



TOPIC: MAHMOUD TOIR QUARTETS

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Received: December 8 th 2021	This article provides a scientific analysis of the quartet of the People's Poet of Uzbekistan Mahmud Toir. The poet's ability to use words and create a poetic image is analyzed.
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Art is a world of beauty. There are unimaginable wonders of this universe. When you are young, when your joy is overflowing, you try to surprise your friends by writing about love. And again, in the hope of attracting the attention of the dealer who has set fire to your heart, to captivate him, something is coming. At such times, say, the poet turns to the butterfly and sees what he says:

*A thousand and one sufferings for one soul,
Sometimes king, sometimes indigent.
You make me a flower, make me a lover
May God be merciful.*

People's poet of Uzbekistan Mahmud Toir's book "Soz saodati" consisting of four was recently published in the creative house of the publishing house named after G. Gulom. Anyone who reads the quatrains will see that the author has a lot to say to his contemporaries, especially young people. In particular, Mahmud Toir presents to the reader through his rubai the poetic ideas that have arisen from the life experiences that he has accumulated and read in his lifetime.

The poet's lyrical protagonist is neither stubborn nor stubborn. He presents to the reader what he feels and understands. Mahmud Toir imagines the beauty of the Motherland in a pinch of soil, holding it in his palm and honoring it. It protects against storms. When she misses her esteemed mother, she cries silently without telling anyone. Then he realizes that the factor of all his success in life is from the prayers of the mother, and he is relieved.

Although Mahmud Toir's quartets are full of exhortations, the poet does not teach the reader to "do it or live in the world." Almost all of the quartets sound in the tone of suggestion, recommendation, and desire. The lyrical protagonist sometimes boldly admits his shortcomings, takes on certain tasks and regrets not being able to do them, and sometimes it is as if he regrets that he did not receive timely information from people who longed for him. Mahmud aka Mustaqil is the crimson ash of the land, a true martyr of mother nature.

He imagines goodness in white, love in red, peace in blue, and the sufferings of hijra in yellow. The poet feels beauty even in black. In his opinion, this color is not a sign of mourning, it is just a sign of darkness. And darkness is the second half of life. The darkness is similar. The end of the road he has to cross is the "finish" part.

Mahmud Toir appreciates the work of the representatives of our classical literature. He compares each of them to a separate gem. Hazrat Navoi is called the stronghold of the nation, and Shah Babur is revered as the guardian of the homeland. The uniqueness of the poet's love for the works of Mirza Bedil, Umar Khayyam and Pahlavon Mahmud is especially evident in some of his works.

Mahmud Toir does not simply articulate his thoughts to the reader in a rhythmic way. He embodies his ideas in various images, symbols, parables, fables and metaphors. Describes the place and function of such animate and inanimate objects in nature from different angles. Importantly, the poet shows their work as an example to the human race. Let's say it's a shame, a disgrace, to lick a dog's mane while the lion has the majesty of a lion. The eagle's ant hunt is a disgrace. Another aspect that makes the Quartets flourish from the inside is explained by the fact that they are infused with the content of folk sayings, proverbs and sayings. The proverb of our people about the "hurried girl" can come to life in the imagination of the poet who reads this quartet:

*Reputation rushes to the net,
The demand for fire is hastening.
Let's hurry, let's hurry,
The spills rush to the ground.*

When you read this rubai, you will inevitably remember the saying, "Money is the dirt of the hand."

*God holds the light of the night,
Longitudinal, where the neck reaches.
Today's outgoing guest,*



Early on, another host is waiting for him.

It is impossible not to agree with the opinion of the poet era. The money in your pocket is really yours, but it is not clear what you will spend it on. The author has invented the image of a "guest" and a "host" who are not in a creative process to convey the truth of this life.

The language of Mahmoud Toir's quartets is simple and fluent. Written in a popular, popular style. There are no weak points in the style. Some rhymes have places where the melody is not fully provided. This is not a crime in the science of poetry. It is called incomplete rhyme by classical literature researchers. However, since the other poetic means in the quartet, especially the poetic arts, are complete, the rhyming flaw is not noticeable.

