

## About Friends in the Style of ODE

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**Abstract:** The article is devoted to the analysis of methodological research in modern Uzbek epics. In this regard, the manifestation of the peculiarities of the poem in the epics of M. Shaykhzoda "Tashkentnoma", E. Vahidov "Tashkent sadosi", "Sun mask", T. Ahmad "Bukhara" is scientifically based on the example of artistic fragments.

**Keywords:** ode, ode hymn, ode fahriya, finger weight, lyrical image, lyro-epic image, metaphorical-symbolic thinking, pathos, familiar quality, talmeh.

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### I. Introduction

Ode is one of the most active lyrical genres in Uzbek classical literature. According to its content, this genre has a number of manifestations, such as "qasidai bahoriya, qasidai madhiya, qasidai fahriya, qasidai holiya, qasidai ishqiya" [1, 377]. In particular, poems such as hymns and hymns are written with a high spirit. A. Fitrat, referring to these manifestations of the poem, writes:

In the twentieth century Uzbek literature, many poems and epics were written in the style of ode. The most commonly used verses are hymns and hymns. However, poems and epics written in the style of ode differ from classical ode in a number of features. First, an important feature of modern verse is that they use a traditional finger weight as well as a modern finger. Therefore, E.Vakhidov's poem "O'zbekim" was written in the form of a dream. Aripov's poem "Uzbekistan" is written in finger weight. Second, in our modern poetry, there is a renewal of the content of the poem genre. Because in classical poetry, the praise of a historical figure, a king or a lower official, prevails. For example, in the poems of Sakkoki dedicated to Ulugbek, Alisher Navoi to A.Jami, H.Boykara, Agahi to Muhammad Rahimkhan Feruz, this aspect is emphasized. Modern poetry has become a genre that glorifies our people, glorifies the motherland, sings the great holidays "[3, 484]. In "O'zbekim" people in the poem "Uzbekistan" the Motherland is praised.

### II. Literature review

The development of traditional poetry in our poetry has broadened the horizons of epic poetry. Now the content of praise has created opportunities to create large-scale works in the lyro-epic genre. As a result, M.Shaykhzoda's "Toshkentnoma", E.Vakhidov's "Toshkent sadosi", "Quyosh maskani", J.Jabbarov's "Quyosh yurti", T.Ahmad's "Buxoronoma" poems were created. This epic genre reflects the changes in content, form and quality in the artistic structure. Thirdly, in the epics written in the first half of the last century, the lyrical-epic image, the feature of the event, prevailed. In the second half of the twentieth century, along with lyro-epic imagery, lyrical imagery was also widely used.

One way to express a lyrical image is to use the possibilities of the poem genre. As a result, a

new syncretic version of the epic, imbued with deep lyricism in our literature, emerged - the epic poem. Although the above-mentioned epics differ in the way of expressing the lyrical experience, composition, art, they are united by two common aspects - the style of the poem and the theme of the Motherland. In them, as observed in poetry, "a number of traditional poems" violated the iron laws ", adapted to the times, expanded the possibilities of imagery" (T. Boboyev).

### III. Analysis

Tashkentnoma is one of the first epics written in the style of a poem. It uses, as the poet puts it, "nine weights of Uzbek poetry." The poet writes that he sang Tashkent "in eighteen chapters - in a song". Well-known literary critic O. Sharafiddinov calls this work "epic of thoughts, feelings" and bases his views as follows: . The lyrical protagonist in the epic is the poet himself. He uses the style of ode to express his sincere feelings for Tashkent, its people and nature.

In order to fully imagine the beauty of today's Tashkent, the poet first goes through the layers of history - the pages of the ancient Shosh. He writes that Tashkent, which has experienced so many battles, has always been known as the "land of heroes" and "free city". It also does not overlook the qualities of the people of this country:

Shosh ahli bahodir bo'lsa-da, asti

Birovlar shahriga bo'lmagan qasdi [5, 455].

