

Elaboration of the Theme and Love Lyrics in New Ghazals (Using the Ghazals of Mirzo Kenjabek and Alisher Navoi)

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Abstract. *This research article pays special attention to the ideal artistic degree of illumination in the educational ghazals of the poet Mirzo Kezhnabek, as well as important topics and questions about the perception of the world, its essence - the transience of the world, understanding and explaining its meaning and value, about trying not to succumb to it, its deception, about curbing passion that flows into love, as well as about self-knowledge and self-denial, about achieving the goal through this, about overcoming ignorance, awakening from inertia, ignorance, about accepting the status of a godly person. The poet's educational ideas in these ghazals are explored in harmony with issues that are also important in Sufism, including linking them with the problem of the perfect person.*

Key words: *ghazal, independect period, tajnis, market of spirituality, contextual synonymy, lyrical hero, alliteration, trials of love.*

Introduction

Ghazals are of particular importance in the work of Mirzo Kenjabek, one of the talented creators who occupied a special place in the literature of the independence period. After all, the creator created several types of ghazals based on the theme of the ghazal. In particular, most of the ghazals in the poet's work are written in a socio-philosophical, moral-didactic spirit. The creator says the following about the role of literature in human life: "The role of literature in society, if it is true literature, is like the soul in the body. Of course, it is good to regulate literature spiritually and morally, and this should be in the faith and conscience of each creator.

Main part

Breaking individuals, killing the spirit of the people, politicizing speech, creativity, science, thought, even feelings and the soul was a coercive method of the despotic regime. Just as there is food for the body, there is food for the soul. "While the food of the body is in the markets of nature, the food of the soul is in the markets of spirituality."

Бағри бутун маликанг бу тунда хоб ичинда,

Эй, жон, нечун ёнурсен минг изтироб ичинда?!

This ghazal, written by Mirzo Kenjabek, is about love, and in the first verse of the ghazal, the lyrical hero, who is burning in a thousand agonies, tries to encourage himself, saying, "Your whole queen is resting at night, while you are burning in a thousand agonies." The sentences "all" and "this night" in the verse have created the art of tajnis. The following verse, written by the great poet Alisher Navoi, also reveals the different meanings of the whole sentence:

Чарх тортиб ханжари ҳижрон бу тун,

Қўймади бир зарра бағримни бутун.

Тунга бориб бизни беҳол айладинг,

Не балолиқ ёр эмиш, ё раб, бу Тун?!

The first line of the poem expresses the meanings of tonight, the second line expresses the meaning of the whole, the third line expresses the meaning of this dark night. In the next line, the lyrical hero's self-addressing phrase "Oh, soul" creates the art of exclamation.

Гул кўзида ўзимни кўрдимман-о, ёнурмен

Ҳануз бу ўт ичинда — бу офтоб ичинда.

The first line, which is expressed as "I saw myself in the eyes of a flower," exudes a folk melody and folk spirit. In the couplet, the lyrical image of seeing himself in the eyes of his beloved expresses the burning of his love. The poet created the art of metaphor by addressing his beloved as a flower. In addition, he created contextual synonymy by likening the beloved's love to fire (fire, blazing fire) and the sun.

Секин-секин сузардим сувдан сўраб саодат,

Қалқа-қалқа қайиғим қолмиш сароб ичинда.

The lyrical hero, by paddling his boat on the water, expresses that he is swimming in the sea of life and asking for happiness and salvation from the world, but this is all a mirage. Also, this verse of the ghazal was the basis for demonstrating the poet's mastery. In the first line of the verse, each word begins with the letter "s", while in the second line, each word begins with the letter "q", creating the art of alliteration.

Эй, дўст, биродарингман, мадад берай деганлар,

Нетай, рақиб эканлар асли ниқоб ичинда!

In these lines, the lyrical hero lyrically expresses his suffering from people who hide their true face under a mask, and suffers from the decrease in sincere people in society. He realizes that those who pretend to be close to him and want to help him are actually his rivals behind the mask. The poet has created the art of contrast by using words with contradictory meanings, such as brother and rival.

