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Tradition and Innovation in Nojis Lyrics

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Abstract: This article is devoted to the analysis of the lyrical heritage of the son of Qori Muhammadrasul Zubaydullahhoja, an intelligent and enlightened person who lived in the time of the former Soviet regime, received a madrasa education, and memorized Qurani Karim.From the 1910s to the 1980s of the former Shura era, the poet, who was engaged in active artistic creation and continued the traditional eastern classical literature under the pseudonym Noji, was repressed by the Shura state. One of the creators who had to hide their poetic works after returning to their country because they did not correspond to the ideology of the existing system. We can say that Noji's lyrical heritage is one of the bright pages of the 20th century Uzbek classical literature. Because these beautiful ghazals did not reflect the happy life of the people of the new Soviet society under the conditions of the new system, but the broad and meaningful traditions of the classical direction, which embodied the Eastern philosophical and religious worldview, with their own skill.One of the talented individuals who secretly engaged in artistic creation during the time of the former Soviet regime and whose lyrical heritage began to be studied after the independence of our country, created under the pseudonym Noji. He lived and created in half of the nineteenth century, and the eighties of the twentieth century (1895-1989) in the Kattakorgan city, Samarkand region.

Key words: Soviet system, classic literature, Soviet literature, tradition, independence, ghazal, artistry, theme, innovation

I. INTRODUCTION

One of the talented people who secretly engaged in artistic creation while living during the former Soviet regime, and whose lyrical heritage began to be studied after the independence of our country, is the son of Qori Muhammadrasul Zubaydullahhoja, who created under the pseudonym Noji. He lived and created in half of the nineteenth century, and the eighties of the twentieth century (1895-1989) in the Kattakorgan city, Samarkand region. A part of Noji's lyrical heritage was published in the form of "Oman" after independence, and then in the form of a complete poetry collection1. It should be noted that the poet's lyrics consist of examples of poetry in the traditional classical direction and have a unique outlook, style and artistry. In Noji's poems, as in the case of most artists who lived during the Shura period, the mood of dissatisfaction with the times and enthusiasm is not noticeable enough to attract attention. It can be said that there are not many such sad poems of the poet. In his ghazals, along with the conclusions based on the life experiences of a wise soul, the ideas of enjoying life and encouraging people to spend their lives joyfully shine. This was especially evident in his poems on romantic themes:

Гул чоғи гулшан аро бир сарвиноз истар кўнгул,
Илгида жом ушлаган кокилдароз истар кўнгул.
Сарв ости, сув бўйи эгри қўйиб қалфоқни,
Базм этарға маҳваши барбатнавоз истар кўнгул.

Noji's commentaries on the ghazals of a number of great representatives of Uzbek classic literature are especially noteworthy.Among these songs are Navoi's "Бу кеча оҳим ели давронни барҳам ургудек", "Ҳаво хуш эрди-ю, оллимда бир қадаҳ майи ноб", "Гар жафо қил, гар вафоким, дилситоним сен менинг", "Менга номеҳрибон ёр ўзгаларга меҳрибон эрмиш", Fuzuli's "Кўнгул етди ажал, завқи рухи дилдор етмазму", "Ёнди жоним ҳажр ила, васли рухи ёр истарам", Ogahi's "Мушкин қошингни ҳайъати ул чашми жаллод устина", "Жунун даштида қочма, эй кўнгул, санги маломатдин", Amiri's "Сунбули зулфингни тарқатма сабо қўзғалмасун", "Висолингга кўнгул муштоқ эди, эй ёр, хуш келдинг" are the following of the poet's predecessors. His skills are commendable. Also, the poet was inspired by the works of classical poetry whose names were mentioned (including "Дўстлар, ёримни кўрдим сув лабида ўлтурур" (Atoyi), "Жонни найлай танда асраб сарфи дилдор ўлмаса", "Кетмангиз ёнимдан эй аҳбоб, бир дам ўлтурунг", "Бир пари ҳижронида ошуфта ҳол этмиш мани", "Ватан ғами мени раъно қаддимни дол этган" (Navoi), "Ёр ёр ўлсайди, меҳнат ихтиёр айлармидим","Юзинг даврида зумрадгун хатинг вор"(Fuzuli), "Ҳуснинг авсофини гар ушшоқлар, андозалар", "Ой юзунгму эй пари, мушкин ниқоб устиндадур" (Ogahi), "Қайси маҳвашни сенингдек орази тобони вор?", "Лайли сифатим ишқида девона бўлибман", "Кўрсат юзунгни даҳр эли ҳайрон бўла қолсин" (Mashrab) many tazmin ghazals once again confirm that he is a skilled master of words.

