

INNOVATIVE ASPECTS OF OYDIN HOJIYEVA'S CREATIVITY***Gulchiroy Esan kizi Egamberdiyeva****PhD Candidate at NSU**Tel: 88 085-45-48**E-mail: egamberdiyevagulchiroy330@gmail.com*

Abstract: This article discusses the uniqueness and innovative aspects of Oydin Hojiyeva's poetry. In particular, her poetic style is compared with the works of Alisher Navoi, Ogahiy, Usmon Nosir, and Muhammad Yusuf, highlighting Hojiyeva's distinctive path, style, tone, and exquisite metaphors through various examples.

Keywords: poetry, uniqueness, innovation, tradition, style, metaphor, world of secrets, loyalty, betrayal, youth, Baytulmakon, rain, mother.

Just as in life, literature also operates based on dialectical principles. The issues of tradition and innovation in literature exist in a dialectical unity, where one cannot exist without the other; they complement each other. Inspiration from past works and the assimilation of literary experience shape literary tradition, while the individual uniqueness introduced by each author during this process gives rise to innovation. Literary innovation should not be seen as a discovery but rather as a distinct approach by a writer to a particular issue. For this reason, tradition and innovation in literature are often studied together. Many literary scholars have addressed this subject, including D. Quronov in his book "Introduction to Literary Studies" [5], D. Toshboyeva in "Tradition and Innovation in Uzbek Poetry of the Early 20th Century" [6], Ch. Kurbanova in "Poetic Content and Innovation in Abdulla Oripov's Poetry" [7], and A. Nizomiddinov in "Tradition and Uniqueness in Erkin Vohidov's Poetry" [8].

D. Quronov, in the "Dictionary of Literary Studies," states: "All talented writers possess a certain degree of innovation." In this sense, relying on the creative experience of predecessors while continuing literary traditions in a folk-inspired spirit, Oydin Hojiyeva's poetry exhibits both formal and artistic-ideological innovations. Notably, in her poetry about poetry itself, we encounter unique artistic discoveries:

"My notebook, my white pigeon,

My journey into the world of secrets.

I whispered to you like a virgin girl,

The words I kept from all." [2, p.10]

In this excerpt, the poet describes the verses born from the depths of her heart, comparing her poetry notebook to a white pigeon and the world of poetry to a world of secrets. This original metaphor carries a deep logic. Just as a pure heart belongs to the divine, only God knows what secrets are hidden within it. More precisely, the human heart is a sacred place filled with the virtues, characteristics, and wisdom that God has intended. In this regard, poets' hearts are even

broader and richer. Inspiration is the process through which the wisdom hidden in poets' hearts by God is transferred onto paper through their pens. For this reason, poets are sometimes regarded as saints or seers. Poems born from such inspiration serve as a balm, a healing mirror to thousands and millions of hearts, revealing truth and reality. The process of composing a poem has often been likened to the birth of a child. Oydin Hojiyeva, however, expresses the creative process in a unique metaphor: "a journey into the world of secrets."

She also likens her poems to "a virgin girl guarded from everyone." A young, beautiful virgin girl attracts the attention of many, and her parents seek to protect and cherish her. Similarly, for the poet, the poems born amidst the storms of her heart and emotions, taking on a beautiful form and expression, are as dear and precious as a virgin girl. The Uzbek People's Poet Muhammad Yusuf, on the other hand, compared poetry to a "faithless idol":

"Poetry, oh faithless idol,

I hold tightly to your hands.

I expect anything from you,

You are both a balm and a sweet sorrow..." [p.30]

Muhammad Yusuf was justified in likening poetry to a "faithless idol." A poem belongs to the poet only at the moment of its creation, but once read by others, it becomes the property of many hearts. In this sense, poetry "betrays" the poet. Therefore, a poem is worthy of being guarded like a virgin girl, as Oydin Hojiyeva writes, yet no matter how much it is protected, it ultimately becomes, as Muhammad Yusuf asserts, a "faithless idol," living in the hearts and tongues of others. After all, that is its purpose—it is created to be shared.

Usmon Nosir likened poetry to a flower in his sonnet:

"My poem! You alone are beautiful,

When you enter the garden, flowers are ashamed.

Not just mine, you are life itself,

You live in me like my soul."