Мен ишқда эркин истаб, овораларни кўрдим —

Бири туроб ичинда, бири шароб ичинда!

A lover who wanders on the path of love poetically expresses that he has seen many lovers like himself on this path. He also says that some of the lovers, in the throes of love, remain in the turab. The word turab in the "Explanatory Dictionary of the Uzbek Language" means "garb", "earth". Another category of lovers says that they are addicted to wine and liquor. In these verses, the poet creates an internal rhyme by using the words turab and wine. He also uses the art of alliteration by sequentially counting the words in this noun phrase.

Эй, ёрижон, бу фурсат одамлигимни кўрсат,

Токи руҳ ўлса-ўлсин зўр инқилоб ичинда!

The lyrical hero, addressing his beloved and experiencing the trials of love, praises one of the human qualities: patience. The poet, speaking of the revolution of love taking place in his body, proves through beautiful poetic verses that he is willing to let the soul leave the body because of this revolution.

Эй, дўстлар о, бу дардим ошкор этиб нетарди,

Нетарман, ул самарсиз қолса китоб ичинда.

In the ghazal, the lyrical hero prefers to keep his love for his beloved a secret rather than become a victim of unrequited love. By repeating the same word at the end of the first line and the beginning of the second line, one of the arts of repetition - the art of tasbe' - has emerged.

Mirzo Kenjabek's ghazal with a rhyming verse "Istaram" is written on a socio-philosophical topic and is written in the rhythm of the poem. The ghazal is dedicated to the glorification of human characteristics.

Ким дедики, эл аро мен доду бедод истарам? —

Доду бедод ичра эл кўнглини мен шод истарам!

The first line of the ghazal begins with a rhetorical question. "Who says that I want unrest among the people, in fact, I want to see the hearts of the people happy," the poet says in the above lines.

This ghazal of the poet gives the impression that it ends in a manner similar to A. Navoi's ghazal "Istaram" with its rhyming words.

Сарви озодимни боғ ичра хиромон истарам,

Сабзасин сарсабзу гулбаргини хандон истарам.

However, this ghazal by Navoi differs from Mirzo Kenjabek's ghazal in that it is written on a romantic theme.

О, нечунким мустарам мен, ўзни ўтга қистарам —

Бу жаҳон ичра муҳаббат мулкин обод истарам!

Before analyzing the poem, let's dwell on the meaning of the words that are difficult to explain. The word "mustaram" used in the verse is an archaic word, and in dictionaries it means "mustaroh" - "a peaceful and comfortable place, a place to stop." Through these verses, the poet lyrically expresses that he never stops moving, that he is ready to throw himself into any fire, and that he wants loving hearts to be free and liberated.

Истаманг, девона бу руҳимни барбод истаманг,

Ул ситорам ҳажрида кўринса ношод истарам.

The poet asks the society around him not to destroy his soul. In the second line, he uses the art of metaphor by addressing his lover as "sitaram". The sitara is a star, and he says that he wants to see the lover even if he is as far away as a star. He uses the art of denial by using the first word in the first line at the end of this line. He also uses the art of opposition with phrases like "istaram-istamang".

Дилга устод истарам мен жисму жоним сирқираб,

Жисму жоним дардига бир қатла имдод истарам.

In these verses, the poet artistically expresses the need for a teacher who can teach him to control the feelings that are hurting his body and soul, and the desire for a cure and help for his pain. The word imdaad used in the second verse expresses the Arabic meaning of "aid, support, help". The repetition of the phrase jiz-u janiym used in the first verse in the second verse served to enhance the artistic impact of the poem.

Бад ниятлар изламанг, мен бахтдами, ҳижрондами,

Барча одам наслининг руҳини озод истарам!

