

The Use of Some Poetic Arts in the Devon of Erkin Vahidov

Komiljonova Komila

Student of Urganch State University

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ABSTRACT

Theories about poetic art appeared several centuries ago. First they were studied by Arab and Persian scientists, and then by Turkish scientists. These arts are divided into two types: poetic arts related to the meaning of the word and poetic arts related to the form of the word. Some scientists say that there is a third type, which includes both meaning and form. This article presents theories about the art of personification and its origin. And this art was studied on the basis of "Devon of Youth" by Erkin Vakhidov. Examples from "Devon" are taken and analyzed. The role of personification in the expression of meaning is also explained.

From time immemorial, special attention has been paid to the issue of artistry in the science of poetry. Although the theoretical foundations of Ilmi Bade' were built by Arab and later Persian scientists, they are also widespread in Turkish literature. Poetic arts were initially divided into two types: verbal and spiritual. Then, among them, the third type of verbal-spiritual, that is, common arts was distinguished. In particular, spiritual arts include tazad, ihom, tadrij, diagnosis based on the meaning and idea of the word. Among them is the art of diagnosis. is the art of transferring human characteristics to animals, birds, inanimate objects, [4,38] At first, it was not considered as a separate poetic art, but considered a component of metaphor. In this regard, literary critic Yakubjon Isakhakov expressed the following opinion: Such an image is not accidental, but is based on some symbolic similarity between a sign of an animal, plant or object, which is the object of the image, and a human characteristic or character. For example, when the rain is compared to the cry of the cloud, the thunder to the moaning of the sky, there is an allegorical-metaphorical connection at the root of them" [3,239]. Thoughts about the relationship between diagnosis and metaphor have existed for centuries. In particular, the Persian literary critic Atullah Husayniy, while defining metaphor in his work "Badoye us-sanoye", made the following comment: "Intelligent living creatures, speechless animals, plants, and bodies, and the debates between them such as pen-and-pen, day-and-night, and candle-and-flower debates, are also metaphorical" [2,220]. That is, discussions created by poets, conversations, actions and situations of animate and inanimate beings in them can be examples of metaphors. But today, in terms of literary theory, diagnosis is a separate poetic art. We can cite as proof that literary critic Anvar Hojiahmedov gave a special place to this art and analyzed it in his scientific works.

The art of diagnosis was actively used not only in the works of poets such as Lutfiy, Navoi, and Furqat, but also in the lyrics of later artists. If we look at the 20th century, it is no exaggeration to say that Abdulla Oripov, Erkin Vahidov, Amon Matjon and Matnazar Abdulhakim, who created

in the second half of the century, gave a new spirit to this art with their ghazals. One can find unique examples of diagnosis in Erkin Vahidov's "Department of Youth", which we want to analyze.

Erkin Vahidov, while creating in Aruz style, skilfully used images, images and styles that have become a tradition in the history of our literature. If we take into account that the art of diagnosis goes back to folk art with a thousand-year history, during the past time, this art continued to acquire more original forms. Naturally, we witness the skillful use of this art in the works of the poet, who is recognized as one of the best artists of his time. In particular, in the poet's ghazals, there are many images related to flowers, buds, and thus personifications. For example:

The nightingale wept at night in the bud's pilgrimage spot,

Tears become dew on its leaves. [1,62]

Images of a flower and a nightingale are used in our classical literature as symbols of lovers and lovers. But if we pay attention to the verse, we can see not only the diagnosis, but also the art of teaching through these two images. If the nightingale's crying and tears were the basis for personification through the transfer of the human state to the bird, the description of the dew as the nightingale's glasses, not a drop of water created by a miracle of nature, created a beautiful art of proof. In another verse of the ghazal, one can see the unrepeatable manifestations of the diagnosis:

A ermish listening under a leaf

When the bud learns love from the nightingale.[1,62]

