



## IN PARTICULAR OF AMIRI'S COMPOSITION OF NAVAI'S GHAZAL

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<b>Received:</b> 11 <sup>th</sup> October 2022	In this article, Amiri's interpretation of the ghazal of his predecessor Alisher Navoi is analyzed. Thoughts were made on the worthy continuation of the tradition started by Navoi, his artistry, rhyme and rhythm.
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The subject content of Amiri's poetry is diverse. The works of poets who continued the traditions of classic poetry can be divided into the following groups according to the subject:

- 1) in love;
- 2) orifona;
- 3) rindona.

The theme of love is one of the main themes of Eastern lyric poetry, especially Uzbek classical literature. If we look at the history of classical literature, we can see that the creators updated this old theme with special allusions and similes. Literary critic Rahim Vahidov believes that "It is absolutely impossible to find a poet who does not sing about love and a poem without the pain of love." [1]

A large part of Amiri's literary heritage is made up of poems on romantic themes, and in almost all genres of poetry, he glorified love according to the possibilities of the same genre. Literary scholar Zebo Kabilova, who was directly involved in the poet's work, emphasizes this in her research: "Amiri's poetry is mainly romantic in its subject matter. Naturally, the interpretation of metaphorical and real love is mixed in them." [2]

It is known that the subject of one poet's pen is different for another poet - it is important because it illuminates the neglected sides of the issue. Interpreting love in Navoi's work, Y. Ishakov concludes: "The main essence of Navoi's concept of love is that... metaphorical love (real love for a person, being) is real love (whose body is for the Absolute - Haqqa love) is not taken separately from it and is not opposed to it. Perhaps figurative love is considered a form of real love or a special stage on the way to real love. For a spiritually pure, spiritually perfect person, the metaphor itself is the truth." In Amiri's work, metaphor and reality do not negate each other. The ghazals, which outwardly praise the beautiful life, are often devoted to the description of the divine beloved. In Amiri's stories, metaphor and reality complement each other. [3]

Amiri showed great interest in the work of his predecessor Alisher Navoi. He was able to show himself as a worthy successor of his teacher. We can see this in the example of ghazals, tatabbuls, mukhammas written in navoyian tone. The mukhammas analyzed below is also connected to Navoi's radifil ghazal "Aylading". We can see with the help of analysis that Mukhammas continued the tradition of Amiri's teacher in terms of artistry, rhyme system, theme, and weight. This mukhammas weight is written in rajazi muzhamli salim (muzol) weight. Taqte'si - - v - / - - v - / - - v - / - - v - (mustafilun, mustafilun,

mustafilun, mustafilun)

Until May, you walked around the flower garden with heavy drink,  
You have turned Ushshak into a melodious field of execution.  
When I was alone, you turned the patient into an impatient straw,  
You made my heart wander and my love turned into a deluge.  
You destroyed the world with this wandering flood.

In classical literature, the lover is unfair to the lover. The eternal enemy of the lover is friendly with the rival (aghyor), walks with him, organizes a party. The lyrical hero of Amiri's poem is the lover's mistress, she walks in the garden with her husband, drinks wine, and prepares the ground for the execution of her lovers. The first stanzas and first stanzas of this poem related to Navoi's ghazal are described by the lyrical hero in the form of a complaint about the unkindness and unfaithfulness of his lover. Navoi said that due to the neglect of his lover, his sighs became sarsar (cold wind), and his tears turned into a flood, and the world would be destroyed with this flood. Amiri enriches it without moving away from this meaning and topic. Such tears of a lover give reasons for a flood. Amiri, well-versed in the science of art, developed and enriched the arts used by his predecessor. He skillfully used the art of proportion to reveal the general content of the paragraph. We can see that the words that Navoi rhymed are used in their place. Amiri was

able to apply it in his own place, without departing from this rule. "...rhyme should be used in every poetic work (except for white poetry) on the basis of a certain law (i.e. systematic). (The rhyme is irregular - it is absolutely impossible to use waterfall.) "If Navoi used words like flood and destruction, he intended to express his grievances to his lover, while Amiri said that the flood was before the lover's pain. lib, he tried to reveal the situation that has reached the point of destruction. [4]

You made me fall in love with the wheel of a wheel,  
Hajru made known the pain of parting,  
I went and attached the notebook to the deceased.  
Every time you see your face, you are about to lose it,  
Oh cry, great trick, oh love, you are a flood.