In the praise of the ghazal, the author addresses humanity and urges them not to always seek evil in life. He also sings about the desire to see the human spirit always free and free, regardless of happiness or exile. The words "shod", "abad", "nashod", "imdad", "ozod" form a rhyme, forming a fixed rhyme. Another unique aspect of the ghazal is that the second verse is rhymed with each other (khandan-khraman), and does not rhyme like other verses.

The ghazal "Ishongayman" written by Mirzo Kenjabek is significant in the poet's work with its unique content and essence.

Муҳаббатда факат собит имонларга ишонгайман,

Вужуди хор, бироқ руҳи омонларга ишонгайман.

This ghazal, written on a socio-philosophical theme, glorifies high human qualities. The ghazal is written in a special meter, consisting of the repetition of the elements of the ghazal (V - - - / V - - - V - - - / V - - -). The lyrical hero expresses his high trust in those who are steadfast in love, as well as in those who are humble as the ground, but whose soul is like a safe haven. When it comes to love, the author means a broad concept.

Ҳама «яхши» деган силлиқ аҳллардан гумоним бор,

Дили — бўрон, тили — чақмоқ «ёмон»ларга ишонгайман.

In this world, he says that he avoids people whom everyone considers good, and is suspicious of people who seem good to everyone, but in reality, he believes in honest people who seem bad to many, who have the same heart and language. The author has created the art of contrast by using the words "good" and "bad".

Баҳорларга ишонгайман, она тупроқ юзита боз

Юзин босган заҳил барги хазонларга ишонгайман.

As Hamid Olimjon says, "This repeats itself every spring," the poet emphasizes that he believes that spring will come every year, and that autumn will come, covering the surface of the mother earth with snow.

Бас-эй, маддоҳ, бас-эй, тўти, бас-эй, ширинкалом кимса.

Юрак-бағри куюк, дарди ниҳонларга ишонгайман.

The lyrical hero emphasizes that he never trusts flattering flatterers, parrots who repeat other people's words, and those who talk sweetly until they finish their work, but rather trusts those who are heartbroken and keep their secrets and pain hidden. The first line of the couplet uses the art of exclamation by using exhortations such as "Stop flattering, stop parrot, who is sweet-talking?"

Ишончимни менинг тафтиш этиб, эй, гул, фироқ этма,

Қуёшим кел, дея машириқ томонларга ишонгайман.

The lyrical hero addresses the lover as "oh flower" and compares him to a gulag, which is a common metaphor in fiction. He asks the lover to trust him and not test his patience by burning him in the fire of separation. Also, the lyrical hero believes that the lover will come to him one day, just as the sun rises every day from the east.

Фалак, бу не азоб бўлди, дея куймасман ҳижронда,

Фигонимни ютиб, дийдорли онларга ишонгайман.

The poet does not reveal to the public that his heart is full of pain and suffering, that he is in separation and exile. He artistically expresses his belief that this is actually a test from Allah, that if he complains and complains, it is ingratitude, and that he swallows everything and believes that the day of the vision will come. The poet means the day of the vision in the true sense of the word, reaching the vision of Allah. In the ghazal, he created the art of combining words that are close to each other in terms of meaning, such as suffering, exile, fig'an, and dayar.

In the ghazal, rhyming words such as faith, peace, evil, secrets, and on form an absolute rhyme.

Conclusion

Due to the superiority of thought and the priority of propaganda of a specific idea in this group of ghazals, the use of images and symbols, poetic figures and pictorial means created their own artistic and methodological features that express a wonderful feeling of love and an atmosphere of euphoria that permeates the lines of these poems. In general, in educational ghazals, the prevalence of thought is felt, because certain views and ideas are spread. This in turn created the opportunity to widely use various forms of poetic figures in bayts, namely tanosub, tamsil, tazod, tashbih and the techniques of amr and nahiy of the poetic figure insho (the techniques of amr and nahiy of the poetic figure insho are associated with writing educational ghazals mainly in the form of appeals). The study of ghazals

of this group is important for understanding the social and moral, most importantly, philosophical views of Navoi and at the same time the literary world of the poet.

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