

Munis - a Talented Ghazal Writer

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Abstract. This article discusses the lyrical heritage of Shermuhammad Munis, one of the artists who left an indelible mark in the history of the Khanate of Khiva at the beginning of the 19th century. The world of themes of the poet's ghazals, issues of artistic skill are analyzed.

Key words: *Khiva literary environment, devan, ghazal, love, lover, lover, artistry.*

Introduction

The literary environment of Khiva was formed in the palace of Khiva Khanate. Many scientific, artistic and historical works on the history of Turkic peoples were created in this literary environment. Its heyday corresponds to the 19th century. During this period, development took place in all spheres of socio-political and cultural life. Examples of this are achievements in the field of music, theater, architecture, literature, calligraphy, translation studies and historiography. Many poets, such as Kamil Khorazmi, Muhammad Rasul Mirza, Muhammad Rahim Khan Feruz, Ahmad Tabibi, Muhammad Yusuf Bayani, Ilyas Mulla Muhammad son of Sofi, Mutrib Khonakharobi, Muhammad Yusuf Chokar, son of Avaz O'tar, lived and created in this period.

Shermuhammad Munis is a major representative of Khiva's literary environment. He is a master poet. Munis's collection of poems was copied several times by Khiva calligraphers during and after his lifetime. At the same time, in 1875, it was printed together with the pamphlet "Literacy Education" in Khiva lithography. Munis first collected his poems and created a small collection in 1804. In 1815, adding the poems he wrote later, he created a complete divan and named it "Munis ul-ushshaq" (friend of lovers). This divan includes poems of the poet in the genres of ghazal, mukhammas, rubai, musahzad, tuyuq and fard.

In the world of poetry, his nickname is Munis, the dictionary meaning of which is "complimentary", "complimentary", "friend". The poet, who is familiar with the work of the artists of the past from Nizami until the time he lived, in his radifil ghazal "Manga" he said how much he enjoyed the works of Nizami and Khisrav Dehlavi, that he stepped into the world of poetry through the works of Hafiz Shirozi and Lutfi, that he rested in the creative garden of Firdavsi, light from Anvari He notes with great satisfaction that he enjoyed Sa'di and Jami's music, and that he was blessed by Bedil's wonderful words, and that he finally recognized the great Alisher Nawai and Muhammad Fuzuli as his patrons:

Voliyi mulki tariqat gar Nizomiydur manga,
Manzili ma'niga Xizri roh Jomiydur manga...
Hofizi Sheroz, Lutfiydin taraqqiyilar topib,

Munis entered the field of literature with great readiness. Creative approach to existing traditions and inspired by them. In particular, the creative continuation of Hazrat Navoi's traditions is clearly visible in his lyrical heritage. The fact that 10 of Munis's 19 poems are related to Navoi's ghazals also shows his love for the great poet. In one of his ghazals, the great poet writes that his work is a source of support for him:

Qilsa hosid dahli bejo so‘z aro yo‘qtur g‘amim,
Kim bu ma‘nida Navoiy ruhi homiydur manga.

In another ghazal, he calls Navoi his favorite:

So‘z ichra Navoiy jahongirdurur
Munisg‘a maoniy yo‘lida pirdurur.

The main theme of Munis's lyrics is love. In his ghazals on the theme of love, complaints about the times and the people of the time, dissatisfaction with oppression and injustice are added:

Vahki, mendin ishq aro ozurdajonroq yo‘q kishi,
Husn aro sendek dog‘i nomehribonroq yo‘q kishi.

Kinga za‘fim shiddatin zohir qilurmen munglashib,
Chu o‘zumdek g‘am chekardin notavonroq yo‘q kishi.

Seli ashku g‘am yiqibdur jism ila ko‘nglum uyin,
Men kibi ushshoq aro bexonumonroq yo‘q kishi.

Jonlar isoring qilib ko‘rdum jafo, vahkim, sanga,
Necha qilsam yaxshilik, mendin yomonroq yo‘q kishi.

Uzv-uzvimdin fig‘onlar bosh chekibtur til kibi,
Ishq asrorig‘a mendin tarjimonroq yo‘q kishi.

Ishq o‘ti Munis vujudin kuydurubdur o‘ylakim,
Emdi andin o‘zga benomu nishonroq yo‘q kishi².

The lyrical hero of this ghazal, written in Ramali musaddasi mahzuf weight, is love **ozurdajon, notavon, bexonum, yomon, benomu nishon** a person who He is also unkind to his lover. In the first stanza of the ghazal, the lover is described as unkind, and the lover as unkind. In the second stanza, the weakness of the lover's love is intensifying. However, there is no one more

¹ Шермухаммад Мунис Хоразмий. Сайланма. Тошкент. Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1980. 11-б.

