



## The Use of Personification in the Lyrics of Erkin Vahidov

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**Abstract:** Theories about poetic art appeared several centuries ago. First they were studied by Arab and Persian scientists, and then by Turkish scientists. These arts are divided into two types: poetic arts related to the meaning of the word and poetic arts related to the form of the word. Some scientists say that there is a third type, which includes both meaning and form. This article presents theories about the art of personification and its origin. And this art was studied on the basis of "Devon of Youth" by Erkin Vakhidov. Examples from "Devon" are taken and analyzed. The role of personification in the expression of meaning is also explained.

**Keywords:** personification, verse, classic literature, creative tradition, classics, metaphor, symbol, compensation, innovation, condition.

*Date of Submission: 28-06-2023*

*Date of Acceptance: 29-07-2023*

During the analysis of diagnoses in Erkin Vahidov's office, a ghazal caught our attention. This ghazal is well known to the readers of the poet and is called "Uzum". As it is known by its name, the ghazal is dedicated to grapes, one of the favorite fruits of the Uzbek people, and through it, the lyrical hero once again addressed his heart. We witness many personifications in the ghazal. We found it necessary to quote the text of the ghazal for a clearer picture:

### **Grapes**

*Pinhon grapes from under the thermal dewy leaves,*

*Grapes crying in the morning, wanting to reach your lips.*

*The sun combed the hair of the vine from the light,*

*Hanging from his neck is a bunch of grapes.*

*My work is like the sky, stars everywhere.*

*It's amazing, what is this, earth grape, sky grape.*

*He left and put his head in the basket, looking for you*

*A wandering grape was thrown into the market.*

*Whoever claims to be in love, this is the punishment.*

*As a result, it became a prison grape.*

*How many years in the world is the fate of being hungry,  
A cup of blood grapes finally reached your lips.*

*I held a glass of pink wine for you, you took a sip.  
I am full of joy, I am surprised at my happiness.*

*O my darling, he wrote a little poem for you.*

*How many years has blood been in the heart of this devan-uzum?[1,86]*

The ghazal in its perfection is not inferior to any work of this genre in our classical literature. We can say that Erkin Vahidov showed his artistic skills through this ghazal. The ghazal consists of 8 stanzas and is written in traditional ramali musmuli mahzuf weight. Three main characters were involved in it: the lyrical hero, the land, the grape. Even in Matla, the natural landscape is expressed by means of diagnosis, i.e., grapes grow from the dewy leaves to reach the lips of the river. It is true that dew falls on a grape leaf, grapes ripen under the leaf by a miracle of nature, and this leaf shelters it from birds. But the grapes in the gazelle are plucked from under the leaves, wanting to reach the lips of the bird, so that the bird can eat them. This situation is similar to the anticipation of a lover on the way to reach his beloved, and in this respect forms the diagnosis. The next stanza is even more beautiful, but some of the words in it may be unfamiliar to the reader: it is also used as an image of a bridegroom, a dresser, a beautician[6,377], one of the traditional symbols in classical literature. Basically, it served as a tool to describe the beauty of the land. A multi-layered thick body of rust. Now let's go back to the content of the verse: the sun combed the hair of the vine with its rays and put the grapes on the neck of the rustling like a bunch of coral. The descriptions in the stanza are the combing of the hair of the sun and the wearing of grapes on the neck of the vine like a necklace, and the similes in it are also very original. In particular, depicting the sun as a mashshota is not a very traditional image, and we will not be mistaken if we say that the grape is like a necklace hung around the neck of rust, a different expression of beauty and talent. The third stanza also begins with a simile: the sky is like a grape vine, its scattering of stars on all sides is like the grapes of the grapevine, so the poet gives a parallel simile: "grapes of the earth - grapes of the sky". The next stanza contains another example of a diagnosis: the sow left the vineyard, put its head in the basket, and wandered through the market looking for a place. When the grapes are ripe, the gardeners cut them, put them in baskets and bring them to the market. A clever poet was able to create a unique expression even from this situation. In the course of the ghazal, the author's intention to mention the grape becomes clear: those who claim to be in love are imprisoned in the vine like grapes. So, grapes are a symbol of a lover. The development of events does not end with imprisonment. For several years, the grape in love has been stored in the vine (turning into oil), and finally it reaches the lips of the lover in a cup. The fact that it becomes a cup of blood means that it has turned into blood during Hijran, waiting patiently for love for years. When all the characteristics of love are transferred to the vine, the art of diagnosis is formed. In the last stanzas of the ghazal, the lyrical hero himself intervenes in the story: while holding the cup of wine, he is surprised by his fate, and the grape is surprised by his happiness. In the eulogy, the poet compares his divan to a grape while addressing the yor. Divan, which is an expression of the poet's pains in love, is like a grape, and the poem in it is fine. The ghazal is built on the basis of simile and personification,

We can find many similar ghazals in Erkin Vahidov's divan. His ghazals "Sevgi", "Yana Kalamaga", "Tong Ghazali", "Mirror", "Sun", "Comb" can be cited as examples. In particular, the ghazal "Comb" is distinguished by its non-traditional expression of traditional symbols and images. If we focus on his text:

### **Comb**

*In the memory of your hair, comb the night sky with spots,  
After crying last night, comb your heart once in the morning.*

*He reached Zulfing, and it was dawn, the lover of the fair,  
Torture yourself by telling your longing to the mirror.*

*It's not in your combable hair, but my old eyelashes,  
If not, why are you doing so many things?*

*Jealousy, sometimes I get upset with the evil comb,  
Why comb your hair with nails?*

*If only I were you, my heart would be a mountain,  
Because the sun combs the hair, no wonder, the mountains. [1,112]*

The image of the comb, like the image of the mashshota mentioned above, is one of the traditional images of our classical literature. When describing beauty, it is not unusual to mention perfumes, mirrors, antimony, henna, and combs. But Erkin Vahidov chose a different way in the image of traditional beauty, raised the comb to a special position. We can see several examples of the diagnosis in Matla: he remembers the comb's hair, stains his chest at night, cries at night, and gets upset when he combs his hair in the morning. In fact, these actions are characteristic of humans, but in the eyes of the poet, even a comb is in love with the beauty of the earth. The comb, which has reached the end of the river, now falls in love with her face, and tells her grief to the mirror. Through this image, the poet continued the diagnosis. And while the lyrical hero is jealous of the comb, on the one hand, he wants to be in the place of that comb. If it was like that, it would be a mountain of disappointment. Because the mountains also comb the sun's hair. In the final part of the ghazal, the author does not forget the artistry and meaning: he compares the face of the river to the sun, and himself to the mountain that becomes a comb for it.

**Summary.**Erkin Vahidov continued many traditions as a scholar of classic literature, and left the "Devon of Youth" as a legacy to the generations as a reflection of his skills in poetry, poetry, and aruz. From the examples analyzed above, we can witness how skilled a poet he is. Moreover, he did not choose the path of mere imitation, as we have seen in the example of the art of diagnosis, he created an innovative style using traditional images. There is no doubt that every line of the poet will remain a gem in the treasury of our literature.

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