[1] Ножий. Девон. –Тошкент: Мумтоз сўз. 2014.

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As a poet, Noji Zullisonayn wrote in Uzbek and Persian-Tajik languages with equal skill. In his poems in Uzbek language, lyricism, enthusiasm, passion for living and creating are praised with a high spirit. In his ghazals written in the Persian-Tajik language, along with these aspects, the image of the poet as a person striving for perfection is revealed:

Эътибори фазлу дониш зарра дар олам намонд,
Аз пайи донишварон з-он муттасил рафтем мо.
Ҳар киро дидем масти бодаи кибру ғурур,
Хуни дил хўрдему сил гаштему сил рафтем мо.

(There is not a single value of knowledge left in the world, even though we have been following the footsteps of scientists. We were drunk with arrogance, we were drunk from our hearts, we became and disappeared)

He expresses his thoughts on the subject he is addressing, regardless of the topic, in a vital, sincere, and at the same time highly artistic manner. Especially in the ghazal that starts with “Someone informed me that you are beautiful”, these aspects of the poet and his folk approach to ghazal writing are beautifully expressed. The heart of a lover who is eagerly waiting for valentine’s visit and yearning for joy is depicted in a natural and close to the heart. The poet is in love with metaphors such as the replacement of the word “someone” with the synonym of “evangelist” in another place, “pouring out the blood in the jar”, “getting away from the sugary honey”, even “not caring about death”, and the peace of the neighbor who was disturbed by the noise of the night. Skillfully used to convey his state of mind.The artistic approach of the poet is clearly reflected in the use of content and artistic visual tools in the tazmin ghazals written to the ghazals of the predecessors. Principally, his proverbial ghazal: Дўстлар, ёримни кўрдим, сув лабида ўлтурур,

Мавжи ҳусни сувга тушса, ҳар замон сув талпинур – based on the following ghazal of Atoyi:

Ул санамким, сув яқосинда паритек ўлтурур
Ғояти нозуклигидин сув била ютса бўлур.

The skill of the poet is that he does not write ghazals similar to popular verses, but creates a unique original ghazal using this theme and these images. While Atoyi exaggerates the image of the river with very subtle and subtle qualities, Nojiy does not repeat this image and characterization, but develops it meaningfully: the reflection of the river becomes material, the image of a leech in the water makes the water ripple, and the water that has reached the status of life begins to move towards a beautiful landscape. . As the lyrical hero describes the land:

Ул пари оё кўзумни чашмасига қўндиму?

Ҳар тараф кўз мардуми сув мавжасида қўзғалур— develops the next stanzas of the ghazal with his lines and uses the image of the water wave in a completely different sense. The movement of the pupil in the eye socket is described very skillfully by the poet: the fairy landed on the eyes of the lover, from whom water (tears) was constantly flowing, it seems...The eye is a very sensitive organ of a person, it is quickly affected by dust and tears. Also, the fluid in the human eyeball provides movement of the pupil in all directions. Noji skillfully depicts this situation. In the above stanza, “the image of a leech seen in the water makes the water ripple”, as a logical continuation of these lines, “the pupil of my lamb is moving in all directions in the waves of the water, has the falcon landed in the fountain of my eye?”

Atoyi’s ghazal:

Қошларинг ёсин Атойи кўргали ҳусн ичра тоқ
Субҳидам меҳробларда сураи “Ёсин” ўқир-

Ends with a conclusion based on the traditional Islamic point of view, Noji unexpectedly turns to folk humor: when the lyrical hero sees the valentine and his opponent side by side, he burns with jealousy, compares the opponent to a giant, and the valentine to a fairy, thus emphasizing that the opponent is not at all worthy of the valentine who has no equal in beauty:

Ёр ила ағёрни боғ ичра кўрдум, Ножиё,
Анга ўхшар: девлар бирла пари бирго юрур.