² Шермухаммад Мунис Хоразмий. Сайланма. Тошкент. Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1980.

helpless than him to bear this burden of grief. With this, the poet exaggerates the love of the lyrical hero, and draws attention to his endurance of difficulties in the path of love.

There is a saying in the people: "The wall is damp, and sorrow brings down the person." If we pay attention, the third stanza of the ghazal contains the content of this proverb. The lover's house of body and soul was destroyed by a flood of love (tears) and grief. The poet exaggerates this situation of the lover and emphasizes that there is no one among the people of love like him.

In the fourth stanza, the actions of the lover and the mistress are contrasted. This created the art of tazad. Even if a lover sacrifices his whole life, he suffers from his lover, even if he does good, there is no one worse than him.

The fifth stanza of the ghazal describes the state of mind of the lover through a beautiful example of the art of exaggeration. Lover's words describe his situation like a language. There is no interpreter of the secret of love.

It is known that classical literature refers to the lover's attainment of divine love by describing his "disappearance" in the path of love. The true purpose of this love is that the lover does not remain an "innocent target" on the path of love. Munis also puts forward this idea in his ghazal. It should be noted that although many poems in Munis's collection are written in a romantic mood, they also include ideas such as social issues of the time, dissatisfaction with the era in which he lived, love for the people, and the promotion of knowledge and enlightenment. In the ghazal analyzed below, the lyrical hero's complaints about time and space have a social essence.

Base g'am boridin chekmish og'irni,
Yog'ir bo'lmish hazin ko'nglim yog'irni.

This seven-verse ghazal is written in mahzuf weight. The ghazal begins with motifs of complaints about the times. The first stanza describes the situation of the lyrical hero who is depressed after smoking "gham bori". The word yogir in the verse is explained. **Yagir** (Yogir) is a word meaning a purulent wound or injury that occurs due to crushing and friction of the skin on animals such as horses, donkeys, and camels. Figuratively, the pain, sorrow that appeared in the heart of a person from the heavy sorrow of life.

Falak g'am yuklarin solg'onda elga,
Yog'irning'a mening qo'ymish og'irni.

It should be noted that when creators express their goals through the thoughts of a lyrical hero, often this hero is an echo of the poet's lifestyle and worldview. Munis, as an artist who grieves for the people, accepted the grief of the people as his grief, and the sufferings that befell the country as his burden. The second stanza quoted above conveys this idea.

Bilursan g'am yukin ko'p chekkanimni
Yog'irnim ustida ko'rsang yog'irni.

In Eastern poetry, social problems are often emphasized through motifs of complaints from the sky and the wheel. In the third stanza of the ghazal, the sky pours more rain (sorrow and worry) on top of the lyrical hero who has smoked a lot of "burden of grief".

Iting ko'rsam, manga uns aylasun deb,
Berurman gah ko'ngulni, gah bog'irni.

By the fourth stanza of the ghazal, the thoughts of the lyrical hero move to the one who "gives his heart". He is suffering not only from the time, but also from the one who gave his heart. Even

the dog at the door of his lover expects favors, hoping that he will be a true friend (uns). That's why he sometimes gives him his heart and sometimes his heart.

Raqib ollingda bo‘lmoqdin hazinman,
Tilarman ko‘rmasam ul bo‘lmog‘irni.

A rival is an enemy of a lover. Therefore, the presence of a rival in front of a lover makes her sad (hazin). Munis also uses vernacular in his ghazals. In the verse above, he skillfully used the word "bolmagur" used in the vernacular. This is the word

1. Asosi yo‘q, asossiz, tagi puch; 2. Odob-axloq doirasiga sig‘maydigan, odobdan tashqari, qo‘pol, nojo‘ya, 3. Yaramas, razil; axloqsiz used in the meanings It is understood from the explanation that the lover does not want to see a naughty, vulgar, immoral opponent in front of his mistress.

Zamon ahlig‘a bo‘lmish shikva oyin,
Netong, sevsam agar gungu sog‘irni.

In the sixth stanza of the ghazal, the focus is again on the members of society. **Shikva** in the verse - complaint, complaint, **oyin** - image, habit, trick; ravish, a word in the sense of style. Complaints and complaints are a habit of modern people, I wish I loved "gungu sogir", says the lyrical hero.

Najote istasang Munisg‘a g‘amdin,
Ayoqchi, tut anga har dam chog‘irni.

If you want the shoemaker (soqi) Munis to be free from grief, always hold love (may-ishq) to him.

Ghazal's praise expresses his views that love is the only way to get rid of the troubles of the times, the oppression of rivals, and the torments of a lover. This is the core of Munis's socio-philosophical views.

