

Singer of Freedom

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Abstract: The article describes the artistic features of the odes of the national poet of Uzbekistan Erkin Vahidov through the methods of formal-structural, sociological and psychological, comparative-typological analysis. In it, the poet's traditional and innovative skills are revealed through images. Also, the poet's odes were scientifically analyzed from the point of view of rhyme, weight, and radif, as well as chronotope. The poet's ode "Uzbegin" was treated from the chronotopic point of view.

Keywords: ode, literary tradition, innovation, elements of ode, nasib, gurizgoh, madh, qasd, qasidai tom, qasidai mujarrada.

INTRODUCTION.

In Uzbek literature, the qasida genre has an ancient history, like the ghazal. Its first example can be found in the work "Devonu lug'ot it-turk" by Mahmud Koshgari. But the first odes that fully meet the requirements of odes belong to the pen of the ode poet Sakkoki. "Elements of the qasida," says Professor N. Mallaev, "although the qasida appeared much earlier in Uzbek classical literature, but the qasida as a special literary genre appeared in Uzbek literature in the 14th - 15th centuries. Sakkoki became one of the founders of Uzbek poetry. The ode is a political lyric of medieval literature, as most odes are dedicated to statesmen and political or military events. The poem gradually became a genre of court literature" [6.246]. These data show that the qasida first came to the field due to the socio-political environment, but with the passage of time, priceless examples of qasidas, which are truly artistic fruits, were created. "There are good examples of qasida genre in the works of poets such as Nasir Khisrav, Unsuri, Anvari, Khaqani, Daqiqi, Rudaki, Sakkoki, Lutfi, Jami, Gadoi, Navai, Munis, Kamil" [8.1]. The fact that the tradition of writing qasida has been preserved in modern Uzbek literature is evidenced by the presence of excellent examples of qasida in the works of poets such as Charkhi, Chustiy, Ulfat, Erkin Vahidov.

METHODS.

In this article, we tried to reveal the artistic features of the odes of the Hero of Uzbekistan, the People's Poet of Uzbekistan, Erkin Vahidov, and his artistic skill in creating odes with the help of formal-structural, sociological and psychological, comparative-typological analysis methods.

DISCUSSION

Sheikh Ahmad Tarazi, the author of the treatise "Funun ul-baloga", which is considered the first theoretical source of classical lyric poetry in Uzbek literature, gives the following information about the qasida, which is one of the classic lyrical genres, in the first part of the work: 'lur or andin oksukrak and most of them are not specific. Every few rhymes they say. And whatever the

purpose is, they bring it to the statement" [2.12]. It can be seen that the length of the ode was 27 stanzas according to the conditions of that time, and the authors freely expressed their goals and desires for writing it in a poetic way.

The guidebook "Genres of Uzbek classical poetry" provides detailed information about the qasida, its size is not strictly limited, the number of stanzas should not be less than 12, and the last limit of stanzas is also in classical literature. noting that there is no stable opinion in modern literary studies, "along with small odes, medium and finally large (several hundred verses) odes were created" [8.129] league is mentioned. It should be noted that the authors of the above study were not aware of the work of Ahmad Tarazi. Tarazi's work became known to science in 1996, and the book was published in 1979.

Expressed in pamphlets, articles and dissertations published in different years . In particular, literary scholar M. Hasanova, who prepared the collection of ghazals and odes of Sakkoki for publication and author of the foreword, says the following about the tradition of qasida: "In literary studies, the name of Mavlano Sakkoki is mentioned side by side with the tradition of Turkish qasida. . Because the poet is famous for creating the most beautiful hall and many odes" [14.109].

Who studied Hafiz Khorezmi's kiruka, whose name and work became known in 1975, gives the following information about the importance of this poet's odes: "First of all, it should be noted that the poet wrote almost all used the pseudonym Hafiz in his poems. It can be said that his name was Abdurrahim , because the poet used the names Abdurrahim and Rahim instead of pseudonyms in 1 Uzbek ghazal (199th ghazal) and 6 Persian ghazals.

