



THE ISSUE OF TRANSFORMATION IN THE LYRICS OF SHAFOAT RAHMATILA TERMIZI

Yulduz Khaitova

Termez State University,

Teacher, Termiz, Uzbekistan

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Annotation: This article talks about the fact that the development of Surkhan's literature and art, turning to literature, reaching today's generations as a rich and inexhaustible treasure is directly connected with the name of Shafolat Rahmatullah Termizi. The transformation process of the poet's lyrics is analyzed.

Key words: spirituality, poet, artistic creation, transformation, image, poetic style, skill, significance.

Traditions formed and improved in a long historical and literary process, artistic way of thinking, poetry, devotion to culture, the presence of rich literary sources created a perfect and intense literary atmosphere in the oasis. Shafolat Rahmatullah Termizi's service is great in the development of Surkhan's literature and art, becoming eternal, reaching today's generations as a rich and inexhaustible treasure. If we look at the poem, we can see the process of transformation.

The word transformation means to change from one state to another. In linguistics, transformation is a method of creating a secondary device by changing the basic, central device specific to the language based on the rules of the language. [1:267] The simple types of transformation used to change elements in the syntax are substitution, addition, reduction and omission. This method was proposed by the American scientist Z. Harris. Later, this method was transferred to literature. Following the style, creativity, and expression in the poems of master poets, making corrections and predictions to them, in general, transferring the traditions and rules of the history of literature to modern literature with a little change in one's thinking is a transformation event.

The concept of transformation was first studied by American scientists in the 50s of the last century, and Leonard Bloomfield contributed a lot to the widespread use of this concept. [1:127] But this phenomenon appeared in the East much earlier. The fact that many ghazals were written under the influence of Atoi's Lutfiy ghazals, and the development of the traditions of Khamshalik is a proof of our opinion.

Of course, this phenomenon is clearly visible in the work of Shafolat Rahmatulla Termizi. Shafolat Rahmatullah Termizi also followed in the footsteps of his predecessors and decided to attach takhmis to the great Navoi and Cholpon ghazals and was able to do it. Shafolat Rahmatullah Termizi's work has three assumptions. Two of them are related to the famous ghazals of the great Navoi. It is known that Alisher Navoi's couple has been an example for artists of all times. Among them, Shafolat Rahmatullah Termizi was attracted by the famous ghazals of the great poet and decided to make takhmis. Almost five centuries have passed since the great Navoi. At the beginning of the 20th century, a poet from Cholpan Otlig shone in

the sky of poetry in Turkish poetry. One of the ghazals related by Shafoat Rahmatullah Termizi is "Qalandar Ishqi" [1.16] by Cholpan.

It is known that experts expressed different opinions about the analysis of this ghazal. For example, the German scholar Ingeborg Baldauf writes: "Cholpon repeatedly turned to Sufi metaphors to express his dreams of autonomy. He created the poem "Qalandar Ishqi" in the distant city of Baku in 1920 in connection with the Congress of the Peoples of the Muslim East. Representatives of autonomies had high hopes for this congress. Cholpon clearly knew that these hopes were dashed, that the policy of the Shura government had won, and he expressed his feelings in this ghazal:

*Qalandardek yurib dunyoni kezdim,
topmayin yorni,
Yana kulbamga qayg'ular, alamlar bir-la
qaytdim-ku.
Muhabbat osmonida go'zal Cho'lpon
edim, do'stlar,
Quyoshning nuriga toqat qilolmay yerga
botdim-ku.*

The hints hidden in these verses are revealed in the following "explanatory text": "I went to Baku as someone whose political goal seemed to others to be a 'dream', but I did not achieve what I aspired to. I wanted to announce the dawn of a new, better reality, but another sun, the sun of the October Revolution, rose before mine, and it pinned me to the ground." [1.72]

Shafoat Rahmatullah Termizi wrote "Cholpan ghazal mukhamas" [1.320] (Qalandar ishqi) consists of six stanzas, which harmonize and complement the feelings expressed by Cholpon. The first paragraph begins:

*Na xush damlar edi bir kun sevgi
sharobin totdim-ku,
Ki sahro chechagin, chaman bulbullarin
uyg'otdim-ku,
Ishq kayvani subhu shomin qonim birla
bo'yotdim-ku,
Muhabbatning saroyi keng ekan yo'lim
yo'qotdim-ku,
Asrlik tosh yanglig' bu xatarlik yo'lda
qotdim-ku.[1.320]*

In this paragraph, Shafoat Rahmatullah Termizi used the verb "to paint" in the form of "I painted-ku", expressing the long duration of this movement, giving the takhmis a special flavor and increasing its effectiveness.

The second paragraph of Takhmis is very important, it serves to raise the expression of feelings in the first paragraph to a higher peak. Shepherd's:

*Karashma dengizin ko'rdim na nozlik
to'lqini bordir,
Halokat bo'lg'usin bilmay qulochni
katta otdim-ku,*

Shafoat Rahmatullah Termiziy adds the following lines to his verses:

*Nigohlar kuydirar misli yeldirim
yolqini bordir,
Sochlar qora favvorakim dilorom
salqini bordir.
Xiromlarda, g'amzalarda tannozlik
talqini bordir,*

such lines served to fill Cholpon's stanzas. A sea of strife, like the sea of strife, eventually destroys the lover. In these stanzas, Cholpon refers to the upheavals in society and the disasters in life. Shafaat accompanies the poet Cholpon's words and expressions such as "the sea of affection", "the wave of tenderness" with words and phrases such as "the flame of lightning", "the coolness of intercession", "the interpretation of tannozlik". When Cholpon combines the word karashma with the sea and says "the sea of karashma", here he wants to express the power of deception in the socialist society, its depth, not the gentleness of a true lover. The fifth stanza of this takhmis is very important, it comes before the last stanza to be completed, and it seems to represent the process of preparation for concluding the poet's thoughts and feelings:

*Baayni Majnun yanglig' eldin bezdim
topmayin yorni,
Navolar birlakim bag'rimni ezdim
topmayin yorni.
Ki kachkulni belga bog'larni sezdim,
topmayin yorni,
Qalandardek yurib dunyoni kezdim,
topmayin yorni,
Yana kulbamga qayg'ular, alamlar bir-la
qaytdim-ku.*

German philosopher Sigmund Freud's "inner consciousness" or "subconsciousness" according to his concept, the world is governed not by economic relations, but by "sexual desires". [1.] In the West, this is "libido", in Iranian and Arabic literature, it is "intimate poetry", and in our country, it is simply "love lyric". in Russian literature, it is expressed by the concept of "intimnaya lyric". When Farhad, whose heart is full of love, cannot reach his love Shirin, he diverts his burning enthusiasm to another self and breaks a rock to release water for the people. A madman does not do that. When he is unable to reach his beloved, he is left with his sorrows and sorrows and eventually becomes a madman. Cholpon's lyrical hero also wears the qalandar robe in the end and remains forever with his sorrows. In this ghazal of Cholpon, the shura society does not allow the lyrical hero to engage in improvement and show his strength, it only oppresses him spiritually. The stanzas of Cholpan and the poet in the fifth stanza allow us to make such an interpretation. And finally, in the last paragraph:

*Shafaoti ishq arshida men ham sulton
edim, do'stlar,
Husn payg'ambarlariga as'hob, chilton
edim, do'stlar.
Zulayholarga Yusufdek tengsiz o'lpon
edim, do'stlar,*

*Muhabbat osmonida go'zal Cho'lpon
edim, do'stlar,
Quyoshning nuriga toqat qilolmay yerga
botdim-ku.*

Shafolat Rakhmatullah Termizi's choice of words such as "sultan", "chilton", "tribute" as radif served to fill the radif "Cholpon". It preserved the form of Cholpon's poem "Qalandar Ishqi", but the meaning of the poem undergoes a slight transformation. The love of Qalandar in Cholpon's poem is the love for freedom, and the love in Termizi's poem is Cholpon's love and admiration for his perseverance in the path of freedom of the country. In the last sentence, the sinking of the Sun into the earth, unable to tolerate the light, is the "ejection" of Cholpan and many intellectuals, and it is emphasized that the poet Shafolat cannot recover from their destruction.

A genre difference is felt when the intercessory poet relates Navoi's radif ghazal "Kilgil", that is, a genre transformation takes place. The weight and rhyming are preserved in the poem, but the genre has changed and has become complex. Of course, Navoi's style also undergoes a transformation, Shafolat turns into a poet's style in Mukhammas. Ghazal is not transformed in form, but in essence it undergoes transformation. Shafolat poet, while preserving the traditions, was influenced by the work of our grandfather Navoi and brought his own plans into the poem. For example, this is evident in the last paragraph. So, if you make a good plan for your intercession, make a devan with the example of a teacher. It's no wonder if you create a state and citizens. The Shafolat poet intends to become bolder in the world of creation by drawing strength from Navoi, to create a cabinet like a teacher, to gain his own place with the power of his pen, and he skillfully expresses this in his poem.

Shafolat Rahmatulla Termizi's work also reflected literary aesthetic principles in a continuous form. There is a famous hadith that says, "He who knows his soul, knows his Lord." Lust is a trap for a perfect person who is boldly walking up the ladder of perfection. Seeing injustice and keeping your head down without saying a word is like putting a black patch on a white shirt in the eyes of a poet.

*Umring oppoq, unga qora yamoq yomon,
Cheklamasang, tizginsiz nafs tamloq yomon,
Qilmishga bor bo'lsa vijdon-qamoq yomon,
Nohaqlikka boshni quyi solmoq yomon,
Yomonlikni yengib o'lsang, omon-omon.[1.148]*

Such a poet reveals what kind of person his aesthetic ideal should be line by line, stanza by stanza, step by step. A person who cannot tell the truth in time will one day be imprisoned by his conscience. Accounts before his conscience. His conscience becomes a prison for him.

*Qalbing to'lsa gar yechimsiz nolalarga,
Topshir o'zni xalqqa, toqqa, dalalarga,
O'lar bo'lsang, rost aytib o'l bolalarga,
Nohaqlikka boshni quyi solmoq yomon,
Yomonlikni yengib o'lsang, omon-omon.[1.148]*

These lines of the poet, who grew up in a family of Bakhshis and grew up listening to epics until dawn, were nourished by the folklore of the people. similar in structure. Elbek gives an impression of what he says and gets into the reader's heart faster and easier. Usman

Azim says that Elbek Bakhshi looked straight at the sun while telling the truth. Shafoat Rahmatullah Termizi also makes similar demands to his lyrical hero.

In short, the manifestation of the spirit in the transformation of form means to read the works of great creators with love, to study deeply, to imitate their talent, and in this way to perfect one's creativity. This phenomenon is positive and is referred to as poetic appropriation. Of course, this does not mean complete imitation. Every artist has his own unique way, style, aesthetic thinking, skill of using words. It is this talent that distinguishes them from other artists.

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