This world, like adding to the sorrows of a lover, subtracts from his neighbor. Because of this vision, the lyrical hero hopes to see his neighbor's vision once, even though he knows what sufferings he will face. This one thing deprives him of everything. In this verse, there is also a hint that destiny is written in advance. A lover (slave) who has seen the beauty of Yor (Allah) once, cannot understand his situation and remains intoxicated. When the lyrical hero reaches his age, his eyes turn his youth into a flood because of this. Amiri emphasized every word of his teacher and tried to make the issue raised in the verses more understandable to the reader. Amiri helped to make the flood of tears when he saw Vasli deeper in the three verses he added. This paragraph reveals the conflicts in the mental experiences of lovers through the words wasl and farak.

I don't have the Atfol stone in my body, one whole,  
Because my liver is full of food,  
When Kozdin Tokub's villain went to the lake of grief  
O Hajr, let my love be satisfied with your blood,  
You shed a drop of blood on my house of this blue form.

In enriching the verses of his predecessor Amiri with three verses, he paid special attention to the content and form of the verses, the means of words and the tasks performed by these words. In the next paragraph, Navoi mentions that because of the hijran, his bloody youth decorated his clothes with red. While Amiri enriches the topic and blames the whole country for the reason of love, even atfol (young children) do not understand the love of a lover properly and throw stones as a madman. He is talking about foaming. That's why a lover swallows blood for the reason of love, bloody youths flow. It is common in classical literature that a lover who is burning with the love he has created, but does not understand it, makes it go crazy.

Shami chamandur flower face season spring and tulip time  
You are a good-natured vaslidin, a hijran aro me bedimog,  
The garden when Sarvi walks with my chakanpirohan,  
Every drop of my love is covered with blood,  
You made a scar everywhere on my body.

The beloved of the lyrical hero is so beautiful and beautiful that in the spring season it is the candle and the sun of the blooming flower garden. In this paragraph, because of the fact that the old man travels with his old rival without looking at his lover, every garment he wears will be stained with blood, and how many holes and stains are caused by the migration of these stains. mentions that it is a target from In order to complete his verses, Navoi emphasizes that Amiri is the cause of his lover's emigration and that is why he is bleeding. While traveling with a rival in a beautiful garden, he revealed the happiness of a stranger, a stranger, and the exile of a lover through the medium of artistic arts. Amiri, who revealed the art of proportion through words such as chaman, flower, spring, and tulip, aimed to show the beauty of the lover in the stanza. The reason for the hijran and visal, which brought the conflict to light, is the neglect of the lover.

It is as if your infidel eyes do not even look at me.  
Your friends have made a plan, and your eyebrows have smoked.  
There is nothing in the picture of loved ones, unless it is a dream,  
When Gardun shoots his arrows, O flower, it seems  
You have traveled together in Purkhor desert.

Amiri put special emphasis on the theme and idea of the ghazal. He was able to put a lot of weight on his verses. In the next stanza, Navoi says to Yor, while this world is raining misfortunes on the poor me, you are also shooting at me with your anger. Amiri skillfully used the image of the eye, taking into account the use of the word paykon, in accordance with this verse. In classic poetry, it is said that the eye is the soul-catcher. If the lover's unkindness and unfaithfulness make the lover suffer exile, the lover's black eyes are compared to the executioner. These eyes don't care about being in love, they emit akum when they don't want to give any treatment. Mahbuba's eyelashes are an arrow, and her eyebrows are an example of a bow, and she executes judgment.