Xos oʻz qulingʻa lutf etib rahm qilsa yor,

Muxlis qadimiy qul anga Abdurrahim erur.

In the sixth and seventh odes of Devon, the surname of Hafiz is added to the nisab of Khorezmi.

Viloyot-u karomot-u karam oʻzindin izdayu,

Boʻlubdur Hofizi Xorazmiy joni bila Kirmoniy.

Inoyat birlasoʻz Bobinda yoriy koʻrguzur boʻlsa,

Oshurgʻay Hofizi Xorazmiy sheʻrin farq shuarodin.

[11.47]., [12.191]., [13.52].

These thoughts are the basis for our conclusion that qasida has risen to the level of the leading genre in Uzbek literature as well as in the work of Sakkoki and his contemporary poets.

In 20th century Uzbek literature, Erkin Vahidov created beautiful examples of the poem genre and ensured its survival. Until today, the poet's odes have been analyzed in various aspects and levels in various articles and dissertations. In particular, the above- mentioned scientist Mashhura Hasanova's article on the topic " Ode genre and ideological - artistic features of Erkin Vahidov's odes" focuses on the ideological-artistic features of the poet's odes. In particular, they express the following opinion about the ode " Uzbegin ": The ode "Uzbegin" is a work in which the Uzbek people are praised in high curtains. It is one of the poetic works that has its own place in modern odes, with the names of historical figures, the citation of geographical objects, strange similes and allusions, and at the same time, it is written in the melodious weight of aruz" [15.1317]. Also, Setora Shomurodova writes the following thoughts about the poet's odes in her dissertation research on "The tradition of devanism in Uzbek literature of the 20th century : theme, content, weight and artistic images" : "After the 110 ghazals listed above, the odes come in . The poet's famous odes " Uzbegin ", "Human", "Hands" are included in this divan. In the poet's odes, conflicting thoughts about the world and man are poetically arranged in each stanza" [17.57]. Based on this, in this article, we tried to analyze the poet's odes from the chronotopic point of view.

RESULTS.

Place in Erkin Vahidov's divans, is the poem. This genre is a beautiful example of artistry created by the high skill and eloquence of the poet. Literary critic M. Ziyoviddinov comments on Erkin Vahidov's work "Uzbegim" as a good example of an ode in modern Uzbek poetry: "In classic odes, the poet reflects on his virtue, knowledge, talent, and the value of his written works. . . is proud to be a great poet of his people. And in "Uzbegim" we see the national anthem, a high sense of patriotism, a lyrical expression of our heroic past and creative days. [8.137]. In fact, Erkin Vahidov's ode "Uzbegim" glorifies the dreams and aspirations of the great Uzbek people, their difficult and honorable past, rich history, culture, traditions and values, and the feeling of pride of being an Uzbek. An example of an anthem for every Uzbek who can sing came to the field. The odes "Uzbegim", "Inson", "Hands" have a special place in the work of the poet. These odes of Erkin Vahidov were published in accordance with all the requirements of the genre. Especially the ode "Uzbegim" made his name more popular and connected the poet's heart to the people's heart.

"Uzbegim" is truly the pride and honor of the Uzbek people. However, we read in the memoirs and reminiscences of the writer that the first years of writing the work were difficult times for the poet. In particular, among the works written about the poet, Rahmatilla Inoghamov's book "The Fate of Poetry" titled "The Birth and Sufferings of Uzbegim" is characterized by the fact that it discloses the words that revolved around this ode and the poet's sorrows as a result. .

Erkin Vahidov's ode "Uzbegim" was written in 1968, when the ideological pressure of the former Soviet regime on the literary people intensified. During such a dangerous regime, it required a lot of courage from the artist to say "Uzb e gim". The poet was one of the first to include the sounds of independence in his work, and he left an indelible mark on Uzbek literature.

