

USE OF THE ART OF RELATED WORDS IN THE ERKIN VAHIDOV'S POETRY

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Annotation: This article provides research about the use of the aesthetic arts which are called "proportion" in the poems of "Yoshlik Devoni" by Erkin Vahidov. And shows an importance of this art in impressing feelings and describing the scenery.

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From time immemorial, special attention has been paid to the issue of artistry in Uzbek classical literature. When assessing the artist's talent, his ability to use poetic arts is considered one of the main criteria. Because poetic arts served to make verses, stanzas and stanzas sonorous and musical, spiritual and verbal elegance. One of the oldest and most important of the fine arts is the art of proportion. "Ratio is a spiritual art that has an extremely wide range of application and is inextricably linked with a number of poetic arts. In a number of sources on classical poetics, this art is referred to as "Muroot un-nazir". They also called it "etlof", "muvahot", "tawfiq". However, the opinions of all authors are consistent with regard to its definition and interpretation of its essence. Here it is, Some of these definitions are: "When the speaker collects words that are similar in meaning to each other (such as the moon and the sun, the river and the ship), such a word (expression) is called muroot un-nazir" ("Tarjiman ul-baloga"). "Muroot un-nazir" - this art is also called "proportional", which consists in the fact that the poet brings things of the same gender in the verse, especially the moon and sun, arrow and bow, eyebrows and eyes, flower and tulip" ("Hadoiq us-sehr...") The author of "Aruzi Humayun" clarified the definitions of his predecessors more clearly: "Tanosib or muroot un-nazir is that In his speech, the listener quotes words that are worthy of each other in terms of meaning...»[3,214] The Persian literary critic Atullah Husayni also calls this art "murat un-nazir" and expresses the following opinion about it: "Ani tanasib, tawfiq, they also say iytilof and talfiq. He asked me, in the word, what events and things are worthy of him. There are few poems without this art. But the degree of goodness is different in terms of the abundance of things in proportion and the strength of proportion."¹. If we rely on the above points, we can indeed observe the use of the art of proportion in each poem.

Proportion remained one of the most active poetic arts not only in the classical literature of the Middle Ages, but also in the second half of the 20th century. "The art of proportion is often found in the poems of modern poets"²- said the famous literary critic Tokhta Boboyev. We can see the proof of this while studying the poetry collection "Yoshlik Devon" by Erkin Vahidov, a passionate word artist and national poet of Uzbekistan. This divan covers the artist's works written in Aruz weight, and below we found it permissible to dwell on some places where the art of proportion in the divan was used masterfully:

There is no country in the world like the country where I was born

¹A. Hosseini. Badoye us-sano'ye. - Tashkent: Gafur Ghulam, 1981. 232 p

²Stop Boboyev. Poetry education. -Tashkent: "Teacher", 1996. p. 269

This news is a garden, and this news is not a rose garden.[1,122]

In this stanza, the author has achieved to increase the artistic effect of the expression by using the words of the nest to show his love and admiration for his motherland. The poet was helped by the word "garden" and its fellow words "gulshan" and "gulzor". That is, the poet was not satisfied with calling his country a garden, but also described it with the words gulshan and gulzor. We can see such expressions in the verses of other ghazals:

Love is so kind that it makes flowers out of thorns,

He gives soul and tongue to the stone, and makes a nightingale to the sheep.[1,99]

In the above verse, the words "thorn", "flower" and "navbahor" were the basis of the art of proportion, and in the following verses, the words "stone", "crow" and "nightingale" were synonymous, increasing the art of the verse and making the content of the verse more beautiful.

When a flower opens its eyes, a bud, a nightingale turns into an afghan,

Why is Afghan Aylay ul Gul's face turning upside down?[1,120]

If we pay attention to this verse, we can see that the words "flower" and "nightingale" and "bud" in it form a spiritual affinity.

We can find many such examples in Erkin Vahidov's "Youth Ministry". For example,

May all the trouble be mine, may I always live,

This is a strangely sweet torment, with this sweet sorrow.[1,96]

In this verse, the words that are the basis of the correlation are the words "suffering", "trouble" and "sorrow". In this, the lyricist emphasizes that the suffering of the hero is sweet, and even the pain of grief inflicted on him is sweet.

In this world, they say, everyone has a different taste,

May is sweet to me, morning is sweet to the nightingale, and dew is sweet on the petals of a flower.[1,89]

In this stanza, the words "flower", "dew" and "nightingale" form a correlation. It is known that in Uzbek literature, the words flower and nightingale mean lover and mistress. In the poet's poetry, there are many places where these two concepts are described as nested, creating the art of proportion. The world is created in such a way that every person has his own behavior and tastes. He tells that the lyrical hero needs his mayi (a symbol of love) just as the morning is sweet to the nightingale and the dew is sweet on the flower leaf.

They say that the color of the lips is like a cherry.

I would be jealous of a cherry and a grape if it touched my lips.[1,87]

In these lines taken from Erkin Vahidov's poem "Jealousy", we can see a beautiful example of the art of proportion. In the verse, the art of proportion was created through the words "cherry", "grape", "charos", "ol" (plum).

In each verse of this poem, we find one comparison. Although, in the examples given above, synonyms are considered as the basis for artistic art, it is wrong to understand proportion as "using synonyms in an image". Because wordsmiths-creators have such a power that they can use words that do not make sense when separated from the text in a similar sense with the requirement of a certain context. As a proof of such skill of Erkin Vahidov, we turn again to his collection "Department of Youth" and witness examples of proportional art in the collection that are unique from each other.

Every small pox has its place in this flower garden of the world,

Whether it is a thorn, whether it is an ivy, whether it is a leaf, whether it is a flower.[1,83]

It is known that here the poet means the world's flower garden. In the verse, the words "smallpox", "thorn", "ivy", "leaf", "flower" created a correlation. Nothing in the universe was created for nothing. Everything has its place and importance, be it a thorn or a leaf. The poet expressed this idea through the art of proportion. The poet's skill of artistic imagery is clearly shown in the given stanza: in it, the lyrical hero describes the universe as a "flower garden of the world", which allows us to see how bright the poet's talent is.

My youth, the strength you gave me, your consciousness, your enthusiasm,

If I can give the people and the country, then be pleased with me.[1,81]

Here, in each verse, there are words that create the art of proportion.

In the first stanza, the words "consciousness" and "enthusiasm" create a balance, and in the next stanza, the poet uses the synonyms of nation and country in relation to his motherland.

As we scroll through the "Dyvan of Youth", we can find many more such examples, and, in turn, the artistic significance of the ratio cannot be overlooked. Erkin Vahidov left an indelible mark on Uzbek literature with his ghazals and their artistry, and his place in the treasury of classical works written in the last quarter of the 20th century will not change.

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