

NAVOI, GAFUR GHULAM, ERKIN VAHIDOV (tradition-heritage-identity)

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Abstract:	Keywords:
The article talks about the commonality and skill of creators reflected in the works of Navoi, Gafur Ghulam, Erkin Vahidov, the artistic skills reflected in the works of Gafur Ghulam and Erkin Vahidov, and their works that served the development of the Turkish language.	Navoi, Gafur Ghulam, Erkin Vahidov, Matmusa, "Department of Youth", 20th century literature, Adil Yakubov, Shaikhzada, Mirtemir, Shuhrat, S. Ahmad

Introduction

It is known from the world literature that creative talent is natural and innate, but its development and becoming a unique innovative creator depends on many objective and subjective conditions and factors. will be liq. Since the artist was a child of the era, it is natural that his work is influenced by the environment and basic principles of the era in which he lived. In this regard, the painful memories of our famous writer Odil Yaqubov about the literary environment of the 50s and 60s help to understand the complexity of the era in which the generation of Erkin Vahidov and Abdulla Oripov, who started their work later than them, lived: "Our generation," says O. Yaqubov, "non-literary views of the so-called non-conflict, so-called socialist realism, narrow, limiting thinking and general concepts that are now obvious to everyone, Stalin-like repression reigned, and in a situation where blood still bleeds from the hearts due to the massacre. entered the literature, and its negative impact on creativity is still felt. In this sense, I would like to call the generation of Erkin Vahidov and Abdulla Oripov relatively happy predecessors, although they later experienced certain difficulties due to the demands of the literary environment.

At the time they started their work, the socio-political situation was relatively mild, the spring crops were fresh, and the hopeful breezes had begun." As Adib wrote, although E. Vahidov and A. Oripov were not executed like the old ones, or they were not imprisoned for many years and exiled to distant countries like Shaykhzada, Mirtemir, Shuhrat, S. Ahmad, but they too were protected from the dangerous pressures of the authoritarian system. , is not left out of his ideological gripes.

Representatives of the first generation of our literature, including the winner of the State Prize, People's Poet, Academician Gafur Ghulam, like other writers of our time, were children of the era, he believed in the "attractive" promises and slogans of the October Revolution and Komfirka. and it cannot be denied that he was forced to submit to the demands of the times.

When studying and evaluating their work, one should not forget the requirements of the ruling politics and ideology of this ruthless period.

The fact that every talent that appeared in the history of national literature is formed and matured with the help of literary influence factors is considered an objective law of artistic creativity. How these objective and subjective factors of the development of the art of speech are manifested in our classical literature and the literature of the 20th century, especially in the creative continuation of Navoi traditions by Gafur Ghulam and Erkin Vahidov can be seen. It is known that no great poet or writer is limited only within the framework of traditions. Literary tradition-tradition plays the role of a stage for a writer, including a great talent, to follow his own independent path and rise to the heights of adulthood. In this regard, Alisher Navoi's work deserves a special study as it combines the components of literary influence, tradition and innovation in a strange way.

How effective Navoi's inspirational poetic traditions and artistic language lessons were in the literature of the 20th century, especially in the works of Gafur Ghulam and Erkin Vahidov, is a bright page of our literature. "I want to go for a walk in the forest of the gazelle, and I will tell you what's wrong with your smile"...In this single stanza in the prologue of "Yoshlik Devani" (1968), which was a great event in our literature, the great Navoi's wealth and the responsibility of inheriting the nation, and Erkin Vahidov's innate delicacy, grace, selflessness, and patriotism were poetically embodied. It is an unforgettable moment when even a scholar like Gafur Ghulam joyfully acknowledged that the young poet was able to become a worthy disciple of Hazrat Navoi: "Erkin Vahidov awakened a dormant dream. Ivirsik poets had completed the ritual. Aruz baayni became a chicken with its feathers plucked. Erkin is cleaning it from Arabic and Persian words. Sof is creating a pure Uzbek ghazal. Recently, he brought a folder of ghazals.

