

Continuation of the Tradition of Creating a Divan in the Creative Works of Shoirā Shams

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ABSTRACT

This article talks about the continuation of the tradition of creating a divan by the Khorezm poetess Shoirā Shams, who works in modern Uzbek poetry, in which the examples of the poetess's work belonging to classical genres are scientifically analyzed.

Keywords: Hamd, na't, ghazal, rubai, mukhammas, mustazad, rhyme

INTRODUCTION

One of the ancient and auspicious traditions of Eastern literature is the creation of a divan, which is the collection of poems beginning with an alphabetical order. The formation of a divan is a creative process with its own complexities. Because it has its own rules. Embedding the works of the author during his life and including them in one cover does not mean that a divan has been created. The author must have achieved creative maturity in the literary process and be able to penetrate the hearts of the masses with his poetry. Because of this, not all writers did not dare to create a divan. Not all poets were lucky enough to have poetry worthy of a divan creation.

In Uzbek literature, many poets have created divans. The divans created by Navoi, Babur, Munis, Uvaisi, Nadira, Ogahi, Tabibi, Kamil, Avaz Utar and others are also in accordance with the traditions of divan. Sometimes, collections of ordinary

poems, created without following traditional rules, are conditionally called divans.

MATERIALS AND METHODS

In 20th century Uzbek literature, Habibiy, Maqsud Shaykhzada, Sabir Abdulla, Erkin Vahidov created divans from their poems. These creators have only followed some requirements of creating a divan. Today, Shoira Shams, a young poetess from Khorezm, joined their ranks. It is important that the divan created by Shoira Shams was an important innovation not only for the literary environment of Khorezm, but also for the Uzbek literature of the 21st century.

Even in the creativity of the representatives of our classic literature, there was no full and consistent observance of the tradition of the official divan, which was formed during the Navoi period. In modern Uzbek poetry, we can witness the revival of this disappearing tradition in the example of Shoira Shams's poem "Samandar".

This work was created according to the tradition of divan. The radif of ghazals in the divan is structured in a strict order depending on which letter it ends with. The fact that the order was given is a clear proof of our opinion.

Also, the work begins with a debocha (prologue) in accordance with the tradition of creating a divan. It talks about the name of the divan - "Samandar", its meaning and essence. Already, through the thoughts in the "debocha", the reader can correctly understand and draw conclusions about the author's creative goal and hope. Another distinctive feature of the way of creating an official divan, used by Shoira Shams, is the tradition of naming the divan. The poetess herself explains the meaning of the name of her divan as follows: "I am a little embarrassed that I dared to name my divan "Samandar".

The reason is that I compared the life of lovers to Samandar, both in Fano (this world) and in Baqo (after world). And I added myself to the lovers. Perhaps, it is no wonder that the fate of falling in love is so good" [5; 5].

RESULTS

The work begins with hamd and na't (praises and blessings) according to the tradition of creating a divan. The power of the Creator is described in the first hamd-rubai in the prologue of the work:

Sen istading-u, yetti falak kun bo'ldi,
Ham tun malagin kokili gulgun bo'ldi.
Marjon kabi tuzdingki, bu olam durrin.
Bo'yingdagi xoling kabi turg'un bo'ldi. [5; 3]

Meaning: You wanted it, the seven heavens were created. Also, the night angel's hair became red. You have made this world's pearl like a coral. It became as steady as the callus on your neck.

In the first verse, it is expressed that this world was created by only Allah's command "kun" – "be created". Indeed, the meaning of this verse is logically similar to the meaning of this ayat: "If Allah wants something to be created, then says to it: "Be" and it is created" [3; 440-445]. In her work, the poetess expresses an artistic image similar to the meaning of this verse: "First you created, your perfect property, You said, "Kun!" and this world is created" [3; 143]. Also, she remembers our Prophet Muhammad (pbuh) and said, "may the number of your ummah increase". The ghazals and rubai, created in divon in the style of the poetess'es prayers to the Creator, are of great importance in the manifestation of the writer's philosophical views:

Oting bila zebo bu so'zim, yo Alloh,
Ishqing bila bedor o'zim, yo Alloh.
Mehnat qila ko'rdim sha'n ila izzatni,
Qilmay xato, sarg'atma yuzim, yo Alloh. [5; 5]

Meaning: My words with your name are beautiful, oh God, I am awake with your love, oh God. I worked hard and saw honor. Don't make a mistake, don't make my face turn down, oh God.

The rubai in the content of address to Allah is the words of the poetess's heart, written in order to ask Allah for the results of her labors and the answer to her prayers.

The first ghazal in divan begins with "La ilaha illallah", which is considered the first verse of the Islamic religion, and the lyrical hero turns to her heart, exclaiming that he will not be a sinner, with the intention of reforming her heart.

It can be understood from the content of the praises and blessings and supplications in divan that the poetess interprets the basis of her worldly life and the hereafter as a gift from the Creator.