Rahmatilla Inoghamov's work also tells about the trials of the poet's ode "Uzbegim". For example, based on the memories of Doctor of Medical Sciences, Professor Husniddin Salohiddinov, the author narrates the following lines from the ode, which were omitted due to the conditions of the social and political system, and his comments about it: After the verse "Tarkhan, Uzbegim":

Oq Edil birla Yoyiqda keng yoyiq yaylov sening,

Taqdirin kiftiga ortgan dardli karvon, o'zbegim

that was put in the hands of fate. It is self-evident that this verse was dropped by "vigilant" supervisors. Because in it the idea that Uzbek pastures go to Edil (Volga) and Yayik (Ural) rivers was openly stated" [5.51]. It should also be noted that there is no idea about Orhun - Enasoy monuments, which are considered as our ancient Turkish monuments, and the places where they were found, in the works of other poets until Erkin Vahidov. The poet was one of the first to include in his work verses that tell about the roots of our national identity. In the country of the former Soviets, the call to realize such a national identity was an indication of the high courage and tenacity of the writer.

It is not an exaggeration to say that in Uzbek literature, after Alisher Navai, we have not met the noble form of addressing the motherland in the style of "Uzbegim". After all, the poet himself, in the article entitled "Man and the pupil" of the book "Beauty of word", spoke about Alisher Navai's famous ghazal beginning with "Black Eye" and acknowledged it as follows: "Navai's fame has such a byte found:

Menga shohlar xil'atikim, el tamosho qilg'ali,

O'zbekim boshida qalpoq, egnida shirdog'i bas.

Of course, Hazrat did not call the Uzbek "my black eye". ...But I still think I'm Uzbek when I say "my black eye". [3.103-104].

The ode "Uzbegim" as a work that reflects the historical, socio-political and cultural image of the time, is valuable in terms of being an excellent example of the skill of poetic imagery, as well as making the name of the poet more popular.

In the qasida, the word "Uzbegim" is used as both a radif and an imperative, in addition to the title. In it *pinhon, tiyanshon, coral, tarkhan, khan, giryon, kalkan, destroyed, blood, faith, Kavkabistan, ladder, sultan, nolan, tugyon, Armenian, afghan, epic, drug, shu'laafshon, mujgan, farmer, opportunity, boy, sky, Uzbekistan and soul* used as rhyme words created harmony. The consonant "n" has become the narrator for the rhyme. Since there is no additional sound after the rawi, it is appropriate to say that it belongs to the type of muqayyad rhyme. In the work, the word "Uzbegim" is used 28 times except in the title. However, such a style does not harm his artistic level, on the contrary, it causes it to rise to another level.

Candidate of Philological Sciences, Tahir Qahhor, in his article entitled "Navai's Hands", comments on the first two stanzas of the ode as follows:

*"Tarixingdir ming asrlar ichra pinhon, o'zbegim,
Senga tengdosh Pomir-u oqsoch Tiyonshon, o'zbegim.
So 'ylasin Afrosiyob-u so 'ylasin O'rxun xati,
Ko 'hna tarix shodasida bitta marjon o'zbegim..."*

In 1924, the Soviet government lost the republics of Turkestan and artificially, illegally (no referendum was held), created a new one. It is known that they were separated from each other to suit the interests of the Soviet Empire. "Kutadgu Bilig", which stated that the builder and ruler of Samarkand was Alp Er Tunga, books about our native language and script - the Blue Turkic alphabet, which served until the Arab invasion, that is, the Orkhun letter, were also published in the 60s-70s of the 20th century. - years, and these concepts expressed with great skill in the ode "Uzbegim" awakened the consciousness of our people. At a time when the policy aimed at creating a "single Soviet nation", i.e. eliminating other nationalities in the empire and ruling one language, one nation, is being carried out, the appearance of this ode was, in my opinion, a demand of the times" [12.62]. In fact, we would not be wrong if we say that this ode came to the field as a way to satisfy the thirst of our people for manhood and freedom. "Poetry in general," Abdulla Oripov said, "first of all, spiritual thirst, boundless need, enters the human heart as a strange magic." That's why I call poetry the child of necessity" [9.19].