It is described in the verse that while the bud is learning the lesson of love from the nightingale, the sage is listening to it under a leaf. In fact, the lesson of the bud, i.e., the nightingale's teaching, and the nightingale's listening under the leaf, are not found in the works of other poets. At the same time, the image is so vivid that the reader is involuntarily embodied before his eyes. It is not difficult to find another similar situation in the ghazal "Guncha":

A bud that tenderly caressed from under a leaf,

Why are you keeping a secret? [1.63]

Gentle care of the bud, keeping a secret is the basis of the art of diagnosis, and if we pay attention to the content of the ghazal, it becomes clear that the bud is a symbol of a young teenage girl. So, the reason why he is shy and shy becomes clear. Many revivals can also be found in the poet's radifil ghazal "Sarv". As the verticality of the cypress tree and the figure of the mountain are described in parallel, the condition of this tree is the basis of the diagnosis:

Yesterday was the moon, the wavy sea, the cypress that woke up with a melody,

The moon came and landed on the cypress tree, it became a beautiful cypress tree. [1.69]

Or:

Stretching and looking everywhere, tell me that I'm here, my date,

Take a look at your figure and be happy. [1.70]

In Ghazal Khan's imagination, as he recites the verses, he involuntarily imagines the moonlit night and the waking cypress singing along with the waves of the sea. When the moon rises and stands on the cypress tree, it is compared to a moon-faced river. In the next stanza, the cypress's longing and longing to the shore is also a diagnostic example. Erkin Vahidov's skill is that he does not simply describe the yori, but also increases the power of artistic influence by introducing a cypress tree similar to the figure of the yori as an image and personalizing it. We also come across an image in the poet's radifil ghazal "Look":

This is the day I fell in love with your charms.

Why are you surprised at the wonder of my eyes? [1.72]

It is natural for people to be surprised and in general to experience different emotions and situations, but in this picture both the eyes of the lover and the eyes of the lover are surprised. From the very beginning of the ghazal, the poet puts the image of the eye in the leading position and treats it as the main means of addressing the soul. The expression of such a situation during the ghazal shows that the author was able to skillfully use the tradition of referring to classical literature in a new way. Another ghazal by Erkin Vahidov is called "To my friends" and it is dedicated to the wedding of the poet's friends Nasiba and Anvar. In it, even nature is described as accompanying the joy and happiness of the heroes:

Like fire from the starry sky to the cauldron of the wedding,

The milky way is full of sugar and holds Hulkar like a cup.

Why don't the planets dance tonight?

Muzayyan placed a pure gem on a ring. [1.77]

If we pay attention to the image, it shows that the wedding cauldron is lit by a star due to the happiness of the heavens, and the planets dance joyfully due to the fact that a jewel is placed on a ring, that is, the compatibility of the bride and groom. It can be said that the position of the sky and planets is the basis of the art of diagnosis. Because both cooking and dancing are human actions. Erkin Vahidov's next ghazal is based on personification from head to toe. This time, the author chooses "imagination" as an image. Imagining different actions and situations from the beginning of a ghazal to the end can be a perfect example of diagnosis. We see proof of this in the following stanzas:

Nights of dreams leave my eyelashes,

My imagination sums up my life.

Sometimes you can tell a story, sometimes a legend from tomorrow,

Sometimes a question comes to the mind, sometimes an answer comes to the imagination.
[1.82]

A person can fall asleep while thinking, thinking and discussing different thoughts. Imagination is a tool in this. But the poet, making the imagination not a tool, but an image, performs various actions on it, describes it as a separate concept that escapes sleep in the eyelashes of the lyrical hero, sums up life, sometimes tells a story from the past, sometimes from the future, questions the heart and maybe even the conscience, and increases its level even more with his creative skills.

Erkin Vahidov continued many traditions as a scholar of classic literature, and left the "Devon of Youth" as a legacy to the generations as a reflection of his skills in poetry, poetry, and aruz. From the examples analyzed above, we can witness how skilled a poet he is. Moreover, he did not choose the path of mere imitation, as we have seen in the example of the art of diagnosis, he created an innovative style using traditional images. There is no doubt that every line of the poet will remain a gem in the treasury of our literature.

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