According to Usmon Nosir, his poetry is so exquisite that when it enters the garden, even the most beautiful, fragrant flowers feel embarrassed. The flower (poem) blossoming in his heart's garden is not just his own but belongs to the entire world, enhancing its beauty. His deep love for the poetic gems born from his heart continues to bind us to him, immortalizing his name. Oydin Hojiyeva's love for her poetry is equally immense. She, too, compares her poems to flowers nurtured by the blood of her heart:

"My flower sprouted from my heart's blood,

Seeking the springs of paradise.

Like a child nourished with white milk,

It has honored my bread and salt."

Hojiyeva's poetry demonstrates an ability to incorporate simple and folk-like tones while embedding profound and delicate metaphors, showcasing a great heart and mastery. Her poetic imagery conveys powerful messages, urging readers to reflect on life's fleeting nature and the eternal truths within human experience. Her works resonate not only with national literary traditions but also hold significance in the broader realm of world poetry.

The poet cherishes the gems that have poured from the core of his heart so much that this love has connected us with him to this day, engraving his name into eternity. Oydin Hojiyeva shares the same deep love for her poetry. She, too, compares the lines that have fallen onto paper like the jewels of her heart to a flower nourished with the blood of her heart:

****"My flower sprouted from my heart's blood,**

Seeking the springs of paradise.

Like a child nourished with white milk,

It has honored my bread and salt.

A delicate fragrance in the garden of life,

As pure and innocent as a child's laughter.

Like an angel, you have opened the door,

To which sanctuary shall I send my poem?"** [2, p.10]

By likening her poem to a flower that has grown from the blood of her heart, the poet employs a traditional metaphor. The expression "a flower in the garden of life" is a well-established literary motif, also found in Usmon Nosir's poetry. However, the phrase "like an angel opening the heart's door, sent as a messenger to another realm" is a unique and original expression.

Youth is one of the most cherished phases of a person's life, longed for and deeply missed. Everyone describes it differently, and writers portray it in various ways. Our beloved poet Muhammad Yusuf depicted youth as follows:

"My youth was taken away,

My heart grew accustomed to it and let it go.

My youth remains in my memory,

Like a bird that landed on a tree and flew away."

Birds, by nature, do not stay in one place for long. Their lives are centered around flying—this is their way of existence and survival. If flying were not essential, then only birds would have been given wings among living beings. The ability to fly is crucial for both their survival and sustenance. Thus, when a bird perches on a tree, it does so only briefly, for a fleeting moment. In the same way, Muhammad Yusuf likens youth to a fleeting moment in the grand book of life.

Oydin Hojiyeva conveys a similar sentiment:

"The cranes of my youth are preparing,

To fly high to the land of no return." [17, p.]

Although it is unclear which poem was written first, the messages that these contemporary poets seek to convey are strikingly similar. However, each expresses it in their own style, following their own creative path. Oydin Hojiyeva employs the **ghazal** form to describe the years of youth, comparing them to the flight of cranes.

A natural question arises: why cranes? We can easily observe the flight of pigeons, sparrows, or crows, yet cranes fly far away, beyond our reach, to distant lands. This is perhaps why the poet envisions the cranes of youth flying to a land of no return. Just as youth fades away, becoming something distant and irretrievable, the image of cranes disappearing into the horizon serves as a profound metaphor. The phrase **"the cranes of youth preparing to depart for the land of no return"** carries a unique poetic intensity, stirring deep emotions and prompting contemplation on the passage of time.

When discussing human life, one inevitably reflects on its transience and the fickleness of the world and its material possessions. This theme is eloquently expressed in the following verse by **Alisher Navoi**:

**"Do not place your trust in the world's promises,
For the world itself is as faithless as its deceivers." [Shohbaytlar, p.36]**

In essence, Navoi warns against seeking loyalty from the world's fleeting pleasures, for they are as unfaithful as the transient world itself. More specifically, a person may face betrayal not only from friends, siblings, or close relatives but also from their beloved and, regrettably, even their own children.

However, as **Oydin Hojiyeva** states:

**"The people have long known: for orphans, God is the truest companion.
From humans, I have seen cruelty; from You, only loyalty." [19, p.]**

Indeed, nothing in this world is eternally faithful to humankind. The only being that never abandons us is the Almighty. People build relationships based on mutual benefit, forming friendships and alliances when it suits their interests. Yet, God, without expecting anything in return, accepts His servants as they are. He loves those with faith unconditionally, forgives their sins, and protects them from temptations. He alone is capable of such unwavering loyalty.