In the Eastern world, there is a belief that "poetry is a beautiful lie." According to him, the poet is lying in red, and we believe in chippa-chin. This "lie" gives us pleasure and passion. It causes us to travel in the boundless world of fantasy. This "lie" is called the main poetic element in the language of science - a sign of art:

*Oh, my gosh, what is the essence of a dream,
You are gone, the ship I missed.
If your light does not shine,
That ship is a ship in my eyes.*

The structure of the miniature work is very elaborate. It skillfully used a number of visual aids. Oh, my god - a metaphor. The mistress is like the moon. At the same time, because it is a source of appeal for the lover, we also call it the art of "speech". You and I are the opposite. What, ship, sink - rhyme. The sound "m" in it is the narrator (the main character of the rhyme). It's not about a ship. It goes into detail - the factor that provides separation. It doesn't matter if he is on a ship or on foot. Beloved, gone, vassal. It is not for nothing that it is said, "Let your light shine." In the beginning, the moon is like the moon. That is why the poet does not say "your land", but "your land is your light". Artistic logic requires it. In the science of poetry, the interconnection of logical words is called "tanosib". My tears are an exaggeration. When the poet applies a high degree of simile, a murmur (an unreasonable analogy) occurs. The lover's tears are compared to a river. That is, if the mistress's vassal is not lucky, the ship carrying her is destined to sink in the eyes of the young man in love and crash. When a lion picks up, nothing sinks in the eye, not even a single eyelash fiber. This is not reasonable. But in poetry this is possible, even necessary. The reason is that the poet spoke about the inner spiritual world and personal sufferings of the lover who could not reach the vision.

He fabricates a similar "lie" to fully explain it to us. That is etiquette. The subtlety unfolds here.

The poet skillfully uses a number of poetic means to clearly show the pain of separation in love. To be more precise, to depict the sinking of a fleeing ship in the eyes of a lover, taking the manzur, is a subtlety of Mahmud Toir's artistic expression.

As it has been said, the upbringing of a harmoniously developed generation is at the center of the poet's quartet. They reflect more the psychology of the elderly, which can be said to be related to the fact that the author has reached this age and the mental vibrations of this age. At the end of the collection "Word Happiness" we will get acquainted with a number of humorous poems. In them, too, the poet, on the basis of pitching, satire, cuts, in fact, discusses the stages of personal morality, spiritual and enlightenment maturity of mankind.

Mahmud Toir is a unique fascination with the works of classical literature, especially Umar Khayyam and Pahlavon Mahmud. Reading the quartets of the poet leads to the conclusion that now, at the age of 70, the teacher, like those scholars, has managed to put on paper the mature enlightening qualities of wisdom, generosity, intellect and wisdom. Because the reader, who understands the content of the poet's rubai, feels that Mahmud Toir, as the legitimate heir of the famous rubai writers of the East, bravely shakes his pen. When you read some of his rubai, you feel the light of wonderful joy and enlightenment, just as you read the poems of those scholars:

*The cradle of this world is in our hands,
That gate of the world is on our way.
We tremble, we tremble,
Our dreams are in our language.*

Mahmud Toir urges his contemporaries to live in gratitude. That's right. Would anyone give us a bite of bread when we complained?! Shouldn't we be thankful that Allah created us with four healthy limbs? Living as a human being is another matter:

*So much perfume on the edge of a basil,
The height of each flower is commendable.
So much charity, my God,
Servant, oh You, how much you owe.*

God is the supreme judge. Going against his direction is a sin. He could have created us in the form of insects if He willed. If He created us as Adam, now we should be thankful until the Day of Judgment. It is possible to be born a human being, but it is extremely difficult to live as a human being. The poems of the People's Poet of Uzbekistan Mahmud Toir give a



valuable lesson in the science of living as a human being.

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