Shoir shahar tarixidagi eng muhim voqealarni esga oladi:

Toshkentlikning isyonkor ruhi

O'n oltinchi yilda balqidi,

Yerga tushdi erkning urug'i,

Urug' ekkan bog'bon xalq edi [5, 464]

[The people of Shosh are brave, but they are humble

An oath of allegiance to the city.

The poet recalls the most important events in the history of the city:

The rebellious spirit of Tashkent

It shone in the sixteenth year,

The seed of freedom has fallen to the ground,

The gardener who sowed the seeds was the people]

It refers to the 1916 uprising. The poet figuratively describes the struggle for freedom as "the seed of freedom that fell to the ground. "He believes in the power of the people, saying that "the gardener who sows the seed is the people." Based on metaphorical-symbolic thinking, the poet embodies a small part of history.

In this way, the poet goes on to describe modern Tashkent. It is true that the artists of the time, including M. Sheikhzoda, accepted and believed in the October 1917 coup as freedom and liberty. This spirit of confidence is felt in the play.

M.Shaykhzoda praises the courage, hospitality and tolerance of the people of Tashkent during the Great Patriotic War. In particular, he praises Shoahmad aka and Bahri opa, who have adopted fourteen children.

The beauty of Tashkent is first of all reflected in its nature. That is why the poet describes it as "the sacred soil of gold." The poet considers the sun to be the basis for creating attractive landscapes of the city. Indeed, it is. He likens the morning of the city to white dough, the noon to a hot oven, and the evening to a loaf of bread. In these images, the poet's hot love for his native

Tashkent is blowing.

Tashkent is even more graceful with its gardeners, scientists and singers. The poet emphasizes the following:

Bog‘bonlarning yeridir Toshkent,

Bog‘bonlarga tinchlik kerak-ku.

Korxonalar shahridir Toshkent,

Ishchi qilar tinchlikni orzu,

Olimlarning markazi Toshkent,

Olimlarga lozim osoyish.

Qo‘shiqchilar o‘lkasi Toshkent,

Sulhni qilar qo‘shiqchi xohish [5,488]

Dostonda biografik xususiyatlar ham ko‘zga tashlanadi:

Bu shahar she‘rimning tiniq chashmasi.

Yashadim o‘ttiz yil bunda chamasi.

Bu yerda tug‘ilgan G‘afur va Oybek,

Umrining boshlang‘ich mavsumlarida

Meni ardoqlashdi quchib og‘adek

Inilik ko‘rsatdim ta‘zimlarida...

Biri – she‘rimizning o‘tli yuragi,

Biri – nasr uyining baland tiragi.

Ochdilar uy bilan qalb eshiklarin,

Ayamay o‘git va mezbonliklari.

Yigitcha edim men havaskor, sodda

Bo‘ldim oqibatda shoir Shayxzoda [5,496]

[Tashkent is the land of gardeners,

Gardeners need peace.

Tashkent is a city of enterprises,

The worker dreams of peace,

Center of Scientists Tashkent,

Scientists need peace.

Country of singers Tashkent,

The desire of the singer to make peace

The biography of the epic also includes:

This city is the clear fountain of my poetry.

I've lived that way for about thirty years.

Gafur and Oybek, born here,

In the early seasons of my life

I was treated with respect

I bowed my head...

One is the fiery heart of our poem,

One is the high pillar of the house of prose.

They opened the doors of the house and the heart,

Without hesitation fertilizer and hosts.

As a young man I was an amateur, simple

I was eventually the poet Prince].

It is known that M. Sheikhzoda was born in Tashkent, but spent most of his life in Tashkent. That's why he loves the people of this old, young city. After all, the poet mentions G. Gulom, Oybek, who was his colleague in the work. He describes Gulom as "the fiery heart of our poem" and Oybek as "the high pillar of the house of prose." At the same time, it glorifies the human qualities of these two characters - tolerance and hospitality. It seems that in these unique metaphors, the most important feature of the poem is the spirit of praise. In this way, the poet expresses his boundless love, respect and esteem not only to Tashkent, which raised him and introduced him to the world as a poet, but also to his unique people.

