

TRADITION IN ABDULLA AVLONI'S POETRY

Muqaddas Tojiboeva

Andijan State University, Doctor of Philological Sciences

E-mail: tadjibayevamuqaddasxon@gmail.com

Nargiza Sattarova

Andijan State University Teacher of the Uzbek Language and

Literature Independent Researcher

E-mail: nargizasattarova@gmail.com

Nazokat Qanoatova

Andijan State University Teacher of the Uzbek Language and

Literature Independent Researcher

E-mail: nazokatatm@gmail.com

ANNOTATION:

The roots of the poetry of Jadid literature go back to classical literature, that is, the Jadid poets, in particular, A. Avloni deeply studied the traditions of classical poetry, preserved it and creatively developed it in a unique style.

Keywords: classical literature, Jadid poetry, ghazal genre, collection "Literature or national poems", preface, celestial symbol.

INTRODUCTION:

Abdulla Avloni plays an important role in the literary life of Turkestan in the early twentieth century as a comprehensive artist. As Professor Begali Kasimov noted, "acquaintance with the classics has a great influence on his formation as a poet and a citizen. This is evident in both his work and his work." The poet's collection "Literature or national poems", written under the pseudonym Hijran, is based on the traditions of classical literature. The complex consists of four juz, each juz consists of a series of poems written in the genres of traditional praise, "preface" (first juz), and then directly in the genres of ghazal, mustahzod, murabba, muhammas, musaddas,

musamman, tarje'band. The general name of the collection ("Literature or national poems") and the fact that it consists of four parts is reminiscent of Navoi's four devons "Hazoinu-l-maoniy". The collection also includes translations from Hafiz's poems.

It is known that in the Uzbek classical literature it was a tradition to arrange the devon and write prefaces to it as an introduction. The emergence and development of Debocha is associated with the name of Alisher Navoi. Debocha is a classical style genre that is an important literary source in the study of poets' biographies and creative activities. Literary critic Farida Karimova defines the peculiarity of the preface as follows: "A number of issues such as information about the life and work of the poet, the praise of the ruler of the period, the poet's love for his teachers, acquaintance with the contents of the devon play an important role in the composition of the preface".[3]

In the history of classical literature, most of the prefaces were written in a prose style and in some places a mixture of poetry and prose was used, emphasizing, proving and appealing the idea. Although Avloni's collection of "Literature or national poems" retains to

some extent the tradition of writing prefaces in the oriental style, it differs from the prefaces created in classical poetry in terms of compositional and methodological features.

The reason for writing the collection in the short preface is that he wrote poems in traditional genres to teach young authors, but sang new content, and "chose this collection for the teaching of poetry in schools." In the preface, he noted the relevance of ancient classical literature to eternity, the need to read the works of Khoja Hafiz, Navoi, Fuzuli, Bedil, "Chahor Kitab" and Sufi Allahyar "Sabot ul-ujizin", "Maslak ul-muttaqin" from beginning to end., young people acknowledge that these books are lagging behind in understanding the complex issues of romance and Islamic practice. In the preface, Hafiz respectfully mentions Sherozi, Navoi, Fuzuli and Sufi Allahyar and is annoyed that they may come up with inappropriate ideas without understanding these examples, quoting passages from their works. The poet emphasizes that in his native language he presented a collection of national poems in the way of classical literary traditions in order to inculcate the nature of youth. In the preface, the poet acquaints the reader with his literary and scientific activity, deep respect for the work of his predecessors, the issues of their study, some aesthetic aspects of the social life of the period. By raising such issues, the author also expresses his literary-aesthetic, educational and enlightenment, social views. The preface provides a more complete picture of some aspects of Abdulla Avloni's life path, including his educational endeavors.

As literary critic Farida Karimova rightly points out, Alisher Navoi's "prefaces" are also unique. The style of Navoi preludes is characterized by the use of complex allusions and long silent sentences, the presence of saj and consistent rhythm.[3] It is natural and certain that Avloni, like other poets, enjoyed

Navoi's poetic skills as no exception. The preface to the collection "Literature or national poems" can be said to be the product of a process of in-depth study of Navoi's work. In other words, in the preface, the narrative of the great poet Navoi and the uplifting, consistent rhythmic states are clearly felt: "*Kamina ham shul muallimlar jumlasidan o'ldug'umdan bu ehtiyojni-da arodan ko'tarmak va bolalarning tabiatlarina milliy hasrat va nadomatlardan iborat o'lan nasihatlarni o'rnashdurmak orzusinda o'z tarafimdan yozilmish she'rlarg'a ba'zi adib va shoirlarimiz tarafidan yozilub, gazeta va majmualarda nashr o'lunmish milliy she'rlarni ilova edarak, "Adabiyot" unvoni ostinda ushbu majmuaning nashrina jasorat etdim*". As can be seen, the words in the verb series, such as "*ko'tarmak*", "*o'rnashdurmak*", "*edarak*" are chosen as a means of expressing the thought in a fluent and uplifting spirit, revealing the inner feelings and emotions.[1]

The preludes, which have a long history, have a distinctive traditional compositional structure. We cannot say that all the elements of the preface are preserved in the Avloni preface. Because from the point of view of the period there is no description of the ruler of the period in which the poet lived, which should be reflected in the preface. In this way the poet is not accused of violating tradition. Perhaps it is evident that he deeply studied the traditions of classical poetry, preserved it and developed it creatively in his own style.

