

THE NATURE OF A POETIC COLLECTION IN THE POETRY OF SAMANDAR VOKHIDOV

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Abstract: *The article provides a theoretical analysis of the series "Haj daftari" by the poet Samandar Vahidov. This series is compared with the series of the same name by the folk poet of Uzbekistan Abdulla Aripov. Their differences and similarities are explained in terms of the concept of diversity.*

Keywords: *categorization, quatrain, march-quartet, essay, literary similarity*

Introduction

Before we talk more about the specificity of the series of poems by the poet Samandar Vahidov, let's take a closer look at the concept of diversity in our literature. "In twentieth-century literature, the Enlightenment and the national renaissance literature did not have the term 'poetic series', but some literary critics referred to this type of poetry as a cycle[1]." In the "Russian-Uzbek Glossary of Literary Terms" created by N. Hotamov and B. Sarimsakov "Sikl - (gr. Kuklos - from the word circle, circle, wheel) - series, cycle. It is a collection of works of the same genre that have a common theme, idea, hero, historical period, poetic spirit, and place in reality." According to another source, "TURKUM" is a set of works of art with a common ideological intention, common theme, hero and a certain compositional integrity.

Main part

Category works are available in all genres of literature. Each of the works in the category has an

independent artistic value, but they combine to form a complete work that gives a perfect picture of one aspect of life. (Qomus. Info. Online encyclopedia)

The peculiarity of Samandar Vahidov's quatrains is that the author grouped them into categories according to the theme and content. The quartets are distinguished by the fact that they are written on any subject, and the series of poems are under one common theme. However, in Samandar Vahidov's collection "DUNYO DARSXONADIR", we see that he has a unique approach to this issue. The quartets in the book are divided into three categories: "Otamning o'g'itlari", "Dunyo darsxonadir", and "Sabrim kosasiga sig'magan dardlar". In other words, in the work of Samandar Vahidov, the poetic form of the quartet and the notion of genre float in the same stream. This aspect is one of the stylistic features of the poet's work. Here it is expedient to make a comparative study of the poetic form of the quartet and the theoretical concepts of categorization. If we rely on the scientific literature on the concept of categorization, they can be divided into:

- 1) socio-political;
- 2) on a humorous theme;
- 3) in the lyrical direction;
- 4) can be divided into poetic categories on a humorous-critical theme. In the example of Samandar Vahidov's series of four, we have
- 5) moral (educational) spiritual;
- 6) It can be seen that there are

also a series of poems in the direction of mourning. This is evident in the name of the poet's series of quartet. Samandar Vahidov's series of poems does not end there. He also created a series on religious and enlightenment topics. His series of poems is significant in that it is a continuation of the "Haj daftari" series, initiated by the People's Poet of Uzbekistan Abdulla Aripov. This series is a new page in the work of Samandar Vahidov. The series is also called the Book of Hajj, reflecting the impressions of travel and prayer after the Hajj, and the deep re-enactment of the status of slavery in the heart. However, this series of books by the poet has slightly different features from Abdulla Aripov's series of the same name and his theoretical views on categorization. All poems in a category can form a whole in terms of theme and idea, hero, period, poetic spirit, place of reality. However, there is also the fact that they do not have much in common in terms of genre. The category, together with essays, ghazals, muhammas, poems, and quatrains (which the author later categorized separately), formed a semantic whole. This is also one of the factors that determine the author's individuality in creating a series. This is one of the distinguishing features of the series of the same name by Samandar Vahidov and Abdulla Aripov. The series begins with the essay "Har lahzasi qalbga naqsh bitgan ziyorat." As the genre of essays is described as "scattering" [2] on paper when emotions are aroused, when thoughts are ripe, Samandar Vahidov also writes with great enthusiasm the feelings of the great pilgrim. For this reason, in the process of reading the essay, it is clear that the author is eager to share his feelings, experiences and conclusions with others. In describing his impressions of the Hajj pilgrimage, the author first of all expresses his gratitude for the opportunity to perform such an act. He speaks of the times when religion, science, and the possessor of knowledge were equated with the earth. What he heard from his grandmother: Mullah Abdurahim, whose grandfather

was the imam of the mosque, said, "Bury my books with me so that they do not oppress my children and grandchildren as the descendants of the mullah." one laments the difficult times and the fact that many rare books today do not exist in our spiritual treasury. Comparing the periods, the author follows the path of proof in the essay and recalls the images in the book "Makkai Mukarrama, Madinai Munavvara ziyorati" by the folk Poet of Uzbekistan Jamal Kamal about his impressions of the Hajj pilgrimage in the late 1980s. And thanks to independence, there is a sense of gratitude for the favorable conditions under which the Hajj is performed. The content of the articles in the magazine "Hidoyat" related to the pilgrimage is also available to the reader.