DISCUSSION

Looking at the works of the Shoira Shams in the "Samandar" divan, we can see that she used a number of poetic genres in her creative divan in our classical literature. In particular, we can understand her knowledge, experience and skills in classical literature through her works in classical poetic forms such as ghazal, muvashshah, mustazad, mukhammas, masnavi, qita, rubai, chistan, tuyuk. After all, aruz has always been a means of effective expression of deep feelings, true thoughts, and the most advanced ideas in the works of representatives of classic Uzbek literature. The representatives of our literary studies have repeatedly emphasized that, first of all, thought and content prevail in poetry. In particular, the 13th-century scholar Shamsiddin Qays Razi said in his work "Al mojam fi maoiril-ash'orul-ajam" (a work on the standards of Persian poetry in this language): "it is necessary to be able to distinguish good and bad sentences from each other, to beware of false allusions, vague allusions, difficult gestures, retorts, repetitions, long metaphors, incorrect metaphors, heavy and stupid expressions" [4; 236]. The poetess's approach to genres in the "Samandar" divan is also characterized by the fact that it is devoid of several features noted by the literary scholar. In general, the genres in the book are important in the following aspects:

1. The poetess's approach to classic genres;

2. The skill of the poetess in the rhyming system of poetic genres;
3. Peculiarities expressed through artistic arts in divan.

Today, a large number of our artists who turn to aruz are writing in the ghazal genre. This situation is the reason for narrowing the wide range of possibilities of aruz. In fact, the aruz does not consist only of ghazal. U. Khayyam's rubai, Lutfi's tuyuk, Navoy's "Khamsa", Uvaisi's chistans, Ogahi's mustazad are also written in aruz. There are also a number of poetic genres such as fard, masnavi, musallas, qita, murabba', tarje'band, muvashshah, which show the artistic potential of our poets. It's true, "Any genre in literature, from this point of view, is a path for the creator. If he feels free to use one of these paths, and if he achieves high results through any of them, that's the important thing" [2; 176].

As we observe the poetry of Shaira Shams, we witness that during her work she skillfully mastered the unique traditions of the ancient and rich Eastern ghazal poetry.

In the ghazals of Shaira Shams, symbolism and imagery are of particular importance. It is known that green color has symbolic signs such as vitality, revitalization, longevity, enthusiasm, and creativity. "It is certainly known that in the world view of the ancient Turks, four horizons and four directions were designated by means of colors. East - green, West - white, whitish. South - red, crimson, North - black" [1; 39]. Shaira Shams skillfully used the symbolic expression of the green color to reveal the smallest and most invisible parts of the human heart through the depiction of natural scenes. This feature created the ground for the birth of a unique poetic expression in the works of Shaira Shams, which was not found in the poetry of almost any other writer. Continuing the classical traditions of the East, the poetess Shams created a beautiful and unique ghazal in the hazaji musaddasi salim:

Qa chon dir men / ya shar o lam / ya shil er di,
 V — — — / V — — — / V — — —
 Ha yot il ki / da har no lam / ya shil er di. [5; 44]
 V — — — / V — — — / V — — —

Meaning: Once upon a time, the world I lived in was green. At the beginning of life, my every moan was green.

Through the revitalization of greenery in the ghazal, we understand that it has become a symbolic tool that expresses the most delicate experiences in the human psyche. The ghazal is traditional in form and innovative in content. Through the ghazal, we can witness the emotional tone, mood and way of thinking that creates the unique poetic expression of Shoira Shams.

The sound of "Yashil Erdi" at the end of each stanza creates a strange yearning in the heart of the reader. In the ghazal, not only the color green is a symbol, but the ghazal is built on a metaphorical basis from the beginning to the end, the symbol becomes a poetic thought, the image becomes an artistic language, and the ghazal becomes a treasure of thought, and it also creates changes in the spiritual world of the reader. The ghazal ends like this:

Bu kun, ey Shams, yig'larsan xazon ichra,
Qachonlardir xazonlar ham yashil erdi.

Meaning: This day, O Shams, you will cry in the withered yellow leaves. Once upon a time, those leaves were also green.

The ghazal begins with the symbolism of the green color of human life in childhood, and ends with the symbolism of the hazan (yellow color) expression of old age. Green represents the symbol of human life and soul.

This, in turn, indicates that the poetess strives to reveal the spiritual world of a person in a unique, unrepeatable symbolism. She created a beautiful poetic expression, combining all the possibilities of color, image and detail. The words in the ghazal are logically connected to each other, and in order to elegantly express the pain of the heart, the poetess built the poem on the basis of allusions and managed to ensure intellectual integrity with the method of expression.

It seems that Shoira Shams continued the tradition of creating a divan, not just formal aspects. Her divan was created

with the intention of creating a perfect and mature poetic complex in modern Uzbek literature, adhering to the ancient rules of Uzbek classical literature. The artistic experience of literature from all over the world, from great representatives of humanity, proves that everyone should enter his world, world with his own voice, his own words and his own style. We can witness that the Shoiras entered the field of speech art with her voice, her words and style, as an example of her divan.

CONCLUSIONS

In general, Shoiras is a creator who has received enough education from the experiences of poetry and formed her artistic skills. From the ghazals of Shoiras to the rubai and histans, words and images, ideas and symbols, form and content are mutually integrated in all genres. Indeed, creating a divan is a sign of the artist's maturity. She paid attention to the diversity of content and form of her divan and showed her high skill through this.

Shoiras is a creator who literally continued the Uzbek classic literary traditions in her own way. This feature is clearly visible through her "Samandar" divan. The structure, content and genre features of the her poems are also proof of our opinion. Divan's poems of all literary genres are written with high artistic skill, and they deeply express the spiritual and spiritual world of humanity. Also, the works of art in the divan serve the interests of a person, strengthen his faith, educate his soul and raise his spirituality.

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