



TRADITION, ORIGINALITY AND MODERNITY IN THE WORKS
OF HABIB SA'DULLA

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Abstract: *In this article, poet Habib Sadulla's ghazals analyzed, the construction of sentences in verses, stanzas and clauses of the poem was analyzed.*

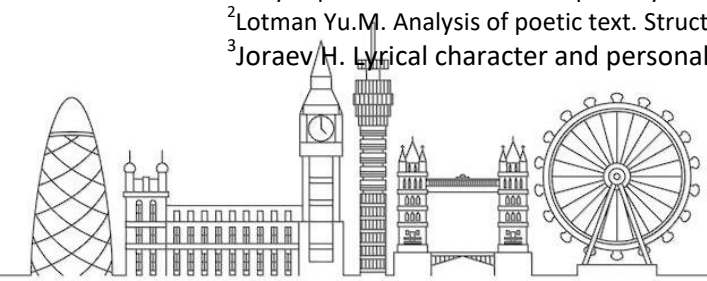
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In the history of the literature of the peoples of the world, creative development of their national and world literature literary traditions, issues of literary influence are leading and important literary phenomena in the science of literary studies. "Aesthetic views, motif, plot, genre, style, etc. tested in literary experience during the creative assimilation of the world of the literary tradition are accepted and implemented by the creators of the new era; if the creative achievements achieved in a certain period are not adopted by the new generation and developed with a creative approach, it will not become a tradition and will remain within the framework of that period. In the artistic perception of the world, any artistic discovery can become a tradition when it is improved on the basis of following the experiences passed down from generations, as well as its renewal and originality.¹. Of course, it is necessary to enter the creative laboratory of every creative person, to study his attitude to the traditions before him in showing his artistic skills. In this sense, "Innovation is not always about discovering new things, but it is about paying special attention to tradition and at the same time restoring it in memory and not being similar to it."² is The talented poet Habib Sa'dulla also mUmtoz creatively continued the traditions of our literature and wrote lyrical works in the ghazal genre. "True word artists are not satisfied with the means and methods of imagery that have become popular as a result of the strength of traditionalism. In the relatively limited space of traditional metaphors and other artistic elements, they strive for colorful and endless horizons of human experiences. True and bright expression of the heart's experiences, placing spiritual and psychological interpretation in the foreground brings the lyrical hero of the poet and the poet closer spiritually and emotionally, makes them confidants and lovers. This is of great importance in the poet's "I" gaining universality.³ - writes Professor H. Jorayev.

¹Encyclopedia of literature. Compiled by: H. Boltaboev. - Tashkent: MUMTOZ SOZ, 2015. - P.218.

²Lotman Yu.M. Analysis of poetic text. Structure verse. - L.: Prosveshchenie, 1972. - P.130.

³Jorayev H. Lyrical character and personality of the author. - Tashkent: Science, 2008. - P.45.





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To sing the ideas and themes known in literature, sung by others, to use the visual means and images used by them, to study the issue in literary life that was natural in many Eastern countries throughout the Middle Ages. learning is primarily about tradition. In the work of Eastern classics, conditional traditional situations occupy a very large place. This situation is connected with the main ideological and artistic features of their work⁴. Among them, Habib Sa'dulla's work is in harmony with the traditions of the literature of the peoples of the East. It is noteworthy that Habib Sa'dulla's first steps following the traditions of our classical poetry were successful.

Among the poets following traditional images, Habib Sa'dulla wrote in the genres of ghazal, qasida, mustazad, mukhammas, musaddas, murabba, and dirges used in classical literature. The statistics of the lyrical genres included in the 2nd volume of the poet's "Selected Works" collection are as follows:

The name of the genre included in the collection	The number of genres included in the collection
Ghazal	83
Muhammas	10
Free	6
Marcia	6
Musadas	3
jam	2
A poem	2

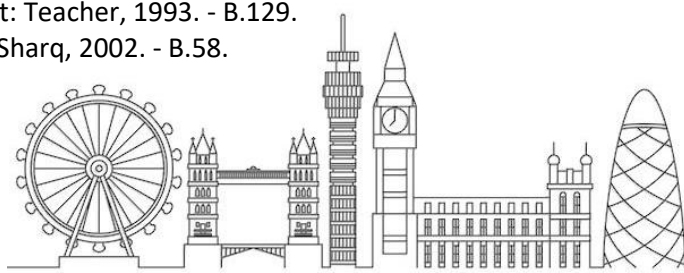
It seems that the poet created effectively in classical genres. The poet wrote his ghazals in ramal, hazaj, muzore', rajaz and some other bahrs, and he mostly addressed ramal and hazaj bahr. Habib Sa'dulla's divan also contains ghazals written without a pseudonym, departing from tradition. Such ghazals as "Ne ilaj", "I miss you", "My beauty", "Istak", "O life" are among them. As an example, we give the praise part of the ghazal "If I miss you":

Without my eternal spring,
Unstable in loyalty,
That's why spring anthem
My motto, I miss you.⁵
V - - - / V - - - / V - - - / V - - -
V - - - / V - - - / V - - - / V - - -

The lyrical hero is the lover's longing for his beloved, in general, the ideological thoughts in the ghazal are characteristic of the traditions of our classical literature. Also, the use of internal rhyme in the first verse (without spring – without stability) represents the characteristics of traditional ghazals. But words become modern. The writing of the

⁴Hayitmetov A. Conversations of Navoi Khan. -Tashkent: Teacher, 1993. - B.129.

⁵Habib Sa'dulla. Selected works. Volume 2. - Tashkent: Sharq, 2002. - B.58.





