

TRADITION AND INNOVATION IN USMON KUCHKOR'S POEMS

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Abstract:

Introduction. *The article discusses the poetic innovations, formal and stylistic peculiarities in the work of the talented poet Usmon Kuchkor. The poet's "muqarnas" are analyzed. The second half of the twentieth century and the period of independence have a special significance with Uzbek poetry, its charm, new tones and visual features. Methodological and formal research, the renewal of artistic thinking, the human heart and spiritual experiences, the vivid depiction of emotions form the basis of this poetry. In this, the importance of artistic thinking in particular is immeasurable. As the literary critic N. Rakhmonov noted: "The multifaceted and multilayered phenomenon - the concept of artistic thinking is a specific product of philosophical, ethical and political views, manifested in the way of thinking of the artist" [7,4].*

Methods. *If we follow the process of renewal of the form in the history of Uzbek poetry, it becomes clear that during the twentieth century there have been dramatic changes. In particular, "the main factor that creates the formal diversity in the various samples of prose and poetry that reflect the poetic thinking of the 80s is the change in content.*

Results. *Because by this time, literature has become significantly closer to the human heart and life. Its scope has expanded" [4,132]. When thinking about the poetry of this period in general, we learn the specific aspects of the formal and semantic relations that emerged in the work of Usman Kuchkar, one of the leading representatives of the literature, poetry, literary process of the period.*

Discussion. *The poet's work is imbued with philosophical depth, unique metaphors and wisdom, especially the feeling of love, which is an invaluable treasure of the human soul.*

Conclusion. *In Uzbek literature, the relationship of form and content of poetry is studied in a theoretical direction. We will not dwell on this aspect of the issue. From the point of view of our own research object, we pay special attention to the study of formal researches in the works of the poet Usmon Kuchkor and their content-related aspects in the context of the poetry of the 80s.*

Keywords: *modern Uzbek literature, poetic form, unity, duality, fard, masnavi, muqarnas, mastery, idea.*

Introduction. *At the end of the twentieth century and the period of independence, Uzbek poetry was enriched on the basis of new principles. Under the influence of world and classical literary traditions, new poetic forms began to enter. These artistic forms emerged as a result of the formal-methodological research of our creators. Therefore, as the well-known literary scholar Numanjon Rakhimjanov*

noted: “Apart from traditional genres, it is classified according to subject problems in the direction of socio-political, landscape, love lyrics, there is a process of significant research in poetic genres and forms, such as sonnets, dual, fard, trinity hokku, tanka, octave, five, six, eight” [7,6]. We can see that in Uzbek poetry there is an increase in the use of these poetic forms (such as unity, duality, trinity ...).

Literary critic N. Jabborov also wrote his book “Time. Criteria. Poetry” where he discusses the peculiarities of the poetry of this period and classifies them as follows:

- 1) striving to express modern themes in an antique aruz;
- 2) increasing need for folk melodies in poetry;
- 3) renewal in poetic form;
- 4) renewal in the poetic image.

In this article, we have focused mainly on the issue of renewal in poetic form. The peculiarities of poetic forms in Uzbek literature have been studied by several of our great scholars. In particular, N. Jabborov, U. Hamdam, A. Ulugov, Q. Yulchiev's research [4,9,10,13] is important in this regard. Even Khazrat Alisher Navoi in the epic "Hayrat ul-abror" wrote:

“Nazmda ham asl anga ma'ni durur
Bo'lsun aning surati har ne durur”.

That is, the great thinker predicted that times would come and that there would be renewals in the form of poetry. “While the great poet emphasizes that it is natural for poetry to be adorned with colorful garments, it also emphasizes that it has any form in “asl anga ma'ni” [2,27].

These ideas, expressed almost six centuries ago, are being confirmed today. Indeed, we can see that in the works of leading representatives of Uzbek literature, formal peculiarities are becoming a priority.

“No poem is poetry. If the essence of poetry consisted only of weights and stanzas, rhymes and alliterations, there would be no easier work in the world than poetry, if it did not go beyond the expression of a certain meaning in a certain tone” [16,120].

Indeed, whether the poet writes in the traditional form, whether he wants to convey the idea to the public on the basis of poetic forms such as unity, duality, trinity ... by changing the artistic form, he must pay special attention to the emerging content. Perfection only increases when form and content are combined.