The poet's modernization of the poem can be determined by another feature. As you know, the poems are mostly written in verse. The prince, on the other hand, "violated the iron laws" and created his epic "in the nine weights of Uzbek poetry," admitting that he even took measurements from the "baxshi bisotidan," the folk epics. In fact, this method allowed the poet to express the poetic idea in a more meaningful, expressive and poetic way. Apparently, the poet used more content than poetry. Later, this creative experience was successfully continued in the epics of E. Vakhidov. As a result, his epic "Quyosh maskani" uses free and finger weights.

Erkin Vahidov's epics "Toshkent sadosi" and "Quyosh maskani" can be interpreted as a poem-epic, written in the spirit of "ode, hymn, honor" [6, 26]. The poet, first of all, chose an art form that could help him to express his thoughts vividly. When he intends to write about Tashkent, he expresses his thoughts directly using the possibilities of the poem genre: high pathos, uplifting, solemn style.

#### IV. Discussion

The epic "Toshkent sadosi" is dedicated to the 2000th anniversary of Tashkent. Dedicated works require this style. In fact, the reason for writing this epic was a letter from Dilorom, a little girl from Osh, who felt the tragedy in her heart during the earthquake. In her letter, Dilorom said that she was sending the five sums she had saved for a satin dress to rebuild Tashkent after the quake and that it would be used to build a kindergarten. Such courage of a small heart puts a pencil in the hand of E. Vakhidov. The poet talked to Dilorom in an imaginary way and expressed his love for Tashkent in the style of a poem:

Mana o'sha Toshkent, ulug'vor, azim.

Sharqning darbozasi, sharqning mash'ali.

Shahrim, bir farzanddek qilurman ta'zim,

Ey, buyuk do'stlikning boqiy haykali [7, 463].

[That Tashkent is glorious and great.

The gate of the east, the torch of the east.

My city, I bow like a child,

O eternal statue of great friendship.

The poet describes Tashkent as "Sharqning darbozasi (The gate of the East)", "Sharqning mash'ali (The torch of the East)", "Buyuk do'stlikning boqiy haykali (The eternal statue of great

friendship)". Or else the poet writes:

Guvlab yotgan million temir yurakdir

Bir lahza tinmayin kunduzu kecha;

Chinni piyoladan toki traktor,

Kichkina urchuqdan samolyotgacha

Bu sir emas endi, borliq dunyoga

Toshkent tamg'asi-la ketadi bukun.

Shahringda to'qigan bari matoga

Kurrai zaminni o'rasa mumkin [7, 466-467].

It is a million iron hearts that are roaring

Do not rest for a moment, day or night;

Porcelain bowl to tractor,

From a little squirrel to a plane

It is no longer a mystery, to the world of being

Goes with Tashkent logo today.

Everything you weave in your city is fabric

Kurrai can cover the ground.

At the same time, the poet praises the creative Tashkent and its hardworking people.

Bu "Moskva", "Rossiya", "O'zbekiston" bu,

Kechalar kahkashon bo'lib yonadir.

Bular mehmonxona, haqiqatda-ku,

Toshkent o'zi katta mehmonxonadir [7,467]

This is "Moscow", "Russia", "Uzbekistan",

The nights are full of laughter.

These are hotels, really

Tashkent is a big hotel].

"Moscow", "Russia", "Uzbekistan" are the most magnificent hotels in the city. When the poet mentions their names, he likens Tashkent to a big hotel. This is a sign of the hospitality of the people of Tashkent.

Toshkent – non shahri deb qozongan shuhrat,

Demakki, to'kinlik, barakat shahri.

Qo'shiq bu maskanda nondek zarurat,

Toshkent nondek aziz she'riyat shahri...

Pablo Nerudaning, Nozim Hikmatning

O'lmas ovozida yashar o'shal ruh.