The phrase "**From humans, I have seen cruelty; from You, only loyalty**" may seem simple at first glance, but for those who carry faith in their hearts, it holds profound meaning. To reach such a realization, the poet must have traversed many thorny and rocky paths, known only to herself and her Creator.

This poem reveals Hojiyeva's distinct poetic style—one that distills deep philosophical and spiritual wisdom into simple, universally understood words. While Alisher Navoi and Oydin Hojiyeva convey the same idea about the world's fleeting nature, their poetic styles differ significantly. Hojiyeva follows the rhythmic patterns of **the Jadid poets of the 20th century**, blending the tones of oral folk poetry with classical forms.

Humans, knowingly or unknowingly, often become ensnared by the temptations and deceptions of this world. Because of this, many poets have described the world's transience and unfaithfulness in different ways. For instance, **Ogahiy**, in his poem that begins with "Dahr uyi bunyodkim...", compares the world to a temporary structure and a faithless woman. Meanwhile, Oydin Hojiyeva likens the world to a spider weaving its web:

"This world spins a thousand webs,

Wrapping around us like a spider.

Cunning fate, the sorrow of tears,

Turns rosy cheeks pale." [21, p.]

If we pay close attention, we see that a spider tries to trap any insect—be it a fly, mosquito, or any other creature—by ensnaring it in its web. Likewise, the material temptations of this transient world seek to lure and entangle humans. Becoming attached to them drains the joy from our lives, turning happiness into sorrow. To avoid falling into this trap, one must possess **strong faith, willpower, patience, and resilience**. This metaphor is both **original and deeply impactful**. The word "tortanak" (spider) used in the poem is a dialectal term, adding to the intensity of its negative connotation.

This poem transcends time and space—it is **universal**, as it conveys an eternal message: the importance of staying vigilant, valuing human dignity, and resisting the temptations of material wealth. The poem serves as a **warning against deception** and emphasizes gratitude for the blessings bestowed by God.

As we read Hojiyeva's poetry, we notice that her poems share a common **spiritual and philosophical essence**. The themes remain consistent, but the imagery, forms, and tones vary.

Her poems resonate as **heartfelt laments of a soul deeply connected to faith and the Divine**. The following poem continues the same line of thought:

"A body like a house without a roof,

Can it endure storms and hail?

When dark clouds suddenly gather,

The heart turns into a flooded lake." [25, p.]

To compare **the human body to a roofless house** is an unconventional metaphor. Over the years, people face countless storms and hail—symbolizing hardships and struggles. The marks left by these challenges can be seen in the wrinkles on our faces and the lines on our hands. But even deeper scars remain **within the heart**, accumulating as pools of sorrow.

****"A mere drop does not fall—it strikes like a dagger,**

Piercing deep into the heart's veins.

It crushes the grains of joy like a thief,

Leaving the helpless eyes in silent tears.

Do not remain heedless in the season of storms,

Do not sell your soul's sanctuary to another.

Your body is a gift from God,

Guard this sacred temple in secrecy!"** [26, p.]

The poet compares **the sound of raindrops falling to a dagger piercing the heart**. She introduces another striking image: **the "tiq-tiq" sound of rain crushing grains of joy like a thief**. Here, rain symbolizes the hardships and trials of life.

Hojiyeva conveys a profound spiritual lesson: **in the stormy seasons of life, one must not betray oneself, one's faith, or one's conscience**. She emphasizes that **the human body is a sacred trust from God**, urging us to protect and preserve it with purity and dignity.

A Poet of Rural Sensibility and Deep Faith

Uzbek writer **O'tkir Hoshimov** once said:

"A writer should have the heart of a village and the wisdom of a city."

Oydin Hojiyeva embodies this sentiment perfectly. Having spent her childhood and youth in the countryside—among hardworking people and close to **nature and the earth**—she has a poet's heart deeply rooted in rural life. This is why she frequently turns to **nature** and its marvels in her poetry.

For Hojiyeva, the concept of **love and affection** is inseparable from the warmth of her village and its people. Just as each person has their own **definition of happiness**, every poet describes **spring** in their own unique way. Hojiyeva envisions it as a grand celebration:

"Spring has set a feast across the fields,

Laughter blossoms on rosy cheeks.