It is not an exaggeration to say that Erkin Vahidov's ode "Uzbegim" was created precisely from the need to reveal the wave of thoughts and feelings from the poet's heart.

The means of artistic representation that give beauty to the qasida represent its special edge. In the work we literally see unique examples of talmeh art. Because in it, the poet uses the art of talmeh appropriately in 22 places. This allows the poet to freely bring and apply the inspirations of our national spirituality to the work.

*"Al-Beruni, al-Khorazmi, from the descendants of Al-Farab,
originally descended from Ozluq, perhaps Tarkhan, Uzbegim" [4.142].*

It is possible to quote many such quotes from the poem. However, the work is not only decorated with talmeh art. Along with the art of talmeh, classical poetic arts such as tazad, tansiq as-sifat, tashbeh, tajnis, and tasbeh were used effectively.

Representatives of classic literature managed to create an impressive artistic speech by using the poet's pseudonym in a poem in a different sense besides its own meaning. This is known as union [13.125] in the science of sanoe. Erkin Vahidov uses this art in three places in his poem.

He cried Furqat in Furqat, and Muqiyim in Muqim.

From your complaint, Hind-u-Afghan became Afghan, Uzbek. [4.144]

In Bayt are the basis of the talmeh, then both nicknames are preceded by their related nouns. its use in the form formed the art of union. The poet applies this art to himself at the end of his poem:

This ode is a tribute to you, my people, white milk and salt,

I am your free son, accept me, my Uzbek, my dear Uzbek. [4.146]

In this case, the poet's use of the word "Free" as both a nickname and an adjective indicates that he is a true connoisseur of classical art.

There is a saying in our people, "Forty days greet the land where you tasted salt for one day." It is not an exaggeration to say that the poet managed to justify the salt given by the mother nation by referring to this.

In the later parts of the ode, the poet also uses the art of adjectives. This art "implies to successively bring the characters of the person or thing described in the poem, to describe them in several ways" [16.56].

You are not Zarathustra, you are not Buddhist, you are not fire, date,

The religion of humanity is a pure Uzbek faith. [4.143]

The hardships of the past times tested the true faith and endurance of our people. It is known to all of us from history that the Uzbek people have been able to remain steadfast in their faith at all times. After all, as the poet said, the Uzbek identity is "infused with the religion of humanity".

The poet's odes "Insan" and "Hands" have artistic value as they glorify universal human values. In particular, the ode "Insan" is one of the works with a unique phenomenological feature in the poet's work. In it, the injustices and injustices that are happening in the world, the positive achievements of the development of science aimed at noble goals, and the bad complications that have been and are being inflicted on people, races, nationalities, and the death of people. The age-old conflicts between them are effectively interpreted through the means of poetic images.

The volume of the ode "Insan" consists of 25 verses - 50 verses, and the ramali of Aruz is written in mahzuf weight. In the poem, the word " *Ozyng* " is used as a radif. A qasida traditionally consists of nasib, gurizgoh, madh and qasd parts. Accordingly, the nasib part of the qasida is expressed in 3 stanzas, the gurizgoh part in 5 stanzas, the madh part in 15 stanzas, and the qasd part in 2 stanzas. The verses of the Qasida are rhymed in the traditional style of *aa, ba, da ,..., and in it , human-human, khagan-sultan, caravan-sarban, gardener-guard, guest-host , etc. .* In this case, the consonant " *n* " served as narrator. The poem is the fruit of the poet's high artistry and eloquence. In it, the arts such as tashbeh, tanosub, tansiq a s-sifat, musajja, talmeh, tazad, metaphor and exclamation, typical of classical poetry, served to increase the impact of the work.

Man is the most honorable and supreme creature among the creatures created by God. At the same time, he was given the supreme gift of thinking and speaking. The great thinker Alisher Navai, in the beginning of his works, repeatedly recognized the value of the gifts of speech and greatness given to man:

Man is a very animal,

no gem more noble than you,

he begins the first article about faith in the epic "Hayrat ul-Abrar" with the following sentences:

Who is a human being among the people of the world,

He knows that his target will believe in him. [1.105]

In the first of the cited quotations, it is said that what distinguishes man from animal is the word . In the second example, the poet shows faith as the first sign of anyone who considers himself a human being in this world . On the other hand, the author tells us that the heart of a person with perfect faith is pure, and a person with a pure heart always strives to do good and benefit others.