It's enough to drown my heart in the sea of love,  
You can't be, I'm going to the devil  
So it melted and went away, not knowing who it is.  
You have turned my soul and heart into ashes, oh dear love  
Don't hide in the ashes.

In the next paragraph, the cause of love is discussed, and the troubles experienced by the lover. The ship of my heart drowned in the sea of love. This love is no different to me than being crazy about your passion. Any suffering that comes to a lover is because of love. The love of the lover burned to ashes in front of the love of the lover (due to the grace of Allah). The manifestation of this love made everything that was cherished in the heart of the lyrical hero laugh. And this ash hides and hides the fire that caused the lover to suffer a thousand pains. From the surface of the ash, we can think that it is extinguished, but we must not forget that the embers may still be there. Hajr also slowly emerges from the ashes of the fire of love and destroys the lover's heart.

Although the darkness of your letter made me happy,  
Sham'i jamalingdin ziya found the tongue throbbing,  
La'ling mayi makhmuri when it is a conflict,  
O mug', Zululy Khizr was full of jam,  
You put the broken ceramic inside and gave it as a donation.

Navoi turned to the oil burner and said that in this world, in the oven, if you donate the low-quality curd of oil to Jamshid Jam, it will be life-giving for us lovers like the water of Khizr. First of all, he showed that he is separated from his soul and life due to love, and then he is resurrected due to love. In classic literature, there are places where the black hair of a man means darkness, and long and black hair means the difficult path of the material world. Hair can also be used in the sense of the material world, traps of separation. "Black color is a symbol of darkness, it means unhappiness, sorrow, mourning and similar meanings for many peoples. In the eyes of Najmuddin Kubro, black color means approaching the goal of the soul to the threshold of the divine world. This means to understand God, to enjoy and rejoice in the divine world. Black hair, deprived of the happiness of seeing the divine beauty, darkens the happiness of the lover, showing the dark face brightens the dark happiness, and the face causes happiness. When not only one lover, but the whole world is in trouble because of the red butter and the words of the yor, the donation of the remaining butter (dur dini) on a broken straw by the waiter in the tavern revives everyone. In this stanza, Amiri increased the art of the stanza by bringing out the art of contrast through the words letter, darkness, and black. The art of proportion can be found in the rest of the stanzas. [5]

Eykim, you said that the moon will come tonight, don't laugh,  
It's possible, but I don't believe it.  
Don't beat me with love and loyalty, this point is clear to me,  
People of the era, my dear, you said that loyalty is not possible  
I'm sorry, but you made every opportunity possible.

One of the news that comforts a lover is the news that his lover will visit him. But the poor man doesn't inquire about his lover, he doesn't know about it. The lyrical hero is told that his lover will come to the ruins of his hut this evening when he hears from him. It may be, but the lover cannot believe it. In the above paragraphs, the old enemy of the lover went on a trip together with the rival, organized a party. He says that he can't wait for him to come after so much work. When his disloyalty is clear, he does not prefer to open a word about love and loyalty. The lyricist says that even his time does not respect the hero, and he does not give him love or obedience. In this paragraph, the art of tashbeekh and diagnosis is revealed through the word moon. It increased the artistic value of the band.

Jono, Amiri, sacrifice your life and world for love,  
The potion of love and loyalty has died,  
Take the path of love, this is the path of the saint,  
Oh, my heart, my guide, the moon of my wrist  
Kavnayn, you got rid of your hurt, what a mistake you made.

In the last stanza, Amiri sacrifices his life for love, and from the elixir of love and loyalty, everything becomes something unique and precious. The saint's sect is the path of love, he says that one should not leave it. Addressing the heart, Navoi says that you have shown the right path, freed from the pain of two worlds, and walked without defects. In this paragraph, he revealed the art of proportion through words such as love, soul, loyalty, and devotion. If we pay attention to the stanzas with the word love, we can see that he skillfully used words related to it that create love. The artistic arts used in each paragraph are in their place and served to perfect the artistry. Amiri was able to complete the ghazal of his predecessor in every way. One can see his worthy discipleship of Navoi in the 24 verses attributed to him.

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