It is known that in Eastern literature there is a specific tradition of composing a devon, in which the devon is placed in alphabetical order, first praising Allah or Tavhid, and then the ghazals on the Paygambar speech, prayers and other topics. In this complex, too, according to the tradition of classical poetry, after the beginning of each juz, praise be to Allah and after the prophet's speech, the poet's ghazals with interpretations of his spiritual, moral and social views come. In

addition to speaking in praise of Allah, the Creator asks Him for strength in the development of the work, which is pleasing to the reader.

Iloho, qilmag'il xotir parishon,
Tutundim man bu kun bir
ibtidog'a.

Xayolim lavhi ko'rsatmakda bir
naqsh,

Habibimning hurmati yetkur
baqog'a.[1]

It should be noted that the method of expression is based on a loose, concise form of logic, which is based on the logic of the original, impressive verses, and works within the framework of the classical tradition. In the realization of these forms, of course, the poet's taste, high way of thinking, scale of perception and artistic level are in perfect harmony. In the ghazal, the poet not only praises Allah, but also reveals the pains hidden in the depths of his heart, thus absorbing the desires and aspirations of the times, that is, the poet relies on the grace of his Creator to contribute to the prosperity of his nation:

Nafas tori bilan jon rastasidan
Qo'shay ovoz bir millat sadog'a.
Kecha-kunduz g'ami millatda
Hijron,

Ado, chun chang urur
qimmatbahog'a [1-84]

The collection "Literature or national poems" contains more than 40 gazelles of different weights. For both the representatives of classical literature and the representatives of the literature of the new period, the poet made effective use of the opportunities of ghazal, which is considered to be the leading genre in the most active consumption. Along with the traditional romantic theme, he expressed his thoughts in the framework of this genre, reflecting the sounds of the time, absorbing the idea of enlightenment, which has a social meaning and became the primary disease of

the nation in its time. Much of Avloni's work is composed of poems in the social spirit. "We, the nation", "I did not see in the world" (the first part), "A scene from life", "Our sadness", "Surprise", "A mourning for the nation", "A whirlwind of sorrow", "A Complaint from the Sky "(Second Part)," What Do We Have? ", "A Liver from the Nation ", "A Call to the Ruins "(Part Three) he discusses social issues in poems such as "What did the sky do to us.

Falak motamsaro ko'zyoshimni qona
do'ndurdi,

Muruvatsizlig'i-la bag'rimiz bir yona
do'ndurdi.

Biza g'amxona qildi bu Vatan tufrog'ini
holo,

Bo'laklarga maishat yo'llarin osona
do'ndurdi.[1]

This nine-byte ghazal is written in the healthy weight of the Hajj musam (mafoiylun, mafoiylun, mafoiylun, mafoiylun). The ghazal summarizes the social conclusions of the lyrical protagonist based on his observation of the realities of the period. From the very beginning of the poem, the lyrical protagonist - the author - cries out, reflecting the inner turmoil of the "I". The lyrical hero mourns and protests against the oppression and misery of the time, the world full of ignorance - the cruelty of the times, the honor and dignity of others and the inferiority of the poor people. The poet demonstrates his high artistic skill in expressing the mood of serious social protest sharply and very impressively. The metaphor used by the poet (falak), adjective (mourning tears), tabligh type of rhetoric (frozen blood), tazod (to us, made grief - made the way of life easier) served logically and served to strengthen the general spirit and violent tone of the ghazal.

The next stanzas of the ghazal are also full of the deep sorrow, the boundless anguish, the rage of the lyrical protagonist, a man whose

rights are restricted, whose pride is trampled,
who is far from enlightenment:

Funun ilmdin zolim falak bizlarni dur
aylab,

Butun avqotimizni xayr ila ehsona
do'ndurdi.

SHikoyat aylasam joiz bu kajrav
gardishindankim,

Hayoti umrimizni besaru somona
do'ndurdi.[1]

The content of the verses evokes a strong hatred for the evil forces of the age. A spiritual rebellion arises from the burning of injustice and inequality of the owner of the tolei low heart, who is wrapped in a whirlpool of suffering by the wicked. A sharp protest and a rebellious spirit from the celestial sphere, which led from the very beginning of the ghazal, take on a violent character in the following verses.

Nalar qildi jahonda bizni beparvo falak makkor,
Farog'at ayshimizni oh ila afg'ona do'ndurdi.

Na ilma bizda rag'bat, na fununa yo'q havas
bizda,

Halovat huzrimizni hasratu armona
do'ndurdi.[1]

The lyrical "I" of the time and its poor people did not have any hardships, they enjoyed themselves, they filled their peaceful lives with sorrow, longing, and they were oppressed both spiritually and physically. The word "heaven" in the verse changes its original meaning and means selfishness, violence, injustice.

