

PHILOSOPHICAL MEDITATIVE CHARACTER OF JADID POETRY

Gulnoza Ernazarova,

Professor, Candidate of Philological Sciences, Associate

Annotation: This article analyzes the philosophical meditative nature of Jadid poetry. In particular, it has been analyzed with examples in Fitrat, Behbudiy, Chulpon lyrics.

Key words: Jadid poetry, philosophical meditative poetry, the Uzbek literature, Chulpon, Fitrat, Behbudiy.

In the original nature of poetry, a number of components such as beauty, pleasure, sensitivity play an important role. Poetry not only delights a person, but also helps him to expand his imagination, to think about man, the universe, nature and existence, to name a person's heart, spirituality, feelings, and to understand the unique colors of a world.

There is no doubt that Abdulhamid Cholpon was a poet who entered the hearts of many fans of Uzbek literature in the 1920s with his poems and opened a new creative path in Uzbek literature. It was in literary life that Abdurauf Fitrat's poems were also distinguished by their philosophical content, harmony of mind and feeling, adorned with memorable symbols, of course. Along with Cholpon and Fitrat, there are poets of his time, such as H.H. Niyazi, A. Avloni, Botu and Elbek, who took part in the literary process of the period, and their creative heritage in terms of poetic meditation, in particular, the poet's soul, in various travels. Observing his impressive poems, written in the form of some dedication or lamentation that erupts in an instant from his whole body, gives good results.

Fitrat is older than Cholpon in terms of age, his first collection of poems was in Persian and was published in Istanbul in 1911 under the name Sayha (Bong). His writings in Uzbek were published in periodicals, including the collection Young Uzbek Poets (1922). In Fitrat's poems, thoughts and feelings are often given in common. As a poet, Fitrat created a new look of oriental poetry with his style. This fact was emphasized by both his contemporaries and later scholars who evaluated his poems. In particular, the well-known literary critic H. Boltaboev said that Fitrat's poetry, especially his lyrics (the poet's "ruby poems" in his own language) is full of all the beauties of elegant and great Eastern poetry, consisting of poems to refresh it from the inside. He wrote. The beauty of Fitrat's poems is reflected in his richness of symbols, his judicious use of poetic arts, especially in his poems on romantic themes. It is true that Fitrat's poetic heritage in the Uzbek language is not very large. But the fact that they are observational poems increases the power of influence. Poems such as "Who says you?", "A little ash", "You said don't be angry", "History of my love" (... to) testify to the love of the poet-lyrical hero. There is a poem dedicated to the lover of the lover, that is, from "I" to "you", which is one of the brightest examples of meditation that literary critics do not pay much attention to. The poem has no title and begins as follows:

“Гўзалим, бевафо гулистоним,
Боғ умримда тоза райҳоним,
Ғаму қайғуларим хужуминдан
Сен эдинг меҳрибон нигоҳбоним.

Мени беҳуда ташладинг-кетдинг
Нега ўлдирмадинг-да тарк этдинг”.

The last two verses of the sampled passage accurately reflect the poet's heartbeat. In this exaggerated poem, the lyrical protagonist prefers death to separation. The lyrical protagonist refers to his wife as "my munis, my companion, my helper," and in another verse, "my beautiful darling." It is a poem born of separation, born of a bitter heartache. The two verses about abandonment are repeated four times in the poetic text as a refrain, which also serves to increase the impact of the poem. Poetry has its own history of writing. The most interesting thing is that Fitrat did not stop writing poetry not only in his youth, but also when he was elected a great literary critic and playwright. Meditative poems can arise as a result of such distinctions, and in a sense have a mournful meaning.

Fitrat's famous poems, such as "To the Star of Mirrix," "My Night," and "The East," have a strong social content. In literary studies, mournful dedications or poems dedicated to a person are also characterized as examples of meditative lyricism. Fitrat's poem "I searched for the right of Behbudi" is known. As its name suggests, the poem was born on the occasion of the death of Mahmudhoja Behbudi as a verbal expression of a student who missed him. In fact, because of Behbudi's murder, this type of poetic lament is also found in the works of other poets, such as Cholpon. But Fitrat's search for Behbudi's grave is a special case. Because they are literary personalities who are very close to each other in profession, spirituality, teacher-disciple. That is why Fitrat wrote in his poem: "My heart was crushed by the red cloud in the sunset."