Erkin Vahidov, as a follower of the traditions of Navai, dedicates a tribute to man. However, the poet begins the ode by acknowledging that the way of life, character, outlook, and thinking of the people of the present time are at an unprecedented level.

On a fixed planet, you are a human being, a human being.

Own the whole world, you are the Khakhan , you are the sultan.

Fixed in its meaning, Traveling in the world of space

Be the caravan in the desert of space, be the captain. [4.147]

is used with the thoughts and opinions we have mentioned above . From the time of the primitive collective system to today's level of development, the intellectual potential of a person has developed to an incomparable level . With this in mind, the poet writes:

Shams - the heart is in your palm, the planets are in your palm,

The wide world is under your control, you are the gardener, you are the keeper . [4.147]

Complete work of dedication to humanity . Because the poet thought about the achievements of science and the sacrifice of the earth behind these achievements 50 years ago.

You climbed the ladder of knowledge, you climbed the sky of fun

Come to this world's porch, Arkon , destroy yourself

By creating a particle, by creating a terrible calamity,

Remembering the outcome , be surprised , be surprised. [4.148]

Today, as a result of the achievements of the physics, chemistry, and biology sciences, the horrors of military chemical and biological weapons invented from charged particles and the smallest molecules threaten the people of the whole world every moment. The fact that people are surprised by such barbarities, which are being forgotten by people, is deeply embedded in verse with the art of takrir.

You came to the world, so it's not enough to suck it , eat it.

You don't need to touch the earth . [4.150]

In the ode, the poet makes a gradual analysis of the history of mankind and tells the reader that in the last stanzas it is necessary to draw conclusions from these thoughts. It reminds us once again that the purpose of a person's coming into the world is not to eat it, but to make it a garden . The qasida ends with a traditional qasd. In it, the poet wishes people good intentions and encourages them to do good deeds:

May it not be dawn, Be there forever,

Always be yourself. Be yourself, be yourself. [4.150]

Uses the art of radd ul-matla and repeats the appeal he gave in the qasida matla. However, this is not just a repetition, both have certain differences in content. "Inson o' zing" coming in matla is in the form of an impulse, and the emphasis in it is stronger compared to the repetition in the praise. The poet prioritizes the tone of the invitation stronger than the emphasis on the content of the repetition in the praise . As a result, the effectiveness of the byte also increases. At the moment, the word "Oz", which is used three times in the stanza, has a meaning and serves to express the content of living like a human being.

Erkin Vahidov's ode called "Kollar" is composed of nasib, gurizgoh, madh and kasd parts in a traditional manner, like the two above odes. The size of the poem It consists of 13 stanzas, in which the combination "*These are hands, these are hands*" is repeated after the rhyme in each stanza, forming a complex radif . In contrast to the poet's odes "Uzbegim" and "Insan", the hazaji of Aruz is written in mahzuf weight.

The work has a traditional (aa, ba, da) rhyme scheme. In it , the last vowel "o" in the composition of words such as *aza, zayda*, aslo became the basis for creating a type of muqayyad rhyme, acting as a narrator.

*A humble member in your body These are the hands, these are the hands,
appear for work These are hands, these are hands. [4.151]*

The uniqueness of Erkin Vahidov's odes is determined by the scope of their subject. Although the poet formed the structural and compositional features of the qasida according to the tradition of his predecessors, he brought the qasida genre to a completely new level in terms of content. Specifically, "Hands" He introduced the "hand" as a central image in his ode , and felt its importance for human life from the first lines of the ode.

The part of the poem "Hands" is in 3 stanzas ; the gurizgoh part - in 2 bytes ; hymn part - in 6 stanzas ; and the qasd part is expressed in 2 bytes.

