

ABDULLA KAHHOR IS A LOVER AND CRITIC OF UZBEK POETRY

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ABSTRACT

This article presents a critical opinion about the Uzbek poetry of Abdulla Kakhkhor, the inner experiences and feelings of the poet during its creation, the study of ghazals created in the weight of aruz, the role of poetry in the upbringing of the younger generation.

Keywords. Poetry, feeling, inner experience, criticism, finger, dream, education.

Fundamental scientific research about Abdullah Kahhor in literary criticism and other disciplines has been created and is being conducted. Including I. Borolin, V. A significant place is occupied by the works of Smirnova, Kh. Abdusamatov, Kh. Yakubov, P. Kadyrov, O. Sharafiddinov, M. Koshyanova, U. Normatov and others.

We will introduce the current young generation to Abdulla Kahhor as a master of the narrative genre in Uzbek literature and a creative writer who devoted his whole life to the formation and development of prose. However, the writer's creative activity in forming the lyrical-dramatic type of our literature and overcoming obstacles in its development also needs research.

It is known that Abdulla Kahhor was an educated artist who knew Farsi-Tajik, Russian and Arabic. From this point of view, his worldview and creative style could not be recognized by the writers of his time. However, the negative influence of the social environment on the writer was strong, the assessment given to his work was insufficient.

Adib fearlessly criticized that the lack of knowledge, experience and methodology of some writers in depicting the reality of life in works created in our modern literature hinders the development of our literature. In particular, in his speech at a youth seminar in 1944, "in order for a writer to awaken in a student a feeling of love or hatred, the writer must first have this feeling."

A person can never give an impressive speech at the grave of an enemy that brings others to tears.

From this point of view, the writer influenced the development of poetry. He even expressed his reaction to the works of modernist poets, whose names should not be mentioned in literature. In the article "Abdulla Kadiri", written in 1964, "Not only Abdulla Kadiri, Cholpon, the enthusiastic Komsomol poet Botu, the unique and inimitable poet Sofizoda in satire and humor, Rafik Momin, Ghulam Zafari, the master satirist poet Abdukhamid Laik Majidi, names many of our leaders have disappeared. Recently, justice will appear, all these things will rise, they will return to the history of our literature," he urged to read and study his works.

It is known that there are many studies about lyrics. Literary critic Izzat Sultan "The content of a lyric work is inevitably autobiographical in two respects. First of all, a lyrical work can be given content by an event that occurred in the poet's own head, an important idea that came into his imagination, or a feeling that shocked him personally. Secondly, even when the poet describes an event that he did not experience, or a feeling that he did not experience, if he does not experience events and feelings as if he saw, knew, felt, if he could not put himself in then

the "situation", then his image does not acquire truth, vitality and does not affect the reader" - writes that

Therefore, Abdulla Kahkhor wrote about poetry "Poetry is high art" (1941), "This is not a dream" (1946), "On children's literature" (1946), "The book must be read with enthusiasm" and other articles about the fate of Uzbek poetry, analysis, Highlighted shortcomings with honest, transparent, critical examples of the present and future.

For example, in the article "Poetry is high art", poetry is wisdom, sonorous music, poetry is the sigh of a lover, tears of a mourner, happiness and laughter, poetry. Not everyone can write poetry. To achieve this, it is necessary to work intelligently and patiently. Poetry is a high art.

The critic narrowly analyzes the work of the poet Chustiya, who worked in the Uzbek poetry of the 30s and 40s. The critic admits that more than 70 poems by the poet were written before 1939 and that he occupies a special place in our literature. Influenced by the folk art of Chusti, he analyzes the poem "God aro", written in Aruz weight in 1932. This poem was published on September 4, 1939 in connection with the construction of the great Fergana in the newspaper "Red Uzbekistan" under the signature "Khavaskor".

Abdullah Qahhor analyzes the poem based on the comparative method as follows:

From Chust:

1. If you plant a garden, the flower will be happy before the bud remains (?)

From folklore

1. If you plant a garden, flower buds will be happy.

From Chusty.

2. From your mouth you are ashamed of the deaf,
There is a jewel in the river of your teeth.

From Mukimi:

2. Shame on the dumb Adan from your mouth,
The jewel in your teeth is a servant in the river.

From Chust:

3. This yoro (?) is everywhere, my heart is with you

From Mukimi

3. I am everywhere, my heart is with you

As you can see, 8 lines of this poem out of 20 lines were taken from anywhere, the remaining 12 lines cannot be called creativity. The allusions in it are expressions, universal... If poetic expressions return to their owners, Chusti's contribution will be very small, "writes Abdulla Kahhor.

He also gives critical comments on his poems "Khat", "Canal", "Bugima", "Salam", "The old woman who entered paradise alive" (Khamza), "Nur mine came" and quotes from the poems of Navoi and Mukhlis to substantiate your opinion.

Literature educates a person, the younger generation. Therefore, poetry also has the meaning of educating the reader, listener and listener through an evening of mind, feelings and emotions. From this point of view, today there are more poets who "want to make" knowledge in our poetry, embellishing their poetry with Arabic and Persian words, or writing syncretic or modernist verses in our literature.

Abdullah Kahhor criticizes such poets influencing public life in his 1946 article "That's Not a Question". The critic writes; "The revival of the Aruz weight in our literature began when we began to prepare for the anniversary of Navoi. "Every forgotten thing will rise as something new." And he complains about the unfair assessments that are given to poets who write poetry on aruz with the weight of a finger. "If a poet writing in the weight of a finger says something contrary to science, we will drag him to the table, and a poet writing in the weight of an aruza will say: "Lion, the shield of seven layers of paradise is enough for you ...", we will not be silent, we will forgive him ... so he laments that behind his back "aruz has become a place where a person who wants weight can do whatever he wants."

The critic analyzes Sabir Abdullah's ghazal on the theme of love, published in the Star of the East magazine, beginning with the line "Come to my flower garden, take care of it, Chamanni husninga shaido kirep", as well as ghazals called "Love for the Motherland". ". In particular, in the ghazal "Love for the Fatherland" Arabic-Persian words are used a lot (36 percent), which explains that the reader cannot read this poem without a dictionary. For example; raad, street, muzrab, goza, gulfom, mouth, gizo, gumbazi, davwar, etc.

The author Sabir Abdullah admits that he is an expert on the weight of aruz. "When I spoke about Aruz, I took Sabir Abdullah, a major representative of the current Aruz, as a four. Because when the head heals, the legs rest. I don't want to talk about other poets and poets," he says, skillfully using Uzbek puns such as sarcasm, kachka, kesatik.

Some researchers evaluate the above articles by Abdulla Kahkhor about the Aruz mass as created under the influence of the censorship of the social era. But all the opinions of the critic are scientifically substantiated and are considered relevant for today's era.

So, we can say that Abdulla Kahkhor is a critic who made a great contribution to the development of Uzbek poetry, a man of spiritual courage who fought for the purity of the Uzbek language. He predicted that "Uzbek literature will become great literature in the future." In this great literature of tomorrow, the literary heritage and critical articles left by Abdullah Kahhor will serve as a great creative school for young people.

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