“Ҳақсизлик шаҳрининг қон ҳидли ели
Армоним гулдан бир япроқ узиб,
Баҳорсиз чўлларга соғуриб қўйди”

In this case, the metaphor of "broken leaf" expresses the spirit of the poet, who is looking for a teacher. It is this leaf that faces oppression, sorrow, pain, and finally death. But the soul of the poet cannot find what he is looking for. "Where did you hide my father's grave?" - It is clear that Behbudi was killed. The process of searching for his buried tomb reflects Fitrat's attitude to the existing social system. "The dirty crown was very afraid of the sound of the bat." The poet's lyrical protagonist considers himself a fearless hero. But the owners of the "dirty crown" do not answer his questions. The essence of the poem is based on the antithesis

between justice and injustice, truth and injustice. The reason for this is, of course, the assassination of an enlightened man, Mahmudhoja Behbudi. The poem "Death of a Poet" written by Mikhail Lermontov, dedicated to Alexander Pushkin, who died in a duel with Dantes, comes to mind.

“Шоир ҳалок бўлди! – номус тутқуни-
Кўксида оловли қасос, кўрғошин,
Ифлос фисқи-фужур чулғади уни
Йиқилди ҳам қилиб у мағрур бошин!...”

When Lermontov heard the news of Pushkin's death, poetry erupted like a volcano; written as an expression of the feelings in the heart of every man grieving over the death of the great poet of the Russian nation. The main poetic leitmotif of the poem is the assessment of the poet's literary world as a person and a citizen, the hatred of the free, the courage against the will, the sacrifice of "fiery feelings and a free heart", the silence of the "sound of wonderful songs".

From the poem:

“Пасткаш нодонларнинг макру иғвоси
Захарлади унинг энг сўнгги дамин.
У ўлди – қалбида қолди қасоси,
Алданган умиднинг яширин алами”

It is clear from the content that the actions of the lowly and ignorant people around him, as well as the image of Pushkin's vengeful genius, led the poet to ruin. Scholars who have analyzed the poem “The Death of a Poet” focus on the social aspect of this phenomenon. "Lermontov, saddened by the death of the great poet, cursed Pushkin's real destroyers - the reactionary groups of the nobility, the tsarist autocracy."

In any case, it is observed that in all systems, regardless of the geographical environment and distance, the fate of the truthful, the people who have spoken in the way of justice, has met with tragedy. Behbudi's death is not an ordinary death. It is safe to say that in the grief of the nation, the current social environment of a man who is a caravan of others for the welfare of the country is a tragic consequence of his conflicts with the existing dictatorial system. Behbudi's assassination saddened both the student poets who were close to him and the many intellectuals whose hearts were open. Marcia wrote poems, condolences, memoirs. Among those authors, it is natural that Fitrat searched for the grave of his teacher Behbudi and at the same time wrote down his thoughts in his heart. In fact, the observation and thought of a person who has experienced a death event about the universe and the destiny of man becomes extremely strong. Accordingly, poems similar to "Death of a Poet", one of the typical examples of meditative lyricism in

Russian literature, appeared in connection with the death of Mahmudhoja Behbudi and other great people, which will be analyzed in the following pages.

One of Fitrat's most famous poems, which testifies to the most painful heartbeats, is called "To the Star of Mirrix." The poem has a high artistic value, of course, in terms of style, symbols, form and content of appeal. Literary scholar Nodira Afokova evaluates this poem as "a reflection of the poetic credo of Fitrat." Then he emphasizes: "It (in the poem - G.E.) deeply reflects the poet's attitude to the time, society, man." This poem is a real heartache of Fitrat, who is increasingly entering into the problems of social life, the problems of his time, the pains and sorrows that come from the depths of his heart. As Fitrat addresses the star, he is compelled by the innocence of the world, the injustice, the hypocrisy of the people in society. The poet asks the star how he is. But he doesn't talk about it. Tajohili Orifona speaks for the star herself, using poetic art. He asks the star a question, but at the heart of it is the answer.