In our classical literature, the duality is called masnavi and fard, but in recent years in Uzbek poetry, the rhyming of two verses similar to masnavi is almost the same. Such peculiar forms of poems consisting of a single line in the works of Anvar Abidjan, Fahriyor, U. Hamdam are called “birliklar”, “ignabarglar”, “irq bitiklar”, two lines of poems by S. Sayid, T. Ali. In the works of poets such as E. Shukur, they were called “masnavi”, “fard”, “duality”, and Anvar Abidjan called them “fards” or “two layers”. In the poems of the artist Usmon Kuchkor, whom we chose as an object, these dualities were called muqarnas. The poems written in the trilogy are in the works of most of our poets Abdulla Aripov, Eshkobil Shukur, Salim Ashur, Behzod Fazliddin ... “uchlik”, Anvar Abidjan called them “Uchchanoq”, “Uchpaxsa”,

Dilshod Rajab “musallas”, and Farida Afruz called them “Tasbehlar”. This line can be continued by naming the next four, five, six ... verse poems.

“Unity is only mentioned in poems as the culmination of artistic reality. It is up to the reader to imagine the rest of the reality and draw conclusions” [13,188]. Therefore, no matter what poetic forms the artist uses, the originality of the theme, the idea is important.

In this regard, the duality in the work of one of the leading representatives of Uzbek literature, the talented artist Usmon Kuchkor, is noteworthy.

Continuing the tradition of composing poems in two lines in his poetry of recent years, as in our classical literature, Usman Kuchkor named the new poetic form he created muqarnas. Well, the question arises as to what word muqarnas is, what poetic form.

Methods. “In Oriental architecture, there is a method called muqarnas. It is said that the domes and domes of the buildings have the same shape, carved or bubbled in this way, and a unique philosophy of life is hidden in the patterns of the same size. In classical literature, the word has such meanings as “sky”, “blue dome”, “celestial wheel”. Although in our poetry the duals are called by different names according to their genre, I wanted to call my exercises muqarnas” [11,134].

It can also be seen from the poet's description that muqarnas is a peculiar form of the binary genre. Even Alisher Navoi used the word muqarnas in his ghazals as an example, the poet cites before his muqarnas.

Ey Navoiy, toqini men dog'i ashkimdan yiqay,
Chu men qism etti bu charxi muqarnas yig'lamoq . (135-page)

I will tear down the mountain (again, the brows on the doors and buildings) from my tears, because the wheel has made me cry. It is also clear from the content of the verse that the word muqarnas used in Navoi's ghazal served to mean “sky”, “blue”. (Single-Arabic, above the doors and buildings, high, half-circular; dome; the turntable at the top of the altar and shelves. Muqarnas - Arabic, beautiful dome-shaped patterns of the building, decorated with layered, bubbly shapes; Taqi muqarnas - 1) a patterned dome decorated with muqarnas; 2) sky, blue).

It should be noted that in our classical literature, the binary genre is rhymed in the form of fard (aa), masnavi (aa, bb, vv). But the rhyme of the muqarnas is radically different from them. That is, the muqarnas is rhymed in its original (ab) form. In Muqarnas, as in Fard, in two verses, all the thoughts that the poet is trying to convey require the integration of ideas.

Usmon Kuchkor's book of poems and dramas “Imam Bukhari”, published by the Public Foundation “Ijod” of the Writers' Union of Uzbekistan in 2020, contains 43 (86 verses) poems in binary form (muqarnas). Let's analyze some of them.

Ko'nglimning uyiga to'rt devor qo'ydim -
Ishorat, irodat, ibrat, itoat.(page 139)

Using metaphor, emphasis and alliteration in the verses, he skillfully interprets the poetic image i.e. the wall of the house of the soul. It is such a solid wall that it

embodies the whole destiny of each person in front of our eyes. Ishorat (Sign - old, the same, sign) Allah is All-Knowing, All-Aware; Irodat (Arabic - revenge, intention, desire) - patience, tolerant; Ibrat (Arabic: admonition, example, model) - an example of someone's good deeds; Itoat (Arabic: obedience) - submissive to the judgment of destiny.

In the poet's view, these four walls are the conscience, the faith, of the Muslim man. In order to provide melody, he paid special attention to the “t” sound in the word will in the second verse, relying on the phenomenon of sound acquisition in linguistics.

Usman Kuchkor's interests in religion, mysticism, history, literature ... were transferred to his poems. For example, several muqarnas written under the influence of Nosiriddin Rabguzi's “Qissasi Rabguzi” (The Story of the Prophets) prove our point.

Qonga- qon, jonga-jon qorishib ketdi.
Tandirdan non emas, suv chiqib kelar.

The first verse shows that Noah's supplication was based on the fact that there were many unbelievers who called their people to Islam day and night, but his calls were met with “qonga- qon, jonga-jon”.