In the essay, the author also draws a map of the journey in poetic pictures: We entered and set out for Mina with the intention of performing Hajj. Mina is a city in the mountains with thousands of tents. From the moment he steps on the plane to the end of the journey, the author gives a sequence of his journeys, listing all those who accompanied him on the way. The essay is a mixture of artistic and journalistic style. It is therefore appropriate to call it an essay. The poems in the category are divided into sections: "Makkai mukarrama" and "Madinai munavvara", which tell about the poet's feelings about each destination and the importance of the place, its history. provides information. There are places where the feelings of Samandar Vahidov, who saw this monument for the first time, are expressed in the same way as the feelings of the poet Abdulla Aripov.

Abdulla Aripov:
Qabringiz qoshida turfa ummatlar,
Suvratlar boshqa-yu o'zga Siyratlar,
Axir xos Insonga alvon sifatlar,
Assalomu alayka, yo Muhammad,
Assalomu alayka, yo Ahmad.

Samandar Vahidov:
Arabmi, afg'onmi, hindimi, habash,
Olmonmi, xitoymi, forsmi yo golland,
Suvratlar ayri-yu
Niyatlar o'xshash,
Alloh kalomiga yuraklar payvand.

Of course, in such a place, a person will feel deeply that nation, race, lineage, and career do not matter, in fact, they are all servants of the Creator. Abdulla Aripov not only mentions the people in the photo, but also their biography. So why don't hearts beat for God alone in such a holy place? Was there a greater purpose for the slave? This verse by Abdulla Aripov is a little thought-provoking, but in the process of reading the poems in the series "Hojilar", "Haj savobi", "Shayton", as the poet points out, you will witness the unique human qualities and e. "There is no balance. Samandar Vahidov, on the other hand, sees unity in the hearts of ordinary people and wants the humility and kindness to be transferred to the whole world. Another poetic resemblance:

Abdulla Aripov:

Olam ummon bo'lsa – girdobi shu joy,

Olam osmon bo'lsa – mehvari bunda.

Milyard martabali jahon, hoynahoy

Kemadek qalqadi bitta to'liqinda.

Samandar Vahidov:

Umrim bino bo'lib, buncha insonni –

Bir to'pda jamuljam ko'rgan emasman.

Allohga ayondir ularning soni,

Shu ulkan girdobda qalqigan xasman.

There is no exaggeration in Abdulla Aripov's analogies, which can be seen from the fact that Samandar Vahidov felt like a unique example in a huge whirlpool. Asking for peace from the Creator is the main theme of both series of poems. In fact, there are many differences between the two categories. Samandar Vahidov describes the love of Bukhara Sharif, who followed in his heart, as "like a mother following her child." During the visit, the poet recites his prayers and experiences at each address. In each of the poems in the category, in particular, "Thoughts on the threshold of the Holy House", "Tawafi Qudum tazarru", "Pilgrimage during the circumambulation", "Prayer on Mount Arafat", "Prayer in Muzdalifah", In the poems "On the Visit to the Blessed Tombs of the Prophet Muhammad (pbuh)" and "On the Shrine of the Martyrs on Mount Uhud" he prays for his homeland and his countrymen: "Don't make an exception." The category also includes event poems that are specific to the nature of the poetry series.

"Bibi Hojar" (depicting the appearance of the Zamzam well), Abdumannof (about a meeting with an Uzbek guy living in Arabia), "In Paradise too ..." (in Paradise 'msab, the story of a farmer asking Allah for land to plant a crop), "Hadya" (about a businessman giving a green belt to Bukhara pilgrims so that they would not go astray) are based on reality.

Both of these series (by Abdulla Aripov and Samandar Vahidov) were created as a result of the divine emotions that aroused in my heart after the Hajj. As mentioned above, Samandar Vahidov's series form a compositional unity from the first poem to the last. Although each of the poems in the "Haj daftari" series stands out as a separate work, their common essence meets the requirements of categorization as they can give a perfect picture of the holy pilgrimage. It should be noted that the heroes of the series "Haj daftari", created by Abdulla Aripov and Samandar Vahidov, are the feelings of these authors about themselves and their sanctuary. Both poets reflect on the great places of Makkah, the great places of Madinah, and their history, and weigh their patience. In their prayers, they pray for the Motherland and its people. They are entrusted with the aspirations of their homeland and consider it their duty to pray for it.

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