At this point, a special interpretation of the image of the opponent was created in the poet’s lyrics, as well as the attitude of the lyrical hero to the opponent. Because this symbol is not just mentioned as an opponent. In many places, the image of the opponent is beaten to the ground by the lyrical hero with various similes, sometimes humorously, sometimes sincerely. Feelings of jealousy and anger towards the rival cause the lyrical hero to use various negative similes against him:

Гар борса рақиб олдингга шал бўлсун аёғи,

Зоғ учса агар боли тўкулсун ватанингдан.

The poet who praises the opponent with “adjectives” such as “not”, “shum” sometimes doubts his side:

Қилсам сенга ғайрдин шикоят
Ул шумга бориб чақармикансан.

The state of mind of the lover who saw valentine entering the rival’s house (albeit a little rough), the jealousy and anger in his heart are expressed in such verses:

Кирдинг рақиб уйига мен рашкдин дедим,
Кўрдим оғил ичинда ёқилған чароғни.

That is, he uses unusual but vital metaphors that the lover is a lamp, the opponent’s house is a hospital, and the mistress is a place she does not deserve – a lamp lit in the hospital. The poet’s poems in the Persian-Tajik language also contain places where the opponent’s symbol is depicted in an exaggerated form in negative colors:

Он қадар боридаам аз дийда тўфони сиришк,
Хонаи ағёр то гардад хароб аз чашми ман.

(Content: I shed so many tears from my eyes that my tears became a flood, let the house of the poor be destroyed by my tears)

In the poet’s intimate lyrics, the symbols are colorful, the artistic principles are different. It should be noted that in his poems, not only the symbol of the rival, but also the symbols of the lover and the mistress are expressed through traditional style and allusions, and at the same time, they are interpreted with originality. We can see in Noji’s ghazals the image of a helpless, helpless, devoted lover who sees virtue even in her flaws or oppression, as a traditional lover in classical poetry:

Жунун водийсида мен Ножини ҳолими кўрганлар,
Ажаб, бир ошиқи содиқ экан деб соз ёзмишлар.

His devotion is such that he lays down his life as a sacrifice for the coming of the world:

Эй кўнгул тутгил муҳайё ўзни қурбони учун,
Ваъда берди ёри жоним, келгусидур бир куни.

Or:

Таажжуб қилмангиз, ёр эшигида можаро кўргач,
Таним лоши[2] уза кўйидаги итлар талошибдур.

He says, “Don’t be surprised if the dogs of the river fight over his dead body when the lover dies at the entrance of the river.” Because not only people are mad at the incomparable nature, even the dogs walking on the river are tearing the dead body of the lover.

The following stanza clearly expresses the devotion of a lover in Noji’s ghazals:

Бошимға қўй қадам, тоймас аёғинг, ҳеч хавф этма,
Маломат тошидин бошим аёғинг остидек ялфоқ.

Or let’s pay attention to this stanza, which is a vivid example of artistry and vitality:

Эшиким остидан ўтсанг аёғингдан хабардор ўл,
Кўзимнинг ёшидин унган уюм атрофиға янтоқ.

This couplet, which embodies the devotion of a lover, is a great example of a person’s devotion to his beloved person.

It is worth noting that the poet was not limited to such a traditional form of representation when creating the image of a lover. We can see that Noji’s lyrical hero is self-aware in some places, even a little bolder:

Маҳвашлараро сен шаҳ, ошиқлараро мен ҳам
Кел, келки, муносибмиз ҳар иккимиз эъзоза.

In traditional classical poetry, the allegory of the “King of the Devils” usually refers to the most loyal or humble qualities of lovers. If Noji had approached it this way, this allegory of his would not have differed from traditional allegory. But he dares to put himself on the same level as the lover as the “king of lovers”, and with this allusion we can see that he gave a modern touch to the image of the lover. In another place:

Сен ҳусну малоҳатда машҳури замондурсан,

Мен ҳам сенинг ишқингда топдим буюк овоза –not that he became a “disgraceful world” because of his love, on the contrary, he is proud that he found a “great voice” because of his lover.

