only for us until now» [Vakhidov 1986: 373].

It is known that in our classic poetry, the image of cypress tree is used a lot. Sometimes the handsome and fair figure of the cypress is compared to a cypress, and sometimes it is said that the cypress cannot be compared to the beautiful cypress, and some praises are given that the cypress, in addition to its smoothness like a cypress, also has flowers blooming on this cypress (meaning the blush of the face).

E.Vakhidov's 'Sarv' radifli ghazal brought new vital materials, the seashore, moonlit night, the cypress on the shore sways in the wind and emits a soft melody. The lyrical hero is savoring the flavor of the cypress under the cypress tree in such a peaceful place. The cypress tree is also attractive to the beautiful and lovers:

«Looking for a kiss from your lips, I found life tonight,

I was happy under the cypress, and this happy cypress» [Vakhidov 2001, 2: 352].

It seems that although Erkin Vakhidov referred to the old form of ghazal, the image of a traditional cypress tree, he filled it with new vital material and content, created the image of young men and women of the new era, glorified new love and achieved innovation.

In another ghazal of the poet, the lover's wishes to his beloved, saying «I wish you a throne of happiness, a crown of cotton for your head, peace for your property, prosperity for your throne», are new and modern in their essence. Only in the age when human will and freedom of love have become a material reality, such wishes resonate in the heart and language with a strange spirit of elation. There is an echo of this vitality in this ghazal. The ghazal «To my friends» was written based on real life material. In it, the love of two young people named Nasiba and Anwar was glorified, and their wedding was blessed:

«Explore the flower gardens of the world,

Be happy today, my friend.

Good luck to you, Anwar.

Spring flower-faced charmer.

Life goes on, my friend.

Make a wish, let there be love.

Don't let Sira leave this happiness

Fortunately, Anwar». (266)

E. Vahidov's ghazal 'Lola Sayli' is also a beautiful example of a true depiction of the feeling of love [Vakhidov 1986: 373]. As described in this ghazal, a young man in love invites his lover to a tulip festival one spring morning. Hur, free, beloved girl accepts this proposal of the boy with pleasure and masculinity. The sky lights up before the eyes of a young man in love, and in his mind the times when the love of lovers was violated by the human will come to life. Why can't the madman invite his lover Laila to the tulip festival? The wise girl of the new age, sensing this imaginary question of the young man, answers, «All love is like a flower, of course, for the sake of one's time». They go to the steppes and mountains. They roam the velvety hills all day, pick tulips one by one and return to the city. When they see young men and women walking in the streets of the city, their joy increases even more. They distribute tulips to 'Free Love' and end the holiday with satisfaction and happiness.

This event is very lifelike and a delightful scene of free love. The poet skillfully absorbed the life event into the ghazal and poeticized it with warmth. As a result, a wonderful realistic ghazal was created.

In the sweet ghazal 'Shirin', the beautiful feelings of our contemporary, who enjoys the pleasures of the circle of friends, while smoking the drug of the era, are heard as the main pathos. This feeling gives the reader a very sweet pleasure:

«Dilkusho my friend, dear friend,

The time spent together is sweet,

Life together with friends,

The world is sweet». (285)

These lines involuntarily bring to mind Babur's ghazal, which begins with «Summer season, yor vasli, conversation of friends». So, in the ghazal, the dreams of a modern person are manifested in the bosom of tradition. The ghazal 'Yoshligim' is also beautiful with its joyous pathos and enthusiastic intonation. In this, the poet turns to his youth, asks him to be his soulmate for a lifetime, and is proud of his willingness to use his youthful energy for the betterment of the country.

The ghazal 'Sevgi Kelsa' is about traditional love:

«When love comes, it is tall or young,

Without love, a soul becomes a statue.

In the season of love, a flower grows from a thorn,

The wind is a cleaner in the lake of love» [Vakhidov 2001, 2: 352].

The poet's allusions in this ghazal are interesting. The poet wants to say that love is such a feeling that when it shines in the heart, even 'kaddi yo', that is, an old soul, becomes young. The second verse of the verse reminds of Nadira's lines «A person without love is not a person». The poet compares a loveless soul to a statue.

This idea develops in the next stanza. As we mentioned above, the season of love is such a time that even a thorn blossoms into a flower. The second stanza is the poet's artistic invention. That is, the wind becomes a cleaner in love. After all, the image of the janitor carries a symbolic meaning:

«True love endures a thousand hardships,

But he can't stand betrayal».

The poet wants to say that true love can withstand a thousand and one hardships. But he cannot come to terms with betrayal. This ghazal ramali musaddasi is written in mahzuf (foilun, foilun, foilun) weight.

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