Golden flowers turn into fields of tulips,

Excitement flies like a child's kite." [32, p.]

Just as we decorate our homes for festivals, spring **adorns the entire world**—clothing the earth in green, filling the air with the fragrance of blooming flowers. But **spring is not only a transformation in nature—it is a festival of the heart.**

Scientifically, **sunlight increases serotonin** (the happiness hormone) in the human body. As spring arrives and the sun shines more brightly, not only does the world become more vibrant, but so does the **human spirit**. This is why **spring and celebration are deeply intertwined.**

Hojiyeva's phrase **"Spring has set a feast"** encapsulates **all these meanings**. Another remarkable metaphor is **"Laughter blossoms"**—while trees bear flowers, here, **smiles bloom like petals** on people's faces.

The poet also describes excitement as something **weightless and fleeting**, comparing it to a child's **kite dancing in the wind.**

This **vivid imagery** makes the poem **timeless**—regardless of the actual season, it **brings the spirit of spring to life**, filling readers with **joy and renewal**. This illustrates the **power of poetry**: words born from **one heart can breathe life into another.**

Oydin Hojiyeva's poem "Tashrif" (Arrival) also reflects the changes that take place in nature with the arrival of spring. This poem contains unique and vivid metaphors:

****"With a crack of the whip, the galloping steed,**

Thunder rumbles and rushes past.

Cranes stretch their reins in flight,

A bold lightning strikes the heart.

The needle-tongues of the grass, a bard,

Singing a song in harmony with the rain.

Oh, life—a miracle, existence—a gift,

As light pours into the depths of the soul."** [44, p.]

The poet compares **the clash of clouds and the rumble of thunder to a horse being whipped into a gallop**. She likens **the cranes in flight to reins stretched in motion**. The fine blades of newly sprouting grass are compared to **needles**, and the sound of the rain is described as if the grass itself were singing along.

This is a **miraculous scene**—for those who have the ability to see. Indeed, from the breaths we take to the transformations in nature, there exists a **mystery beyond human intervention**. In another poem, Hojiyeva likened **rain to the trials and hardships of life**, but here she calls it a **light pouring into the heart**.

This metaphor is meaningful: **spring rain can be seen as light**, as it symbolizes **blessings, beauty, warmth, and renewal**. Only those whose **hearts are filled with light** can perceive this delicate connection between natural elements and convey it to others.

Spring and the Symbolism of Motherhood

When speaking of **spring**, the image of **women and mothers** naturally comes to mind. Like spring, mothers embody **beauty, warmth, and love**.

For each person, their mother possesses a **unique and irreplaceable presence**. Whether it is in **her words, laughter, gestures, or heartbeat**, a mother carries an **unparalleled warmth**. Yet, sometimes, this **depth of emotion cannot be fully captured in words**.

Unlike ordinary people, **poets possess the ability to express the inexpressible**. When writing about mothers, poets often draw upon **their own experiences and memories**. Oydin Hojiyeva dedicated the following lines to her mother:

**"Mother, in your eyes,

Breathed the whispers of the sun.

Mother, upon your face,

Shimmered the dreams of the moon.

Mother, with you, the world

Was scented like quince blossoms.

Nights were radiant, days were joyous,

The breezes played like a dutar's tune."** [78, p.]

There are countless **heartfelt poems** written about mothers. However, Hojiyeva's poem stands out for its **fluidity, elegance, and unique metaphors**.

Literature enthusiasts and scholars alike would agree—while comparing a mother to **the sun and the moon** is a common poetic motif, it is Hojiyeva who **distinguished herself** by stating that **"her mother's eyes held the breath of the sun, and her face reflected the dreams of the moon."**

Many poets have likened **mothers to flowers**, but **comparing her to the soft, delicate fragrance of the quince blossom** is an entirely **original and novel expression**.

Only a poet **with a profound connection to her mother** could perceive and describe the joy of those days as **a breeze infused with the melodies of the dutar**.

The poem's **melodic structure** makes it **instantly memorable**, allowing it to linger in the heart and mind.

Conclusion

In short, **Hojiyeva's poetic style is marked by simplicity and folk-like melodies, enriched with profound and delicate metaphors**.

Her poetry is a testament to **a great heart and extraordinary mastery**—one that captures the deepest emotions and transforms them into timeless literary beauty.

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