In the second verse, in the story of Prophet Noah, when Noah said, “When will the promise of the Flood come?”, “When water comes out of the furnace, there will be torment” [1,47]. When the ark they made from the tree they planted is finished, water will gush out of the burning coals in the oven while the disbelieving wives are baking bread, and then water will come out of every place, a sign of Noah's flood.

The next muqarnas is a direct continuation of this story:

Uh, meni kemanga olgin,uh meni,
Botib borayotir yerga oyog'im. (page 139)

Noah had four sons, three of whom (Shem, Ham, Japheth) were Muslims, and one (Canaan) was a disbeliever. Noah said, “When he ascends to the highest peak, he will drown first the son of Canaan and then himself.

Yuvsaydim, quvsaydim, ulug' kungacha
Bug'doydan boshlangan gunohlarimni (page 138).

Results. This duality is directly reminiscent of the well-known story of Adam in this work. The great day in the first verse is the Day of Judgment. The conflict, which began with wheat, refers to the expulsion of Adam and Eve from heaven. He emphasizes that sinfulness began with Adam and continues to this day, with everyone wanting to wash away their sins until they enter the eternal world. These verses are distinguished by the fact that they were written at a time close to the poet's death and have an autobiographical character.

The only way to be free from sin is to repent. The content of the next muqarnas also says this.

Oshiqdan oshiqroq oshiqmoqdaman,
Eshigin berkitmay tursaydi Tavba (page 139)

The skill of the poet is that he arranged the words like a necklace to each other, increasing the weight of the content. In the Verse 1) *ashiq* (noun) - lover, devotee; 2) *ashiq* (adverb) - more, further; 3) *ashiq* (verb) - to fall in love. He is in such a hurry to repent that she is more than eager to see her lover. Now let repentance not close the door, like a quarrelsome man. The use of cognate words in the first verse formed the art of passion, and the melody formed the alliteration.

Therefore, if we look at the poet's *muqarnas*, their art deserves special attention. The two-line poem clearly demonstrated the poet's unique individual style, mastery of word usage and mastery of the arts.

Qo'y endi, *yurakning yonmog'i* gumon,
Ruh uchdi, qolgan bu vujud - **kuyindi**. (page 140)

We apply the phrase “soulless body” to the deceased. It is impossible for the heart to beat and burn if the body is left without a soul. In these two verses he intensified the influence by using the art of metaphor and *tajnis*.

Qayonda eding sen **qay onda** eding
Ey mening *pinhonim*, *ayonim* mening. (page 140)

One-formed words gave rise to *tajnis*, and the words *pinhon-ayon* in the second verse gave rise to the art of *tazod*. In our opinion, where and when the poet came from, what was sought secretly and openly, is kindness.

Umid yulduzlaring pir-pir **chekindi**,
Har bitta qayg'uni bir-bir **chek endi**. (page 140)

As mentioned above, this *muqarnas* is autobiographical in nature. It reflects the sad and happy days of the poet's personal life. The star of hope is a child. To the grief of the star, who retreated from the tongue of the father who saw the stain of the child, it was skillfully put in place with a wonderful *tajnis* that other sorrows would be added one by one.

Hence, the above analyzes show that *muqarnas* is a poetic form in which all (r) rhyming, individual thought, which the poet intends to express, expresses the idea in a concise way. Judging by its lexical meaning, the beautiful dome-shaped patterns of the building are poetic lines adorned with beautiful bubbling patterns in the poet's work. It is a unique poetic form that embellishes the poet's work and demonstrates his skill.

The dual form of the poet's *muqarnas* in our modern literature was formed under the influence of the individual and *masnavi* in our classical literature, and although it is distinguished by the peculiarity of finger-writing and rhyming, it acquires originality due to its conciseness, simplicity, expression of life-philosophical, moral views. The *muqarnas* in the works of Osman Kochkor are noteworthy for their enrichment of the student's life-philosophical, socio-political, spiritual-domestic views.

Canaan will enter the ark, become a Muslim, and the flood will destroy him. I do not submit to the worship of the high mountains. When the floodwaters rise to the highest point of the mountain, they drown first Canaan's son and then himself.

Yuvsaydim, quvsaydim, ulug' kungacha
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This duality is also directly reflected in the well-known work “Adam Alayhissalam” recalls the story. The great day in the first verse is the Day of Judgment. The conflict, which began with wheat, refers to the expulsion of Adam and Eve from heaven. He emphasizes that sinfulness began with Adam and continues to this day, with everyone wanting to wash away their sins until they enter the eternal world. These verses are distinguished by the fact that they were written at a time close to the poet's death and have an autobiographical character.