**“Do‘st bilan obod uying, bo‘lsa u vayrona ham,
Do‘st qadam qo‘ymas esa vayronadir koshona ham”...**

There are many beautiful, meaningful and skillfully written ghazals. If I say when you press it, he says to hold it a little longer. This can be called a real poet. In free poetry, he jumped past the period of imitation. He did not imitate Navoi, Babur, or Mashrab. He did not become a prisoner of them. He learned the secrets of poetry of those classical poets. Finally, he found his way. A poem is a melody, a thought, an image, and a feeling. He cries, he cries, he is joy, he is light..." Gafur aka, together with his student Erkin Vahidov, received the applause of the entire Tajik people and intellectuals-poets at literary conferences in Dushanbe, and his respect for Erkin was tenfold. lib returned. He guided him until the end of his life. (Said Ahmed)

Writers such as Zatan, Gafur Ghulam, and Erkin Vahidov, in addition to being innately talented, also benefited from the genius of Navoi and the advanced literature of the East, Russian, and the world, as well as the inexhaustible oral creativity of the people. he is exemplary in that he has learned a lot and his talent has become more mature in the process of learning. For example, one of the famous poets of our time, Erkin Vahidov, in his luminous memoirs about the Hero of Uzbekistan Gafur Ghulam, emphasized his deep knowledge of Eastern and Western literature and his artistic skills, including the following words related to

the period. It also means a wishful thinking and attitude: "Gafur Ghulam had such a great talent that he would pour out poetry when he shook. Gafur Ghulam is one of the poets who did not write down everything in his heart." * Because the representatives of the first generation, to which Gafur Ghulam belonged, were doomed to create during the authoritarian regime and in a difficult environment where the dominant ideological policy was rampant. Gafur Ghulam was also a multi-faceted talent like the great masters of our literature - Oybek, A. Qahhor, H. Olimjon, Uygun and Shaikhzada. His pure Uzbek stories and short stories, such as "Gafurona Tarona", are popular with our people.

The use of Arabic-Persian expressions during Navoi's period is also a creative tradition, and they bear witness to the historical past of the peoples, as well as their closeness and commonality in their way of life, language and religion, culture and spirit. also reflects. This is a clear evidence of the fact that a bouquet of flowers enriches each other and enhances the content and tone of literary works. The work of Erkin Vahidov, who is loyal to the traditions of Navoi and other teachers, and his works such as "SOZ LATOFATI" deserve special attention. It was presented to readers in 2014 and was further supplemented and enriched in 2018. The republished work "Soz Latofati" was a joyful event in our literary and spiritual life. The book has already become a spiritual and spiritual property of our people and is gaining importance in enriching their thinking. As the sun is reflected in a drop, this wonderful work shows the world of eloquence of our Uzbek language.

Literary creation, says Erkin Vahidov, is always a journey to the world of words. Navoi, the great patron of our native language and literature, at the same time, knew Persian and Arabic perfectly, which was a bright side of his extremely rare talent. It should be noted that Persian-Arabic words and phrases, which are widely used in poems and epics, also have a certain place. Navoi's skill lessons and good traditions were successfully continued by many of our accomplished poets and writers in the following centuries. In particular, in the poems and epics of Erkin Vahidov and Abdulla Oripov, we can witness the wide use of the incomparable vocabulary of the Uzbek language and colorful artistic imagery. At the same time, the skillful use of Persian-Tajik and Arabic phrases and additions in many classic poems of our sensitive poets is a proof of their language skills. We can see that the artistically used Persian-Arabic words and additions in a number of poems and ghazals of Erkin Vahidov enhance the content and tone of these works and also increase their effectiveness. Let's look at the following stanzas from the poem "Hope of the Motherland":

**Dilim dog'liq, ko'zim bog'liq, tilim yo'q, besuxan bo'ldim,
Muazzam Sayxunu Jayxun labida tashnalab qoldim,
Kiyintirdim jahonni, jismi uryon bekafan bo'ldim...**¹

The selective use of words formed with the Persian suffix "be" (besukhan, bekafan, bewatan...) or expressions with suffixes such as "bandi kishan" and "sahibi chaman" are proof

¹ Erkin Vohidov. Yaxshidir achchiq haqiqat. Toshkent. 1992.95-b.