In another stanza, we witness a lover whose cup of patience is full of anticipation expressing a sharp opinion to his mistress:

[2] Лош – died body

Тоқатим тоқ ўлди, жоно, суди йўқ пуч ваъдадин,
Ё яқин кел, ё муҳаббат риштасин як бора уз.

In Noji's ghazals, we see two different approaches to the image of the mistress. In the style of the first image, the mistress is depicted in a classical way – beautiful, but aggressive, too tender, merciless. But for a lover, just seeing her is a great joy:

Оз эди эҳсони, кўп эрди итоби, эмдиким,
Шод бўлдум жабри кўпу лутфи озимни кўруб.

The second is Noji's unique style of painting, in which the mistress also shows her "other qualities". In particular, the tannoy and subtle taste, so much so that the lover calls her "flower" after kissing her:

Юзингни гул деганимга араз қилдингму?
Тасаддуқинг бўлайин ёки ноз қилдингму?

The lover that Noji portrays is not too proud to look down on the lover:

Кеча анжуман ичра сездим ниҳон,
Мени ул пари кўзига илгудек.

The valentine sometimes favors his lover:

Тутуб Ножий илгини лутф ила

Рақибларни бағрин бу кун тилгудек – can also show unexpected favors. At the same time, the mistress is cheerful and cheerful, we see this quality of her in the following stanza:

Тиз букиб, ерга боқиб айладим изҳори ниёз,
Базм элидин ёшурун ваъдаи пинҳон этти.

The actions of a lover who meets a lover on the street who has recovered from an illness will delight not only the lover, but also anyone:

Соғлик вақтимда бир кун йўл уза ушлаб мени,
Ножий, ножий деб талаттуф бирла кулдурғон эди.

If we take into account the meanings of "saved", "rescued" in the Arabic language "Noji" means "to speak gently with grace", "to caress", it is not difficult to understand that the poet made a skillful play on words (i.e., Noji from illness He caressed and laughed saying that he was saved and recovered). Valentine in Noji's love poems represents the symbols of Allah, Muhammad s.a.v., father, friend, brother, child, student in a broad sense, as in classical poetry. The poet applies the belief that a person who sees a fairy becomes a lunatic, which is widespread among the people, in relation to himself and his friend:

Девона бўлур, кўрса парини киши дерлар,
Мен ул парини кўрмаси девона бўлубман.

When it is said to fall in love without seeing oneself, to be madly in love with him, the Creator is meant here. In addition, in his letters to his close friend Salahi Makhdum and his student Saidi, we can see that the concept of valentine is described in a broad sense – based on the traditional approach. Noji Salahi writes to Makhdum:

Изинг туфроғин тўтиё айласам,
Сўзинг жавҳарин мўмиё айласам.
Ки ўлса бу давлат муяссар манга
Не заҳмат сенга, балки лаззат манга3

This situation is clearly reflected in the letter of Noji, who is a master of skill, to Saidi, a young talent who is like a child and student of traditional tashbehs:

Рухсори кўзум узра нур бергай,
Гуфтори менга кўп сурур бергай.
Кўнглумга хузур эрур висоли,
Ҳақдин тиларам қаддин камоли4 .

The main aspect of Noji's romantic lyrics is the approach to the world and existence from a religious-mystical point of view, as we can see in many ghazals.

[3] Салоҳий. Қори Салоҳиддин Махдум Қори Жалолиддин Махдум ўғли. Кутилган китоб. – Тошкент: "Шарқ" нашриёт-матбаа акциядорлик компанияси бош таҳририяти. 2015. 520-бет. Номадан.
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Азалдин тийнатим тахмир5 этилган ишқ лойидин,
Бу йўлда ҳар қадар ранж ўлса ортар сабру бардошим.

This shows that Noji is in agreement with his teachers not only in the use of genres and artistic tools, but also in the mystical ideas and philosophical views that are considered to be the roots of our classical poetry. This shows that despite the ideological persecution in Uzbek literature of the 20th century, philosophical-mystical poetry was preserved and successfully continued.

