

ANALYSIS OF THE GHAZALS IN “DAHNOVA” BY YUSUF AMIRIY

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Abstract. Yusuf Amiri, the great representative of the 15th century, is considered a prolific creator, a master of words both in verse and prose. His work includes poetic works of various genres. In particular, the poet's ghazals have a special place in classical Turkish poetry due to their artistry, subject direction and originality of images. In the article, some of the ghazals from the work “Dahnoma” are analyzed.

Key words: *in love, the girl is in love, ghazal, rhyme, matla', makta', tashbih, progress, contradict, repeat.*

Introduction

Yusuf Amiri, a prominent figure in Turkic literature during the pre-Nawab era, is highly commendable for his exceptional poetic abilities. This is further supported by the fact that Nawab regarded Yusuf Amiri as his guru and deeply admired his ghazals. A. Hayitmetov, a literary scholar, states that Navoi had a profound knowledge of Amiri's Devani. Nawab's choice to write on Amiri's poems is not coincidental. He describes them as having a commendable "voqe' bo'lubdur" in Turkish. Currently, there is a profound significance being expressed. As an illustration, let's consider the case of Amiri:

Vafo to bo'ldi jononimg'a maxsus,

Vafov javr erur jonimg'a maxsus.

There is a ghazal that starts with baits. Navoi responds to this ghazal by composing two ghazals that have equal *weight* and the same *radif*.

The lyrics of Yusuf Amiri can be examined in his work "Dahnoma" by analyzing the ghazals that follow each Noma. The composition comprises a grand total of ten ghazals. All of them are written in the weight of seven baits and follow the restricted and fixed pattern of aruz (taqte'si and afoyli: V— — —/V— — —/V— —; mafoiylun/mafoiylun/fauvlun).

Ghazals are poetic expressions derived from the language of Asik and Ma'shuq. They are typically recited at the end of noma, and their subject matter is aligned with the substance of the preceding letter. For instance, the Ghazal that follows the sixth letter entails the mistress expressing her perspectives and demands regarding the conditions of love to the lover:

Tilar bo'lsang yuzumning lolazorin,

Unutqin o'zga gulning xorxarin.

Labim naqlin olur bo'lsang og'izg'a,

Chiqorg'il boshdin ul mayning xumorin.
Parilar orazina tortqil xat,
Ko'ngulda tilamas bo'lsang g'uborin.
Quya berma o'zungni suv sifatlik,
Chu ko'rsang bir malohat, chashma sorin.
Ko'rub har gulni yel yanglig' erishma,
Sovurmag'il ko'ngulning ro'zgorin.
Ne hojatkim qasam kirgay imog'a,
Yaminsiz bilgil ishning yasorin.
Er uldurkim ko'ngul bermay kishiga,
Ichida asrag'ay jondek nigorin.

Ghazal is an ethereal and mystical form of poetry. The rhyme sequence is as follows: lolazorin-xorxorin-xumorin-g'uborin-sorin-ro'zgorin-yasorin-nigorin. Ravii is a R consonant. This rhyme scheme is classified as absolute rhyme since it includes an additional element after the rhyme. In Matla, the protagonist, who is referred to as the mistress, starts to explicitly communicate the lover's requirements. *Yuzumning lolazorini — vaslimni tilar bo'lsang, boshqa gullarning — yorlarning xorxori, ya'ni tikonini ham unut.* During the battle, *istiora* was employed with great skill.

In the second bait, the mistress asserts that there are some codes of conduct in love. She states that : *labim haqida gapirmoqchi bo'lsang, may kabi mast qilguchi labim xumorini boshingdan chiqargin.* The verses clearly demonstrate the deliberate use of *irony tashbih* in an appropriate manner.

The following verse emphasizes the stringent demand to refrain from engaging with other attractive individuals: *agar ko'nglingda boshqa go'zallar haqida zarracha ham qiziqish bo'lmasa, buni ularning yuziga ham qaramaslik bilan isbotla.*

In the fourth bait, water is metaphorically compared to those with a buoyant disposition. An exquisite illustration of the art of representation was crafted by stating that perceiving the grandeur is not akin to pouring water into individual cups.

The subsequent poem maintains the reference to natural phenomena: *har gulni ko'rganingda yel kabi erishma (ergashma), ko'ngilning ro'zgori (shamoli, shabadasi)ni behudaga sovurma.* The art of *tanosub* originated from the terms wind and house in this location.

The sixth bait might be considered as the apex of the ghazal. It is imperative to ascertain the meaning of unknown words for analysis. *Yamin* is located on the right side, while *Yasor* is located on the left side. The poet adeptly employed the contrast by utilizing these archaic Turkic words. From our perspective, the essence of the message might be comprehended as follows: *qasamga hojat yo'q, chunki ont ichish uni bajarimaslikka bir ishoradir, bajarishing lozim bo'lgan ishlarning yaxshi(o'ng) tomonlarini emas, yomon(chap, man qilingan) tomonlarini bilgin (va ulardan uzoq turgin).*

The praise concludes by acknowledging that the husband, referred to as the courageous *uldurkim*, does not yield to others and maintains a focused stare as if he possesses an inner strength. Oh, you who are in love, emulate their behavior.