It should be noted that the works of classical artists cannot be analyzed and interpreted outside of religious and mystical sources. In particular, the immortal themes of Munis's ghazals go directly to the divine sources, to the teachings of Sufism. Sufism and literature are inseparable concepts. Criticizing human flaws by calling for perfection is the main goal of both Sufism and literature. In Sufism, the "midwife" of all evils in the human body is recognized as nafs. In classical works, the giant is interpreted as a symbol of lust, ignorance, destruction. Such an idea is also sung with interest in the lyrical heritage of Munis.

Men odami riyozı behishti qabulmen,
Ey nafs devi, aylama ko‘p shaytanat mango.

A giant is an abstract creature that, according to myth, is imagined as great, strong, and gigantic..³ In classic literature, he is the personification of lust. In the verse, it is pointed out that the soul is a companion of a person. Man deserves paradise as the most honorable of God's creations. He can restrain himself from the desires of the soul, torture himself (riyazat) or submit to the tricks and tricks of the demon of the soul (shaitanat) and lead him astray.

³ Навоий асарлари луғати. – Т.: Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. 187-б.

The views of the great predecessors related to "killing the self" continued in the poetry of Munis in a unique way. Nafs is the source of human existence. Therefore, it cannot be killed, but it can be restrained and trained. This idea is artistically interpreted in the following stanza.

Har qayon nafsing tilar ul yon yugurmakdur ishing,
Go‘yo minmish seni ul dev boshing no‘qталab

.Desires of lust are many, it forces a person to run everywhere. The poet describes the same situation and compares a person to a slaughtered animal. This animal was subdued by the "no‘xtalagan inson ". In such a case, the "suspended person" does not refrain from engaging in various depravities and evils.

Munis's poetry is also artistically perfect. In his poetry, the fluency of scales, the fullness and playfulness of original rhymes, the variety of visual means, the lively and bright rendering of inner spiritual experiences, and overall artistic skill are clearly visible. In this regard, many examples can be given from the poet's lyrical ghazals⁴.

The first factor that brought Munis's ghazal to the people is his effective use of the materials of folk oral works. There are many stanzas in the poet's lyrics that use folk proverbs, proverbs, and catchphrases. Including

Sayr qil, sayr ichra shirin komlig‘ hosil bo‘lur,
Talx bo‘lur bir yerda gar maks aylasa bisyor suv.

But

Ahbob topdi vaslingu yod etmadi meni,
Chindirur bu so‘zki: “Yo‘q xabari to‘qning ochdin”.

In the quoted first stanza, the proverbs "Water standing in one place becomes a puddle", "Water stinks in one place", and in the second stanza "A full stomach does not know a hungry stomach" served for the poet's artistic intention..

Boqma el aybig‘ayu o‘z aybingga nazzora qil,
Ko‘rmay o‘z aybin kishi aybini ko‘rmak keldi ayb.

In this verse, the ideas of the proverbs, which are an example of folk wisdom, "Take care of yourself first, then play the drums", "Don't blame someone else, there are those who will blame you" are embedded.

In classic poetry, various metaphors are used for the hair and beauty of a lover. The fact that Munis's poem about the sheep is listed in a row gives one a pleasure:

Turfa ayyoreki, din naqdin olurda turrasi,
O‘rganurlar andin o‘g‘riliq ishin tarrorlar

Turra - kokil, braided hair. The poet made him look like a trickster. This created the art of allegory. **Tarror** in the second verse is kissavur, a word meaning thief. The detectives learned the art of theft from the lover's tour.

⁴ Юсупов Ю. Мунис Хоразмий. Мунис. Сайланма.Ф. Фулом номидаги адабиёт ва санъат нашриёти. 1980.

The art created in the verse below is also directly related to the mistress's hair. The face of the mistress is compared to the treasure, and the zulfi is compared to the dragon guarding the treasure:

Orazingdur ganji husnu onda zulfung ajdah,
Bo‘lmadi bu ajdahodin topg‘on ul ganjing raho.

In the following verse, Tajohulu is decorated with the arts of tashbeh.

Lablaring obi hayotiki erur rashki asal,
La‘li sayyol deyinmu ani, yoquti muzob?

Although the lover knows that the lips of the lover are life, honey, red may (la'li sayyol), melted ruby (yakuti muzob), but he does not know himself. The goal is to create a beautiful image of the lover.

In general, the lyrics of Munis used colorful imagery, which gave an artistic polish to the poet's poetry.

In short, Shermuhammad Munis is a mature poet who lived in the literary environment of Khiva at the end of the 18th and the first quarter of the 19th. His ghazals are also diverse in terms of subject matter. He leads ghazals on romantic, social, philosophical and didactic themes in his poetry..

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