She'rning malikasi, qizi Toshkentning

Zulfiya sozida yashar o'shal ruh [7, 468].

[Tashkent is famous as a city of bread,

It is a city of abundance and prosperity.

The song is as necessary as bread in this place,

Tashkent is a city of poetry as dear as bread...

Pablo Neruda, Nazim Hikmat

That soul that lives in an immortal voice.

The queen of poetry, her daughter is from Tashkent

The same spirit that lives in Zulfiya Sozi.

Tashkent helped many nations during the war. That is why it is called the city of bread. The poet emphasizes this idea, calling it another city of poetry. It mentions the great poets Pablo Neruda and Nazim Hikmat, who set foot in the city. At the same time, famous people who grew up in Tashkent: Oybek, Habib Abdullo, Master Mahmud, Abror Hidoyatov, G. Gulam, great musicians Yu. Thus, in the play, the features of the poem and the epic are combined to create a unique look of the lyrical epic, which is the embodiment of good feelings for the beloved city.

The epic "Quyosh maskani" was also written in the spirit of the poem. This biographical work is actually a song about the homeland. "When I think about it," the poet writes, "most of my childhood memories have been turned into poems and epics. The epics "Nido", "Quyosh maskani", "Bolalik", "Oqsoqol", "Bolalik ekan-da..." poems were the fruit of those hard imagination, the first memories "[6, 17- 18]. Indeed, in the epic "Quyosh maskani" the poet expresses his childhood love for his native land Altiyarik, "mother city" Tashkent and, finally, "Quyoshiston ta'rifli diyor" Uzbekistan:

Men ilk bor dunyoning xaritasida

Oltin uzuk yanglig' o'lkamni ko'rdim.

Zaminning do'ppidek bir pallasida

Hiloliy nusxa gul –

Bu mening yurtim! [7, 482]

[I am on the map of the world for the first time

I saw my gold ring.

In a dope-like circle on the ground

Crescent copy flower -

This is my country!].

In these verses, adorned with unique metaphors and metaphors, the poet compares Uzbekistan to a golden ring and likens its shape on the map to a "crescent flower". Such an uplifting spirit will last until the end of the work.

At the same time, the heartbreak and experiences of a child who was orphaned early by his father and felt the warmth of his uncle's arms served to express the lyrical nature of the work. There is a saying among our people, "One uncle replaces seven fathers." Therefore, the poet speaks with special affection and praises his uncle, who called him to good deeds and helped him to open the great way of life. Here's a look at some of the classic poems that glorify great people:

Esim tanib, menga

"Tog'a" degan so'z

"Ota" degan so'zga

Bo'ldi barobar.

Uning mehri ila  
Umr irmog'im  
Quyuldi kattakon hayot nahriga.  
Qoldi Oltiariq –  
Ota qishlog'im.  
Ona shahrim Toshkent oldi bag'riga [7,478].  
[I remember my name  
The word "uncle."  
The word "father."  
That's enough.  
With his kindness  
The river of my life  
Poured into a great stream of life.  
Remain Altiariq -  
My father's village.  
My hometown is in front of Tashkent].

The poet was able to create a new look of the epic, combining the highness of the poem, high pathos, praise, solemn style and lyricism, composition, epic interpretation. In general, E.Vakhidov's epics "Toshkent sadosi", "Quyosh maskani" left a bright mark in the pages of Uzbek epics of the 70s, as they were written in the way of Uzbek classical epics, both in content and form.

T.Ahmad's epic "Buxoronoma" is also written in the style of a poem. In this poem, written in the tone and spirit of "Toshkentnoma", the poet expresses his boundless love for his native city of Bukhara in burning lines. He turns the pages of the history of Bukhara "between the endless seas of the past." In this way, the city remembers the great figures that spread their fame around the world, and they look at the way of life. Summarizing the long journey of Bukhara to the present day, the poet sings about its uniqueness, the place of science and tradition, and the noble children who fought for freedom.