In the following verses of the ghazal, the edges of this artistic image - "falak" are revealed even brighter: sinking into poverty; lack of flavor in soups; crusty bread; suffocation; health insecurity. That is:

Faqirlikg'a boturdi, oshimizda qolmadi lazzat,
Palov, norinlarimiz qoqshagan qoq nona
do'ndurdi.

Kasolat dardiga chandon bizikim muftalo qildi,

Salomat-sog'lig'imiz bedavo darmona
do'ndurdi.[1]

Written in a more melancholy and sad tone, these verses exaggerate the state of mind of the oppressed soul. The poet uses simple but strong, heavy, strong words ("drowned", "did not stay", "overwhelmed") to vividly express the lyrical protagonist - the helpless state of "us", the pain that scratches his heart. The poet reinforces the meaning by emphasizing the words logically and emphasizes the urgency of the situation, emphasizing that the situation is really tragic, adding intensity and imagery to the tone. In addition, in addition to the general single rhyme, it provides the inner rhyme, which shows the artistic perfection of the work, the inner and outer rhymes arranged in verses serve the main purpose:

Biza ozor vermakdin soqinmaz, rahmi
kelmazmi,

Umudu orzumiz(ni) dam-badam Hijrona
do'ndurdi.[1]

As you can see, all the bytes of the poem complement each other, deepen the content, add more clarity to reality. This violation of human dignity by Avloni is a vivid example of lyrical expression of protest against moral lawlessness. The rhyme of the words "qoq nona", "darmona", "Hijrana" and the choice of the verb "dondurdi" for the radif created an artistic balance. The poet's logical use of contradictions, proportions, and adjectives in each verse in the sharp and very influential expression of the mood of social protest was able to make a significant contribution to the fierce and rebellious spirit of the poem. The content of the ghazal is consistent from beginning to end with the harmony of the artistic image. This ensures the weight and impact of the poem's content.

In Avloni's social lyrics, the complaint of modern calamity, the protest, is expressed step by step at the highest levels. Now, sociality and struggle come to the fore - the lyrical "I" calls

directly to God and adds its own clarity to the boundless spiritual struggles:

Ey Xudovandi jahon, mahfiy emasdur sanga hol,
Bizlara berding jaholat, o'zgag'a izzu kamol.

Buncha kulfat, buncha g'am to'plandi millat boshiga,

O'yla behol o'ldikim, qo'zg'olmaka yo'qdir majol. [1]

In the ghazal, the poet's discussion on social issues continues. Ramali musammani is written in mahzuf weight. The size is 12 bytes. This figure is as large as the volume of the gazelle, as in the pamphlet. As the literary critic N.Afokova rightly points out, "poets of the early twentieth century in critical social poems tried to reveal the backwardness in all spheres of public life, to point out the shortcomings that hinder development and even shortcomings in the mentality of the nation.[2] A thinker who understood the principles of world development, as an advanced-minded intellectual, did not ignore anything that he considered unacceptable. This was one of the reasons for the expansion of the gazelle." [2]

The radiant ghazal "we" under the title "Parishon hollar" included in the second part of the complex is one of the brightest examples of the poet's social lyrics. The volume of this ghazal, written in the healthy weight of Hazaji Musamma, is also large - 15 bytes. The beginning of the poem is as follows:

Haqiqatdan, saodatdan yiroq ahli fano bizlar,

Safolatda, razolatda chekarmiz bing jafo bizlar.

Sanoe' soyasida kasbi shavkat aylasa ag'yor,

G'arib millat boshiga behunar bitgan balo bizlar.[1]

At the heart of Avloni's work is Man - "we". "The land of the Motherland has made us sad," "You have given us ignorance, the glory of others has been perfected," He became the lyrical "I" of Avloni, a mature, well-rounded

man. Humanity and nationalism form a holistic concept in Avloni's work. The point of formation of the social direction, the source of its emergence is also the concept of nationalism. The measure of the attitude to social reality is also justice and nationalism in Abdulla Avloni's work. With this dimension, he can truly look at the landscapes of Turkestan. Standing in the same way, it reveals everything that contradicts the interests of true nationalism - from the most important social issues of the time, to the smallest negative features in the individual:

Xor alindan bag'ri qon o'lmish, bo'yanmish, qona gul,

G'uncha bag'rin chok etub, afg'on qilur afsona gul.

Yuzdagi xoli emas - zolim tikonning yorasi,

Kecha - kunduz zahmi g'am birlan butun o'rtona gul [1]

("Ta'rifi gul" from the poem)

Avloni continued his artistic interpretation of traditional images in his work. But in his poems, the images of yar, ashik, gul, bulbul, agyor discover a new spirit and a new content. The traditional images of flowers (mistress), nightingales (lovers), cages (hijran) in classical literature are not the experiences of love in Avloni's work, but the image of Turkestan as a pain, a different image. Gul is a Turkestan suffering from thorns. The thorn is a colonial tyranny.

Avloni's poems are full of problems of life, deep thoughts about human feelings, observations about the present and the future of man. The complex moments hidden in the simplicity of their poems make a person think about the necessity of life, make him alert, and make him perceive the events around him in a different way. In our opinion, this is the value of the poet's poetry.

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