

MAHMOUD TOIR FOURS TRADITIONS AND UPDATES

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Annotation: This article analyzes the Quaternary forms in the lyrics of one of the modern poets, Mahmoud Toir, and the issues of tradition and experience, renewal in them.

Keywords: quaternary, artistic form, poetics, tradition, experience, exploration.

Mahmoud Toir's work attracts special attention for its brilliance and great interest. In the poetry of the poet, together with the epic, the poem, etc., poems in small lyrical forms also occupy a special place. Therefore, in this article we want to reflect on one of the small lyrical forms, which is widely included in the work of the poet, about quatrains and their peculiarities, traditions of classical poetics, issues of their development. In Mahmoud Toir's work, minor forms of lyricism, especially the use of quatrains, are prominent. Describing the small-scale works of this lyric in terms of formality in literary studies, we witness the use of the term "small lyrical forms" by scholars.[1.,2.,3.]. The term quaternary is defined as a separate genre in the "dictionary of Literary Studies" as: quaternary – 1) a poem composed of four verses, a form of poetry much more common in present-day Uzbek poetry as a continuation of the tradition of ruboi in folk oral fiction and classical eastern poetry; a lyric genre classified in form. Unlike the classical lyric genre ruboi and chicken, to be included in the Quaternary genre, it is enough for the poem to consist of four verses, with no strict requirements related to weight, composition, such as those imposed on ruboi and chicken"

For example:

Alam of the disaster in the unburned soul,
In the soul, where the Bulbul's Alam does not lean.
Do not blow Shabnam into the desert, Mahmud,
Believe what to do in an unsaturated soul.[6;288].

In this quartet, it is stated in an antithesis method that a person has a wide tolerance and treats everyone around him well, works honestly, as well as the good deeds that a person has done in this world, in which he tries to be faithful to the world. Because the poet expressed these thoughts in contrast with the words opposite him, and not directly in the correct sense. That is to say that a person's tolerance for trouble and adversity is "in a soul that does not burn the pain of disaster", which expresses a person's good relationship with those around him as "in a soul that does not suffer the pain of the Bulbul", reflected through the metaphor of an "unfulfilled soul", when a person can do. Also, the poet describes in the third stanza, where the poem says, "do not blow my chest into the desert", a lyrical hero with a broad temperament, who wants to have a lot of hardworking people, when there are few such people in life, then the futility of how much we say, the example of a metaphor of a drop of moist water

At this point, we also witness the preservation in the poet's quartet of artistic traditions passing through classical Eastern poetry. "...the use of the author's pseudonym at the end of lyrical works is a

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stagnant tradition for classical poetic forms. Some contemporary poets, though inspired by the work of classical poets such as Mahtimquli, do not use their pseudonyms at the end of their finger-weight poems. Such a literary phenomenon is also not visible in world literature. Consequently, at this point, at the end of the poem, We recognize that the case of using a pseudonym or one's own name exists in the poem above joizdir. To 'GHRI, the use of his name and nickname in finger-weight poems, which are not related to classical traditions, taking into account the classical traditions in Uzbek poetry, is found in the work of the people's poet of Uzbekistan Mahmud Toir"[7].

Professor Bahadir Karim also states the following views on the badyati of Mahmoud Toir's lyrics. "It is known that to the praise of classical Eastern Literature, in particular the ghazal genre, poets seal their nickname–signature. Mahmud Toir, who took ulgu from the same tradition, wrote finger-weight poems of modern poetry to some stanzas of the tuganch band such as “the good dam of Mahmud in your tower is this day”, “to Mahmud you are a soul, you are a soul”, “to you, O friend, there is a dildo like Mahmud”, “if you are not far from envy, Mahmud, you will not be a lamp to any heart”, “Ayo, Mahmud, takrarlar mudom” in the style of adding his own name. Unlike other poets of our time, such a tutum is also considered an important feature corresponding to the poems of Mahmud Toir, a stylistic innovation that has been reconciled to him.»[8;111-116].

Indeed, as scientists admit, we witness that such a tradition in the classical literature system was developed on the side of renewal, as a result of artistic research in the quartets of Mahmud Toir. For example, in the uchinghi stanza of the quartet analyzed above, the “do not scatter Shabnam into the desert, Mahmud” style is brought to the surface, focusing the lyrical hero's pand-admonitions on himself in the first place, bringing to the surface thoughts that are important to the Universal. At this point, innovating in classical traditions, he brings his name to the third line of the poem. In classical poetry, however, the application is often conspicuous at the beginning or end of the last paragraph of the poem.

Below we will observe another novelty in the poet quartet:

You enjoy my dev wine, Mahmud,
You are in love, you are a bird in the Blue, Mahmoud
In your garden like a Nightingale, The Shield of your soul,
You are a dream in which you cannot see the buds, Mahmud.

The poet makes extensive use of radif harmony in this quartet, citing his name at the end of the verses. As we all know, in combination with ensuring the rhythm and tonality of a particular similar poem, at the same time it is of particular importance in expressing the content and essence of the poem in an emotionally moving way. Therefore, the poet quotes the word "Mahmud" in his quatrain, which reflects the idea of poetry, in a place that attracts the attention of readers, and serves to fulfill the function of an artistic takt. The fact that this method is manifested as the fruit of the poet's artistic research is clearly visible in poetic verses.

Flat has a stone yorar eye, my friend.
The amulet has the word of the Lord, my friend.
Faith-if you are sober in faith,
You have God Himself, my friend

In all these four of the poet, we can observe that classical poetic traditions are widely developed in a new direction. The enemy does not always say “Let” to his envious person, but rather heats up his borough, his possessions-the poet has achieved to describe it through the quality of the “eye of stone deer”, while the wooden amulet is artistically described by the metaphor of the “word of God”, the concepts that our people consider sacred and do not touch the person who wears it, It is known that these ideas were widely glorified in the work of our classical poets Khoja Ahmad Yassawi, Nasimi, Navoi,



Mahtimquli. Therefore, the fact that even in the Mahmud Toir quatrains, analyzed, the content inherent in classical literature has already been expressed, Of course.

In the Mahmoud Toir quatrains, the poet's views, his reflections are portrayed in a colorful light in all kinds of poetic ways, and the poem attracts the reader's attention with its artistic-aesthetic impressiveness.

In general, one of the small lyrical forms in the lyrics of Mahmoud Toir is that although the quatrains are small in volume, they embody a thoughtful meaning and content, as well as the continuation and development of classical traditions.

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