In short, Noji's ghazals are full of beauty, although he is in his 70s and 80s, he can be said to be a gentle poetry reflecting the heart of a delightful poet who has a "satisfying heart" and "no incentive to go in front of young men". Studying the lyrical heritage of the poet enriches Uzbek literature with another masterful work of the poet. Researching the unique aspects of his poetry is of great scientific importance as a component of our literature in the classical direction, which existed in the period before independence, but has not yet been fully studied.

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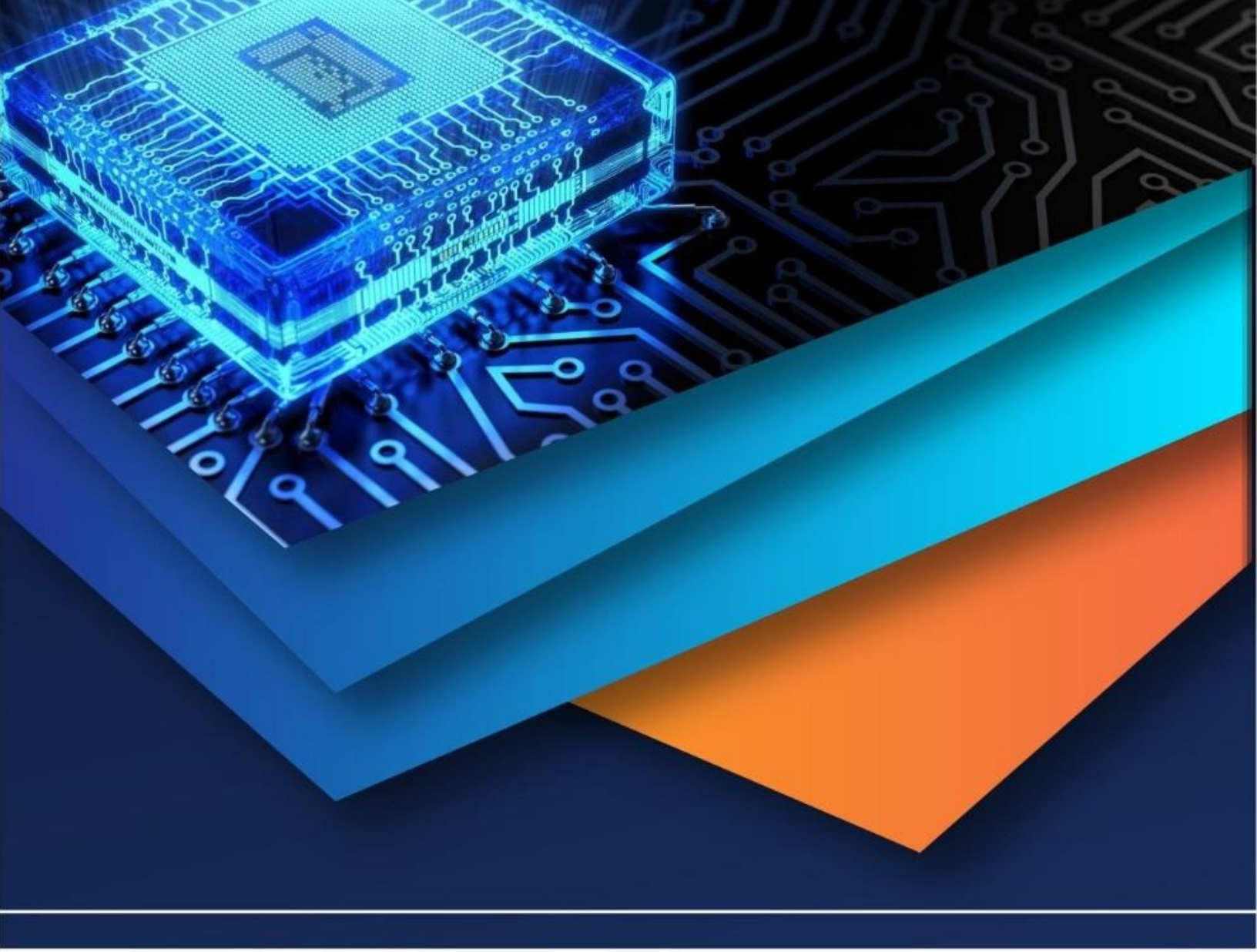
[5] Тахмир – mixed, kneaded, created



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