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word "Sizni" in capital letters is an expression of the lover's respect for his lover, which is also found in other poems of the poet.

The ghazal written by Habib Sa'dulla also has samples dedicated to the social theme. For example, the ideological content of the poet's humorous ghazal "Bachchaghar" consists of condemning the bad people among people:

A thousand gossips, a thousand slanders,
Fisku made accusations,
It's just a moment

A thousand pains are facing you.⁶
(- V - - / - V - - / - V - - / - V -)

This ghazal is written in ramali musmuli mahzuf (- V - - / - V - - / - V - - / - V -), and in the ghazal, service to the nation, seeds of kindness and goodness in its heart are written. the ideas of sowing and pinning have been put forward.

The poet appreciates traditions while creating in classical genres. Through them, he tries to pour out his feelings and love.

May the mother be kind to the people
To each his own,
Yat erur classicism
Don't make a claim.⁷

(- V - - / - V - - / - V - - / - V -)

The poem "Iftikhar" is included in the qasida genre. Historical poems are dedicated to kings, emirs, famous people, and historical events. The poem rhymes aa, bb, vv and consists of 4 parts. Qasida is derived from the Arabic word "qasd" and means purpose, intention, intention to do something. The number of bytes is not limited. Indeed, in the poem "Iftikhar" the poet praises his country Namangan. Names of famous people and historical events are mentioned in the poem according to the qasida genre. The poet continued to write ghazals and mukhammas even after the publication of the book and included them in the collection "Shukrona".

Any poetic art used by the creators of our classic poetry serves to develop positive qualities through life scenes. It is a long-standing tradition that the art of words glorifies love. In the history of Uzbek literature, the symbol of "hair" in the work of His Holiness Lutfiy, who is always alive with his great creativity, stands out with its unique subtleties of meaning. Let's take a look at this ghazal matla of Lutfi:

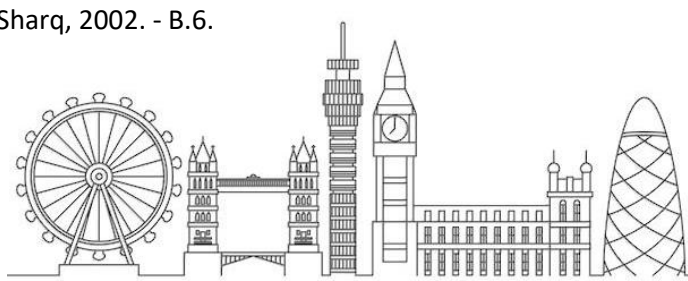
My hair is a shame.
Purple is a dependent slave.⁸

The mistress's hair is so black and smelly that musk is an embarrassment in front of her. Purple is his neck-bent servant (slave). In fact, the bowing of the fragrant violet

⁶Habib Sadulla. Selected works. Volume 2. - Tashkent: Sharq, 2002. - B.96.

⁷Habib Sadulla. Selected works. Volume 2. - Tashkent: Sharq, 2002. - B.6.

⁸Lutfi. Devon. - Tashkent: Tashkent, 1965. - P.60.





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shaklan band from the part where it begins with flowers and yellow leaves, as if the neck is standing bent, is taken from real life to simulate it. In Lutfi's work, clear allusion is used a lot.

Habib Sa'dulla, as a follower of our classical traditions, in the ghazal "Etmish" with the length of his long hair, which was written in the weight of the hazaji musmul salim (V - - - / V - - - / V - - -) weight. He also emphasized the smell. There is a spirit of local color in the ghazal. Because in it, the poet mentions the well-known legends of the country where he was born and raised. This, of course, is an expression of love and pride for the country. When Dildar washes his long hair, the poet exaggerates that his perfume makes the whole Namangan river wine, and he created the absolute art of tashbihi through the word misli:

Did you wash your long hair?
In the Namangan stream, dildor,
V - - - / V - - - / V - - - / V - - -
Her perfume is Namangansoy
Seventy times as much wine as water.⁹
V - - - / V - - - / V - - - / V - - -

"Tradition in fiction is a literary experience that has been passed down from era to era, from generation to generation in terms of artistic perception and emotional knowledge of material existence. That is, it means creative continuation, development and application of the most important, most popular thoughts and ideas, artistic image tools typical of the work of the artists of the past generation by the artists of the next generation.¹⁰ It seems that every poet deeply studies traditional literary experiences and creatively adapts them. It should be recognized that enjoyment of classical traditions plays a leading role in the enrichment of the poet's creative world, the expansion of the worldview of each artist, the formation of aesthetic principles, and the acquisition of a wide-scale color of the thinking circle.

Poet Habib Sa'dulla's poems written in Aruz weight also cover various topics. In these poems, the poet sometimes addresses a woman, sometimes a mistress, sometimes a lover as a "lyrical hero". Habib Sadulla is not only a finger, but as a poet skillfully swinging his pen in the weight of classical aruz, he is a creator who was able to consistently continue the traditions of Eastern poetry in his lyrics. In his ghazals, harmony with the ghazals of Lutfiy, Sakkokiy, Atoyi, Alisher Navoi, and followership are reflected in the series of images and the expression of experiences. Harmony with classical ghazal traditions, followership is manifested in the expressions of hair, lover, beloved, which are among the mystical symbols.

⁹Habib Sadulla. Selected works. Volume 2. - Tashkent: Sharq, 2002. - B.93.

¹⁰Jumaboeva J. Features of formation of Uzbek Soviet poetry. - Tashkent: Science, 1991. - B.4.





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