The poet tried to express the lines of history, the references to historical events in a certain density and consistency, based on the possibilities of the epic.

Therefore, the history of Bukhara is rich in unique pages. The poet chooses the most important ones that are the basis of the city's destiny and prosperity. In particular, the blood-stained Bukhara as a result of the Arab invasion is illustrated by the example of the historical figure, the Arab conqueror Qutayba. Or Bukhara will be "trampled", "plundered" and "miserable" as a result of Ghaznavid oppression. Freedom fighter Torobi's courage is mentioned.

He thinks about the beautiful monuments of the city, such as Mohi Hossa, Chor Minor, Labi Hovuz.

The peculiarity of the epic is that in it the poet not only praises the beauty of the city, but also praises the scientists and poets who spread its fame around the world:

Bobur ta'rif etgan go'zal shahar – sen,  
Turdiy umri kechgan g'azal shahar – sen.  
Sensan Forobiyga ilhom baxsh etgan,



Rudakiy qalbida she'rni naqsh etgan.  
Abu Narshaxiyning raqami – o'zing,  
Kavkabi torining maqomi – o'zing.  
Zim-ziyo shomda ham taratgan ziyo –  
Bag'ridan quyoshlar sochgan Buxoro! [8, 279]  
The beautiful city that Babur describes is you,  
You are the best city in the world.  
Sensan inspired Farobi,  
Rudaki carved a poem in his heart.  
Abu Narshahi's number is you,  
The status of the Caucasus is yours.  
The light that shines in the evening -  
Bukhara with sunshine!]

These lines refer to famous historical figures such as Babur, Turdi, Farobi, Rudaki, Kavkabi. These talmudes helped to define Bukhara's place on the stage of history, and at the same time were commendable.

Another important aspect of the poet's style is the use of the art of alliteration:

O'zbekiston boshing uzra qamardir,  
Saxiy siynang sandiq-sandiq samardir.  
[Uzbekistan is a cloud over your head,  
Generous ink is a box-by-box fruit].

In the second verse, alliteration is based on the sound "s".

The adjectives in the epic served to brighten the style of the poem. Therefore, look at the history of the ancient city, such as "Bukhara, where the greats were imprisoned", "Bukhara, plundered, plundered, salty", "tall, full of spirit, sad Bukhara", "Bukhara frozen in the eyes of Torobi" "Bukhara is the cradle of great children", "Bukhara with the sun shining in its bosom", "The beautiful kingdom of art Bukhara", "The poet Bukhara who martyred the heart" and so on, the land of gold Bukhara", "Bukhara like a chameleon", "Gazalkhan, a singer, a loving Bukhara" and so on. The combination of these qualities has given rise to the art of excellence. Apparently, while praising the old and young Bukhara, the poet embodies the pages of the city's history in every description, description and adjective, introduces the scholars and poets of Bukhara, and writes about the geography and nature of the city. In this way, Bukhara, the only city in Uzbekistan, the beauty and splendor of the Motherland, will appear before our eyes with its entire splendor.

Another important point is that almost every verse mentions the historical figures who contributed to the influence of Bukhara, and as a result, a work adorned with talmeh from head to toe. Thus, the poet used the characteristic of praise and glorification in the poem.

As you know, the style of poetry is based on lyricism. Therefore, in the epics we have analyzed above, the poem leads to a lyrical image. The result is a lyrical epic.

## V. Conclusion

Thus, in modern epics, the poetry of classical literature continues in the semantic direction. As a result, Uzbek epic poetry was improved by the following features:



First, in the epics of the period, its lyrical features were strengthened by creating in the content and style of the poem. At the same time, this style gave rise to the syncretic form of the lyrical epic in the verse-epic artistic system, and laid the foundation for its traditionalization.

Second, the internal genre of the poem, such as the hymn and the hymn, was used more.

Third, the viability of the classical genre was further enhanced by the use of the ode style in large-scale poetic works, particularly in the epic.

Fourthly, it is of special importance as one of the methodological researches in epic poetry of this period.

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