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In addition to the muqarnas, Osman Kochkar named several of his poems in the form of binary "Fards and pains". It was named based on classical traditions. The rhyme is the same as the individual (a, a). Most are led by a theme.

Ulus dardidin o'z mansabin
Afzal ko'rarkan to salotin,
Ulusning boshida hargiz
Qaro kundir, qaro tun.

If a king (ruler) prefers his own interests over the position and destiny of a nation (people, people, state), then every day and night of that nation is dark. The metaphor of a dark day arose on the basis of the movement of the sign. If the leader of the people is cheerful, careless and carefree, I will dare to put my sword to my homeland and defend it. Individuals are intertwined in both form and content.

Ulusning sarvari ersa
Agar sarhush, agar sargum,
Qilichlarga do'nib boshimni
Men qinlardan chiqargum.

If the leader of the people is cheerful, careless and carefree, I will dare to put my sword to my homeland and defend it. Individuals are intertwined in both form and content.

Etak birlan magarkim oyni berkitdi.
Ulusg'a ovratin ul namoyish etdi.

If we pay attention to the first verse, we will see that folk proverbs are used in reverse. The use of such a method is also common in the works of Shavkat Rahmon, one of the great representatives of Uzbek literature. He writes in the poem "The Turks": "Swords cut off the bowed heads". There is a saying among the people, "A

bowed head is not cut by a sword". The poet says sharply, "Don't wait, unless you bow your head to the wild". Usman Kuchkor also skillfully incorporates folk proverbs and sayings into poetic verses. He transforms the proverb "The moon cannot be covered with a skirt" from the form without division, into division. Some, if they manage to cover the moon with a skirt, will not hesitate to show the wind ovratin (shameful parts of the body, which, according to the Shari'a, are required to be covered). A direct example of this is the various negative influences that have come in from the West in the form of "mass culture" in comparison with the present. These sentences, written in the 80s and 90s, call humanity to a moment of vigilance.

Boshsiz beboshlarning boshi,
Ul ulusning boshi ham ,
Tinmagay ko'zdan yoshi.

There are such sentences in the chapter "A prince worthy of nobility" [8,66] of the work "Qutadg'u bilik" translated by Professor Aziz Qayumov. (See, if a dog is a lion, all dogs will be lions like him. If a lion is the head of a dog, a lion will be an example of a dog.) That is, if the dogs lead the lion, the lions lead the dog, and if the dog leads the lion, the dogs become the lion. If an ignorant, ignorant, ignorant leader of the nation, the people will suffer for a lifetime, tears will not stop. Jonni to'kmish el-ulus,

Sen ham javob qil jon bilan,
Elni aldab bo'lmagay
O'lguncha to yolg'on bilan.

Most of these direct sentences are written in the form of an address to the rulers of the salotin sarvar (king of kings). Do not deceive the people if the nation has sacrificed its life for the Motherland, the life of a lie is short. Otherwise, as Cholpon wrote, "The people are the sea, the people are the waves, the people are the power. The people are rebellion, the people are fire, the people are revenge..."

The creative individuality of poets in the use of genres and poetic forms in Uzbek poetry is the influence of love and attitude to classical works. This influence plays an important role in the attitude of poets and writers to literature, their worldview, thinking, unique style, the birth of the literary text-poem.

The creation of the image of the heroes of the period in poetry, changes in life, updates are connected with the individual skill of the poet. This skill is also reflected in the work of Usmon Kuchkor, one of the leading representatives of modern Uzbek literature, combining tradition and modernity.

Discussions. "Uzbek literature is based on timeless, time-tested and living advanced traditions. Literary tradition always calls for innovation. Therefore, there is a logical connection between tradition and innovation. It is impossible to imagine them in isolation. Many ideas and tendencies, which are a tradition for us, were considered new in their time" [15,108] and on this basis perfect works were born.

In this regard, the research of literary critic M. Yunusov is of great scientific and practical importance, in which the issues of tradition and innovation are deeply

analyzed. It should be noted that in recent years, articles and monographs have been created by several scientists conducting research in this area.

At the same time, the professor T. Karaev noted, “Representatives of modern Uzbek literature have different attitudes to classical poetic forms in different periods and received different experiences from them in their works, but these attempts, individuality and innovation in this field are still sufficiently studied in our literature. not generalized.”

There are two principles in our literature on the attitude of modern Uzbek poets to classical poetic forms, the first of which is that the poet accepts masnavi, muhammas, musaddas, musamman, musabba, etc., which are considered to be ancient poetic forms, as they are in our past literature and his creation on this basis emphasizes that it is considered a common traditional way in poetry.