In its first three verses, that is, the part of destiny, the positive signs of the human hand are listed. After moving from the fourth stanza to the gurizgoh section , both the positive and negative meanings of the hands are revealed.

In the praise part of the qasida, it is emphasized that our hands are the only ones in the chapter of humility, that they are the hands that express love to a loved one and ask for charity.

*The world has claimed, the world has left the world open
Iskandar ilki bedavo These are the hands, these are the hands. [4.152]*

These stanzas , the poet makes good use of tazad and talmeh art. The artistic and aesthetic power of the verse is increased by these poetic means.

The author's good wishes, intentions, and prayers are expressed in the ode to the person or event.

Commenting on the nasib part of the ode, Professor O. Nosirov expresses the following thoughts in the description of Sakkoki's odes: "In his odes, Sakkoki strictly adheres to the requirements of the genre, that is, most of his odes begin with a lyrical introduction (nasib). In the part of Nasib , the poet talks about the coming of spring, the beautiful color of nature, the opening of flowers, as well as about the beloved country, about the unfaithfulness of the country, about the dream of visal, the suffering of hijran" [8.130].

Erkin Vahidov strives for innovation in this regard, for example, in the last part of the ode - the ode - he ends it by giving an image of nature.

*I'm telling you, I'll be generous, The island will feed him
Mysterious Amudarya These are the hands, these are the hands.*

*I put an end to my ode, I look at the morning world,
These are the hands, these are the hands.*

*Hello, sun, hello, world, Hello, my poem, you are lonely
Essay by the heartless, These are the hands, these are the hands. [4.152]*

As you can see, in the beginning of the ode, the praise of the hand is given, and at the end, the idea that should be given in "nasib" ends with wonderful allusions. At this point, it should be noted that in the lyrical and classic works of the poets who created before Erkin Vahidov (even in Erkin Vahidov), Amudarya and Syrdarya are described as the ancient, large water basin of our country, the source of life, prosperity, prosperity, and administration. Erkin Vahidov creates a beautiful allusion to the Arol, Amudarya and Syrdarya in his ode, which is difficult to find in other poet's works. According to him, the poet compares the Motherland to a generous saki, the Aral Sea to an eternal may, and the two rivers to the hands of a saki holding a may. Drawing the image of a squire holding a may in one stanza and allegorizing two rivers with two hands is considered to be a product of the poet's rare inventions and innovative skills . The following comments of literary critic Tahir Qahhor about this ode of Erkin Vahidov are also noteworthy: "The author of the verse accompanying Hafiz's famous line "Bideh soqi mayi baqi, ki dar jannat nahohi yoft", in our opinion, Navai and Lutfiylar are two weeping eyes . Khshatan compared the two rivers of Turkestan to two great hands that started to improve the country in the new era, it is certainly a discovery.

Fasohat is a stranger, and a stranger is his owner

A great figure like Alisher is the hands, these are the hands –

Erkin Vahidov, who loved Navai while reciting his verses, showed his creativity and loyalty to him by striving to continue his creative and human qualities in his works and life, is also Navai's living pen. the thought that it is one of the hands that he holds "[12.65] .

Erkin Vahidov's creation of innovation, relying on the traditions of odes, expresses the uniqueness of the poet's work. If the poet's odes were enriched with elements of the lexical layer typical of the period of the old Uzbek literary language, in accordance with classical traditions , he repeated the experience of his predecessors in the use of rhyme and radif, the tools of poetic imagery, the system of images in the odes shows signs of innovation.

The tradition of introducing the "hand" as a poetic symbol into a work of art has existed in Uzbek literature for a long time. In particular, it is clear to all of us that in the poem "Hands" by the national poet of Uzbekistan, Maqsur Shaykhzoda, the following verses draw the reader's attention to the nature of human information exchange through "hands":

"...For some reason, human hands, but -

Poets are far from grace.

However, in every hand

There are some meanings, there are signs.

It's up to whoever is responsible for it

The owner of the eye is revealed to him" [7.184].