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of our opinion. In this regard, it is permissible to recognize an important fact. Among the hundreds of writers and linguists who are conducting serious research on our classic literature, E. Vahidovchalik, who showed special zeal in granting the status of the state language to our Uzbek language and was able to write about Navoi's incomparable figure, incomparable creativity and artistry, with depth and oriental punctuation the creator is rare. Inspired by the works of Navoi, and creatively continuing the good traditions and lessons of our great thinker in the field of linguistics and literature, this is another reason for this through the analysis of many unique words and poetic verses in the work "Soz Latofati" we will witness again and again. In fact, restoring our forgotten words, enriching them, and finding appropriate terms for foreign terms is not only the work of linguists, but of the whole nation.

Along with Gafur Ghulam's rich and colorful poetry, his essays and articles are valuable as works that embody the breath of the times and express the spirit of the times. At the same time, they have not lost their value due to the fact that they are works written at a high artistic level. For Gafur Ghulam, journalism, like poetry, was an immediate form and means of serving the times, the people, and contributing to the struggle for the victory of a new life. Finally, these works show that Gafur Ghulam's connection with the people's life was always strong, and that the poet was always present at the hottest points of life. When appropriate, he turns to excursions into the historical past or takes advantage of folklore, legends, and infuses life-giving humor and cheerful humor into the image. All this helps to make the articles viable and authentic.

In the essays and articles of Ghafur Ghulam, in addition to the sharpness of the writer's gaze, the sharpness of his mind like a diamond, the brightness and color of his language, it is clearly visible that he knows the national character and national psychology from the inside. Because of these qualities, his articles and interviews serve as a valuable training school for many young writers today. Glorifying the new life, promoting the ideas of internationalism and humanism, glorifying the friendship and brotherhood of peoples is the main content of Gafur Ghulam's publicism. Throughout his career, Gafur Ghulam responded passionately and truthfully to all important events in the life of our country, and in his journalistic articles expressed the heart of the people and inspired them to new victories.

It is not without reason that Gafur Ghulam often refers to the feuilleton genre, essays and journalism as part of his work. For him, these genres were important tools in fulfilling the high social duty of a people's artist to the Motherland and the people. These genres served Gafur Ghulam as a combat weapon in the struggle for a new life, for the formation of the spiritual world of a person of a new era. Even today, in Gafur Ghulam's feuilletons and essays, passionate journalistic articles, we imagine the ups and downs of our nation's arduous and conflicting historical path and feel the instructive lessons.

We witness that these inspiring traditions of the teacher were creatively continued by the representatives of the next generation, in particular, writers such as Odil Yakubov, Erkin Vahidov, O'tkir Hashimov and Abdukakhor Ibromimov. It should be noted that Gafur Ghulam's creative traditions had a positive impact on the work of great poets and writers such as Erkin Vahidov through his comic stories and poems. For example, let's remember Gafur

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Ghulam's feuilleton: "Be careful when you talk about the classics, it will spread flames." Its hero is an ordinary person named Suvankul, who became a "poet" for decoration and fame. He "dreamed one night that he was having a romantic conversation with a very beautiful girl" and sings a song about her:

Tushimda meni qitiqlab ketgan ,ey pari,
Qaysi texnikumda o'qiysan?
Ariza yozsam, adresing yo'q,
Kel, malagim, kel !

At the same time, Suvonqul becomes a poet in his own right and fills everything with such absurd "masterpieces". Gafur Ghulam, in his feleton, exposes the extreme imprudence and low level of Suvanqul, who claims to be a poet, and writes with sharp sarcasm: "Suvanqul is now a "cultural" poet, not lacking in any way. He knows classical poets and writers as well as he knows.

“Pushkin – katta ko‘cha,
Tolstoy – yo‘g‘on degani.
Navoiy – piyoda yuraturgan bir oyoqyalang.
Fuzuliy – eski maktablarda o‘qiladigan bir kitob.
Muqimiy – Hapalak qishlog‘ining so‘fisi”.²

However, some features of Gafur Ghulam's comic poems and stories testify to his contemporary creativity and artistic skills. For example, one of his main characters, Matmusa, is a character who represents people who are "shiny on the outside, and shaky on the inside", people who see culture as wearing a hat and a tie, but in fact, people who are behind the times, ignorant of technology and scientific achievements. The writer reveals its essence by describing how the hero gets into funny situations due to ignorance and ignorance. It is not difficult to notice that this tradition is creatively continued in the works of our writers like Erkin Vahidov. In particular, the fact that the comic character of Gafur Ghulam, Matmusa Erkin Vahidov, was the main character of the series of comic works that became popular among the people can be a proof of our opinion.