The verb "mile" appeared in all baits of the ghazal in a sequential manner. This necessitated deep contemplation, even a stringent requirement. Therefore, in ghazal, the skill of directing the head's authority over the foot was employed. Given that the pleas are directed towards humanity, Ghazal appears to have shifted its focus away from the divine and embraced a more social perspective. However, in this context, it is apparent that the mistress symbolizes God, while the lover

represents servants. The ghazal emphasizes the importance of focusing solely on God and refraining from all other indulgences.

The Ghazal that follows the seventh letter is the lover's reply to the mistress's conditions and criticisms.

*Yuzung ko 'zgudur, ey husn ichra mohim
Hazar qil, kim oni tutmosin ohim.
Meni sen ko 'rma ojiz, kim qavidur
Muhabbat poyasinda dastgohim.
Qarodin chiqmayin, zulfungdin o 'zga,
Agar bir qil uchi bo 'lsa panohim.
Qutulmay qayg 'udin, gar furqatingda
G 'amingdin o 'zga bo 'lsa uzrxohim.
Tuzalmasun yuzimdan qibla siyna,
Gar o 'zga sori bo 'lsa ro 'yi rohim.
Vafosizlig ' xatini tortma ko 'p,
Bitimas chun farishta ul gunohim.
Amiriytek ki bo 'lsam zarra-zarra,
Ko 'rigay mehring ididin giyohim.*

The Ghazal is currently displaying a benevolent and affectionate demeanor. Rhyme: mohim-ohim-dastgohim-panohim-uzrxohim-rohim-gunohim-giyohim. Raviy — h consonant. Ravi is confused. The rhyming type is a perfect rhyme.

Lover is resolute in persuading love that love is genuine by asserting that the mistress's suspicions and fears have no place.

In Matla, the poet demonstrates his adeptness in utilizing tag meaning. He describes : *ey husnda oy kabi go 'zal yorim, yuzing ishqimga ko 'zgudir, meni bevafofikda ayblashdan hazar qil — saqlanki, gumoningdan chekkan ohim tutuni ishqim ko 'zgusi bo 'lgan yuzingni qoplab, uni oyda bo 'lgani kabi dog 'lar bilan tiyra qilmasin.* He urges his beloved not to let the smoke of suspicion obscure her face, which serves as a reflection of his love, and to not mar it with blemishes, similar to the spots on the moon. The lover's clever rebuttal to the stinging words spoken by the love' showcases beauty as a great demonstration of the art of *talil*.

The meaning of the next bait suggests that the mistress's words, perceiving the lover as powerless in love and lacking loyalty, caused him some degree of pain. Bracket signifies strength and solidity, stem represents foundation, and bench symbolizes deed, career, and place. Do not perceive me as powerless, as my position is firmly rooted on the basis of love. The verses containing the phrases "powerless" and "Qavi" gave birth to the art form known as tazad. In the third bait, the lover starts to indulge in drinking. They express their desire for their life to not be tainted by any other source of suffering, except for the pain caused by their beloved. In other words, they find solace in the idea of comparing any other form of beauty to that of their beloved. The terms "Zulf" and "qil" were combined to create the artistic concept of "tanosub," while the term "qaro" served as the foundation for a clever linguistic technique that alluded to both the concept of "Qismat" and the darkness of the "yor Zulfi."

In the following bait, the vow of Love was also conceived, serving as a remarkable illustration of progression: refraining from dismissing sorrow, as long as I am preoccupied with anything other than your sorrow in your absence. The words of Qayg'u, g'am, furqat led to the tanosub.

The desire to persuade love becomes prominent in the sixth bait. Currently, the lover consumes alcohol while maintaining his belief in the center. If my face is directed towards another attractive

direction, may the qibla not align with my face, meaning it should not straighten. Let my face not face the qibla.

In the introductory line, the admirer envisions a positive future, urging the beloved to trust in goodness. The admirer implores the beloved not to doubt their faithfulness and promises that, with divine guidance, they would avoid engaging in any sinful actions that may displease the celestial beings. The artistic technique of *amri nahiy* was cultivated in the bait.

During the concluding bait, the protagonist of the lyrics assumes the identity of Amirius. The inclusion of the author's name in the mausoleum exemplifies Union Art. Furthermore, the recurrence of particles inside the first bait led to the emergence of the art form known as *mukarrar*. This ghazal can also be described as having a rather sociable nature. Given that the poems are an integral part of the composition, it is expected that their subject matter aligns with the content of the piece, serving as a reflection of the character's psychological state. However, the ghazal closely relates to the concept of divine ardor. If we comprehend the beloved in the representation of the divine, the subordinate, and the female lover, then within the ghazal The text asserts that the servant exclusively expresses, attests, and safeguards the immoral actions of God.

Based on the analysis provided, *Yusuf Amiriy* is regarded as a highly-skilled lyric poet during his era, demonstrating mastery in the use of eloquent language. However, the poet's poems and efforts did not achieve sufficient popularity. The poet's office remains incompletely examined. It is recommended that future research on this subject also includes an analysis of the poet's lyrics.

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