In this passage, the poet points out that the human hand is also important in non-verbal communication. And while continuing, in life, expressing the positive qualities of the character of its owner, such as *gentle, compassionate, life-giving, bravery, bravery, or, on the contrary, evil, cold, unappetizing, lazy, greedy, thieving, cowardice* , he lists in the next lines of the poem that it is a tool that exposes vices, such as inferiority . M. Shaikhzoda begins the first lines of this poem with the description of the eye and compares it with hands. At the end of the poem , he admits that " *the eyes are the mirror of the heart*" and compares the hands to the " *hands of the heart*".

In contrast to Erkin Vahidov's ode "Hands", this poem is written in the weight of a finger and is considered a beautiful example of a social lyric in terms of genre.

Speaking about the poems of the poet, we considered it appropriate to acknowledge the following comments of Professor Y. Solijonov : " Erkin Vahidov not *only updated the old ghazal genre in our classical literature, but also the poem genre, which is widespread in Eastern literature. he wore a new coat. It is known that qasida is considered a genre with its place and position in the history of Uzbek literature . His names Sakkokiy, Navaiy, Fazliy and others are not known to us (because during the Soviet era, dozens of poets who praised the king or palace officials and composed odes were called Maddoh, because of this, most of them have disappeared from history. 'chiren') many artists lived. Erkin Vahidov gave a new spirit to this lively genre. The poet wrote his best odes "with a history of a thousand centuries" ago, "to the hardworking people who wake up before the sun rises and work until they lose sight, who do not return from the fields for twelve months of the year, honest, , profound mind" dedicated to perfect people. The odes such as "Uzbegin", "Inson izing", "Bu kollardir", which occupied an important place in Uzbek literature in the 1970s and caused great commotion, are proof of our opinion [10.31] . In our opinion, regarding the originality of Erkin Vahidov's odes, it is the ode of his predecessors In contrast to the pride of kings, princes, emirs and begs, who are at the center of the theme , the recognition that the poet was able to openly express all his feelings and emotions during the colonial system. is appropriate.*

CONCLUSIONS AND RECOMMENDATIONS.

As a result of researching the poet's odes from a scientific point of view, we made the following conclusions:

- the qasida is enriched with socio-philosophical thoughts and reflections is one of the new aspects of literary creativity. That is, in Erkin Vahidov's odes, it is clear that he boldly moves from the individuality of the predecessors to the universality. This determines the innovative nature of the poet's lyrics ;
- the fact that the qasidas are traditionally fully formed in the qasidai tom type also indicates that the poet has thoroughly mastered the traditions of classical literature and artistic requirements;
- the poet's ode " Uzbegin " is highly valuable as it glorifies the feelings of liberty and freedom, as well as expressing the ideas of independence, national identity, respect for the heritage of ancestors and the pure spirit;
- the poet's ode " Uzbegin " recognized the roots of our national spirituality and representatives of science, through the odes "Insan" and "Hands" universal values, humanistic feelings, to life, its real reality and It is of great importance as it reflects the poet's objective attitude to social problems.

The name of the poem	The size of the portion	The size of the Gurizgoh section	The size of the Madh section	The size of the plot	Total number of bytes
"Uzbegin "	2 bytes	5 bytes	15 bytes	4 bytes	26 bytes
"Human"	3 bytes	5 bytes	15 bytes	2 bytes	25 bytes
" Hands "	3 bytes	2 bytes	6 bytes	2 bytes	13 bytes

The name of the poem	Weight	Board	Radif	Rhyme
" Uzbegin "	Ramali musammani mahzuf	Foilotun //foilotun//foilotun//foilu n -V- - // - V- -// -V- - / / - V-	Uzbe-gim	aa-ba-da
" Human"	Ramali	Foilotun //foilotun//foilotun//foilu n	yourself	aa-ba-

	musammani mahzuf	-V-- // -V-- // -V-- // -V--		da
" Hands "	Hazaji musammani salim	Mafoiylun//mafoiylun//mafoiylun//mafoiylun V --- // V --- // V --- // V ---	These are the hands , these are the hands	aa-ba- da

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