“Formal, pre-existing stereotypes are narrowly accepted for poets of the second way, called innovation, but they are not the basis. Innovative poets adapt old poetic structures to the spirit of the times, or rather, create new poetic forms on the basis of traditional poetic systems” [6,225].

For poets of the second way, called innovation, the formal, pre-existing patterns are accepted in a narrow sense, but they are not the basis, the innovative poets adapt the ancient poetic structures to the spirit of the times, rather, he writes the creation of new poetic forms on the basis of traditional poetic systems. The attitude to tradition and inheritance can also be found in the lyrics of Osman Kochkar. Let's pay attention to the poet's ghazal “O`lmish”:

Va-tan has-ra- ti ne has-rat, ji-gar-lar lax-ta qon o'l-mish. [12, 8-9]
V - - - / V - - - / V - - - / V - - - /
Bu qon go-hi a-yon o'l-mish, bag'-ri -da goh ni-hon o'l-mish.
V - - - / V - - - / V - - - / V - - - /

The ghazal traditionally consists of nine bytes and is written in the hajj bahri (hajaji musammani salim) of the aruz. Vokeaband is one of the gazelles. Because all the bytes are aimed at highlighting a topic, promoting an ideological content. The ghazal is rhymed with **qon, nihon, makon, somon, javon, zamon, kamon, beimon, yomon, ayon.**

The above verses are directly reminiscent of the ghazals and rubais of Zahiruddin Muhammad Babur. The longing to live far from the homeland, sometimes openly, sometimes secretly shed tears, spiritually crushed heart, all this is the pilgrimage of the Motherland. So, at this point, it seems that classical art is being addressed not only in terms of tradition of form and genre, but also in terms of subject and idea.

Muhojirlar to o'lguncha aning hajrida qon to'kmish,
Onadek vohid ermish ul, qiyosi yo'q makon o'lmish.

The word immigrant is used to refer to a person who is not a Homeland. They will live with nostalgia until they die. In fact, hajj is applied to the souls who are separated from each other. However, the longing for the homeland and the pilgrimage

to the homeland are inseparable. Using the art of tasbeh, the poet likens the country to a unique, incomparable corner as a mother [16,470].

Vatan qo'ldan ketar bo'lsa zaminni zilzila tutmish,
Shahidlar tik turib go'rdan, qiyomat bir zamon o'lmish.

Hamidullah Beruni answers the question of martyrdom and what is martyrdom as follows: "In battles for the homeland, in wars with the enemy, those who have died to glorify the word of God are used ... This country remembers Jaloliddin Manguberdi, Najmiddin Kubro, Dukchi Eshan, Fitrat, Kadiry, Cholpon, Usman Nasir in the person of the martyrs who shed their blood for peace, freedom, enlightenment, religion, science and freedom". In addition, the phrase "Standing in the cave", which is typical of folklore, served to enhance the art of the ghazal and strengthen the emphasis.

Falakda bir chaqin ermish, ajoyib kun yaqin ermish,
G'ofil Usmon tushida shundayin hikmat ayon o'lmish.

It is not surprising that the lines "A wonderful day is near" written before independence were a poetic prophecy of freedom and independence. As we read this ghazal, we can feel the poet's knowledge of religion, mysticism, the Qur'an, and the art of verse. Calling oneself ignorant reveals that during the Soviet era, we lost Islam, our sacred sources, and our spirituality and nationality were trampled underfoot by the ignorant Usmon joint word.

His poems such as "Dunyo", "Debon", "Kuydi" are also worthy of praise for the worthy continuation of formal and genre traditions. The poet uses a nickname in all his poems, which also indicates that he continues his unique traditions. Influenced by the forms and genres of our classical poetry, the poet continued the tradition of ghazal poetry and created wonderful examples of this genre in his lyrics.

The combination of creative individuality, style and uniqueness are the hallmarks of mastery. The expression of these features in the works of representatives of today's Uzbek poetry continues, mainly in the following areas:

1) deep approach to traditional themes, motives and images, finding new aspects and deepening their content;

2) improving and enriching existing genres, applying new genres and synthesizing them with national features;

3) the widespread use of pictorial means, in particular, the semantic nuances of the word and figurative imagery, in accordance with the requirements of international, traditional and modern stylistic directions in the art of meaningful poetic works [3,93].

Conclusion. In the work of the poet, deep thinking, artistic thinking and rich creative potential are also evident. Another feature of the poet's poetry is the uniqueness of the series of thoughts and experiences in the depiction of the spiritual world of man and socio-aesthetic problems in the poems of all themes. In fact, the poet also addressed traditional themes a lot, but in the process he approached them in

a new, unique way. He was able to see the hidden points of life to others with his own eyes and vividly described it in his work.

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