

## CLASSICAL TRADITIONS IN NEW UZBEK POETRY.

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**Abstract:** The poet's educational ideas in these ghazals are explored in harmony with issues that are also important in Sufism, including linking them with the problem of the perfect person.

**Key words:** ghazal, independent period, tajnis, market of spirituality, contextual synonymy, lyrical hero, alliteration, trials of love.

Breaking individuals, killing the spirit of the people, politicizing speech, creativity, science, thought, even feelings and the soul was a coercive method of the despotic regime. Just as there is food for the body, there is food for the soul. "While the food of the body is in the markets of nature, the food of the soul is in the markets of spirituality."

*Bag'ri butun malikang bu tunda xob ichinda,  
Ey, jon, nechun yonursen ming iztirob ichinda?!*

This ghazal, written by Mirzo Kenjabek, is about love, and in the first verse of the ghazal, the lyrical hero, who is burning in a thousand agonies, tries to encourage himself, saying, "Your whole queen is resting at night, while you are burning in a thousand agonies." The sentences "all" and "this night" in the verse have created the art of tajnis. The following verse, written by the great poet Alisher Navoi, also reveals the different meanings of the whole sentence:

*Charx tortib xanjari hijron bu tun,  
Qo'ymadi bir zarra bag'rimni butun.  
Tunga borib bizni behol aylading,  
Ne baloliq yor emish, yo rab, bu Tun?!*

The first line of the poem expresses the meanings of tonight, the second line expresses the meaning of the whole, the third line expresses the meaning of this dark night. In the next line, the lyrical hero's self-addressing phrase "Oh, soul" creates the art of exclamation.

*Gul ko'zida o'zimni ko'rdimman-o, yonurmen  
Hanuz bu o't ichinda — bu oftob ichinda.*

The first line, which is expressed as "I saw myself in the eyes of a flower," exudes a folk melody and folk spirit. In the couplet, the lyrical image of seeing himself in the eyes of his beloved expresses the burning of his love. The poet created the art of metaphor by addressing his beloved as a flower. In

addition, he created contextual synonymy by likening the beloved's love to fire (fire, blazing fire) and the sun.

*Sekin-sekin suzardim suvdan so 'rab saodat,  
Qalqa-qalqa qayig'im qolmish sarob ichinda.*

The lyrical hero, by paddling his boat on the water, expresses that he is swimming in the sea of life and asking for happiness and salvation from the world, but this is all a mirage. Also, this verse of the ghazal was the basis for demonstrating the poet's mastery. In the first line of the verse, each word begins with the letter "s", while in the second line, each word begins with the letter "q", creating the art of alliteration.

*Ey, do 'st, birodaringman, madad beray deganlar,  
Netay, raqib ekanlar asli niqob ichinda!*

In these lines, the lyrical hero lyrically expresses his suffering from people who hide their true face under a mask, and suffers from the decrease in sincere people in society. He realizes that those who pretend to be close to him and want to help him are actually his rivals behind the mask. The poet has created the art of contrast by using words with contradictory meanings, such as brother and rival.

*Men ishqda erkni istab, ovoralarni ko 'rdim —  
Biri turob ichinda, biri sharob ichinda!*

A lover who wanders on the path of love poetically expresses that he has seen many lovers like himself on this path. He also says that some of the lovers, in the throes of love, remain in the turab. The word turab in the "Explanatory Dictionary of the Uzbek Language" means "garb", "earth". Another category of lovers says that they are addicted to wine and liquor. In these verses, the poet creates an internal rhyme by using the words turab and wine. He also uses the art of alliteration by sequentially counting the words in this noun phrase.

*Ey, yorijon, bu fursat odamlig'imni ko 'rsat,  
Toki ruh o 'lsa-o 'lsin zo 'r inqilob ichinda!*

The lyrical hero emphasizes that he never trusts flattering flatterers, parrots who repeat other people's words, and those who talk sweetly until they finish their work, but rather trusts those who are heartbroken and keep their secrets and pain hidden. The first line of the couplet uses the art of exclamation by using exhortations such as "Stop flattering, stop parrot, who is sweet-talking?"

*Ishonchimni mening taftish etib, ey, gul, firoq etma,  
Quyoshim kel, deya mashriq tomonlarga ishongayman.*

The lyrical hero addresses the lover as "oh flower" and compares him to a gulag, which is a common metaphor in fiction. He asks the lover to trust him and not test his patience by burning him in the fire of separation. Also, the lyrical hero believes that the lover will come to him one day, just as the sun rises every day from the east.

*Falak, bu ne azob bo 'ldi, deya kuymasman hijronda,  
Fig'onimni yutib, diydorli onlarga ishongayman.*

The poet does not reveal to the public that his heart is full of pain and suffering, that he is in separation and exile. He artistically expresses his belief that this is actually a test from Allah, that if he complains and complains, it is ingratitude, and that he swallows everything and believes that the day of the vision will come. The poet means the day of the vision in the true sense of the word, reaching the vision of Allah. In the ghazal, he created the art of combining words that are close to each other in terms of meaning, such as suffering, exile, fig'an, and dayar.

In the ghazal, rhyming words such as faith, peace, evil, secrets, and on form an absolute rhyme.

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