In fact, it would not be wrong to say that the anecdotes, which are the basis of a number of humorous stories and poems of Gafur Ghulam and are the leading motive in the comic works of Erkin Vahidov, are in fact popular anecdotes and narratives widely spread among our people. However, it is worthy of praise that Gafur Ghulam and Erkin Vahidov, who received his fatherly love and was able to follow him, were able to make them shine in new ways with the magic power of their talent.

It should also be mentioned that both Gafur Ghulam and Erkin Vahidov, while referring to folk anecdotes and jokes, did not pick up a pen just to make the reader laugh and create a pastime that would lighten his heart. They express the socio-aesthetic meaning of anecdotes that are widespread among the people more seriously and more impressively. In this

² O.Sharafiddinov.Birinchi mo'jiza. T.1979. 237-b.

way, both writers approach the depicted life events from their specific ideological position and try to instill certain weighty ideas and thoughts in the reader. But he expresses this aspiration openly and nakedly, not in the form of simple information or advice, but in accordance with an important ideological and artistic intention, twisting it into a truly life-giving humor. Therefore, it is no exaggeration to say that their comic series opened a new page in the history of our literature with their deep meaning and artistry.

Or another general comment: readers know the lines from Erkin Vahidov's famous ode "Uzbegim" such as "Wherever I go, I have a ball on my head, goose walks around". When we read these folk lines, Gafur Ghulam, who always wears a national Uzbek cap, is proud of the ancient history and poetry of our Uzbek people, and walks around with the dignity of our peasant farmers, like a great teacher. and it is natural that the image of a wise and enlightened person is embodied before our eyes. And it is no wonder that the unique creativity of our great poet and the height of his voice and value inspired a nationalist poet like Erkin Vahidov to create unique odes like "Uzbegim"!.. As Azod Sharafiddinov pointed out: Afur Ghulam, in addition to being the owner of encyclopedic knowledge and thinking, was inspired by Navoi, and with his thorough knowledge of many languages, he amazed all creative blind people. Erkin Vahidov proudly remembers that when he went to Tajikistan, he used to speak with his friends, poets and writers, and gave speeches in Farsi-Tajik at large conferences and was applauded by thousands of readers..."^{3*}

In this regard, as another proof of the above ideas, Gafur Ghulam's "Let us go home" is a beautiful example of truly national thinking and Uzbek tolerance, which is a clear indication of the mature artistry in the true sense of the word. Let's describe a paragraph from the poem "nib oteng, my friends" from the point of view of our wise people:

**Keksa shoir tilidan ovozimiz,
Shunday o'tsin har bahoru yozimiz,
Ko'p ko'rinsin ko'zingizga ozimiz,
Do'stlar uchun jonimiz-niyozimiz,
Bizning uyga qo'nib o'ting, do'stlarim!**⁴

"You are not an orphan", "I am a Jew" and "Time", the great allama Gafur Ghulam, who introduced our nation to the world, is a "river poet" (Azod Sharafiddinov) and his relevance to eternity, first of all, the poet It is a fact that he showed such great effort and wide-ranging character, incomparable Uzbek talent and learning.

It should be noted that Gafur Ghulam and Erkin Vahidov have another common quality that can serve as an example to young artists. A detailed analysis of their superior translation skills is also enjoyable and a creative activity worthy of special research. Literary translation was for them, first of all, one of the tools and factors of strengthening the friendship between our peoples. That is why these two famous poets of our Uzbek people showed a great

³ Sharafiddinov O. Birinchi mo'jiza. T.1979. 248-b.

⁴ G'afur G'ulom. Tanlangan asarlar. T.2003. 88-b.

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zeal and skill in making the Uzbek people enjoy Russian and world literature, as well as the culture of the classical East and neighboring nations and the masterpieces of the world art of words. Today, the Uzbek school of translation is expanding and reaching a certain height from an ideological and artistic point of view.

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