“Борми сенда бир ўлкани ёндири,
Ўз қозонин қайнатғувчи ҳоқонлар.
Борми сенда қорин-курсак йўлида
Элин, юртин, борин-йўғин сотқонлар?”

The poet's "I" is combined with the problems of time and period, social injustices. The Star of Mirrix reflects the face, eyes, dark heart, and interests of a society based on oppression as deeply as water.

From the point of view of the expression of such pains and sufferings, Abdulhamid Cholpon was, of course, very spiritually close to the spiritual world of Fitrat. By the way, it is not accidental that for Cholpon Fitrat dedicated a poem entitled "Poet". Fitrat meets a truly talented poet of his time and communicates with him about poetry:

“Шоир
Табиатдан сирли, теран маънолар,
Тириклик-чун очик, тўғри, чин йўллар
Излар – топар, ўзи учун сақламас...”

Poetry is research. There are different ranges of research. Man, looking to his inner self, seeks his own spiritual portals, the peculiarities of the "I". The poet seeks news from his surroundings, from his being, from nature, and most importantly, from his inner world - a pure and wonderful world full of wonders. He wants to reach the mysteries of the world, the solution of its complexities, the essence of the incomprehensible situations in his psyche. The mind puts the "word" into ruby tones, adjusts it to the rhythmic-musical tone of the heart; he travels all over his body and invents metaphorical names for the pain

that does not rest on him. Spirituality, which looks beyond its own body, observes the world with its eyes, reads the emotions that accompany it in the human heart - the result narrates its pain to the world in a unique ruby way. As a result, the spirit is relieved. Sometimes he laughs, sometimes he burns with grief, he sings when he is happy, he finds an opportunity to think - he thinks. According to Fitrat, the poet lives such a complex and enjoyable life. Fitrat writes about the poet:

“Шоир

Ишқ боғининг тентак, сингирли, ёнган,

Булбулидир. Башарият дунёсин

Кичик, нозли қаноти узра қўяр,

Кўклар сари юксалиткали талпинар”.

Indeed, there were many times when Cholpon, as a poet, was nervous, hot, and burning poems. He had the power to kiss the sorrows of humanity on his dwarf wing and proclaim them to the world. Sorrows, griefs, pains have bent the instincts of the instincts. Hopes, sorrows, dreams, and beauties gave strength to their pens.

Conclusion

Therefore, the best examples of philosophical and meditative poems stand out in the poetic and literary heritage of Abdulhamid Cholpon. Cholpon became a real star in the history of Uzbek literature with his poems of "pure lyricism", "poetry of the heart", in particular, scenes of the heart, dedications, road memories, mourning and so on. The light of this clearly illuminates the poetry garden of the XX century and at the same time the dawn of the XXI century. Uzbek literature, especially the world-famous modern Uzbek poetry, is still shining brightly.

References:

1. Boltaboev H. Fitrat and seriousness. - Tashkent. Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2007.
2. Fitrat. Selected works. Volume 1 - Tashkent. Spirituality. 2000.
3. Burhonov M. Illuminated images. // Literature and art of Uzbekistan, 1992. May 7.
4. Lermontov M.Yu. Selected works. Two volumes. The first volume. - Tashkent. Ghafur Ghulam Publishing House of Literature and Art, 1978.
5. Novikov L.A. Literary text and its analysis. - Moscow: Russian Language Publishing House. - 1988.
6. Halim Sayyid Details of the Compulsory Hajj. // Literature and art of Uzbekistan, 1995. 15 issues.
7. Behbudiy M. Selected works. Volume 1 - Tashkent: Akademnashr, 2018.
8. Afoqova N. The Poetics of Modern Poetry. - Tashkent: Fan, 2005.