

Mukhtara - an example of discovery and invention (on the example of Foni's poems)

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Annotation. The article talks about the work of A. Navoi. AlisherNavoi was a minister without a minister. They recited poems in Turkish, but no one recited so many and well. "LISON UT-TAYR" on horseback. He has organized four ghazals: "GAROIYIB US-SIGAR", "NAVODIR-USH-SHABOB", "BADOYI UL-VASAT", "FAVOID UL "KIBAR" is a horseman. He has a good rhyme. I have some other musannafati, and this is a lower and slower event for these people. "

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The poems in "DevoniFoniy" deserve to be included in the list of "Khazoinul-maoniy" in terms of themes, ideological and artistic value, elegance and richness of language. Poems in two languages are twin, harmonious, beautiful poems. This is especially noticeable in the autographs of Foni-Navoi - the ghazals of the invention. Along with the poems recited in response to or in the form of tababbu, DevoniFoniy contains many poems by AlisherNavoi, which are his own inventions. The Tashkent edition of this collection contains more than a hundred works of this nature. There are different opinions about the number of autonomous poems of the poet. OlimDavlatov, in his article "Foni'sMukhtara Gazelles", notes that their number is 95 in 10 volumes of AlisherNavoi's complete collection of works. We, on the other hand, have reviewed volumes 18, 19 and 20 of the 20-volume collection of the poet's perfect works, and have witnessed that there are 88 authentic ghazals in this edition.

It is known that the main theme of classical poetry is the hymn of love. AlisherNavoi is not in favor of limiting love to ordinary human behavior. He understands and interprets this subject as a major social phenomenon. According to him, to fall in love is to give up pleasure. Or next to the narcissism of the visual moments stands the bitter anguish of the hours of separation, the anticipation of the moments of waiting, the agony, the agony of enduring the onslaught of rivals. The lyrical protagonist in Navoi's image, the lover, considers himself ready to pass all the tests of this complex mental process. Consider the following poem of the poet:

Mo bakucho, zuhduibodatkucho?

Drunk, strong and strong?

G'unchabazakmastudilamdardmand,

Dardkuchobinucharohatkucho?

The little flower is different, O gardener,

Dam mazan, on orazuqomatkucho?

Koninamaknoyadam, eydil, bakor,

Goy, kiankonimalohatkucho?
 Xonaqohizuhdzimoshudba tang,
 Shah raxidayrimalomatkucho?
 Sheikh Riya, PiriMughan May Namud.
 Zarqkucho, as if prophecy kucho?
 Fony if you don't want life,
 Korchusa'bomada, toqatkucho?

This ghazal draws attention primarily with its musical and fluency of weight. The author was also able to find melodic words that fit the selected poetic dimension. The words "prayer, recovery, injury, stature, pleasure, rebuke, prophecy, patience" have been rhyming. There is another factor that determines the viability of this gazelle. It is also content that fits the form perfectly. Indeed, this poem, with its sound ideological content, is also of great value. From the beginning to the end of the poem, that art applies. At the same time, secular and religious views are contrasted in the ghazal. The poet has created a beautiful example of the art of confrontation. Contradiction means "opposition" and is the art of effectively expressing a particular idea, an idea, by means of words that contradict each other in the verses of the poem. The lyrical protagonist - there is only one shrine in the world for a lover - he is a lover. The lover is ready to overcome all obstacles to reach that charming lover. That is why there is no prayer, no piety, no sheikh's instructions and no room for him. In fact, the lover is not even in favor of them. For him, Mayu prefers tavern, pain and injury. Knowing this, the poet uses the art of tajohuliorifona very skillfully, facing the question mark:

Mo bakucho, zuhduibodatkucho?
 Drunk, strong and strong?
 G'unchabazakmastudilamdardmand,
 Dardkuchobinucharohatkucho?

A lover loves his wife with all his heart and appreciates her. For the lover, all the subtleties of the world are embodied in the image of his lover. The elegance of the cypress in the garden is unmatched by any other. The same is true of the belief in love in the chapter of Malohat; even the taste in the salt mine is helpless in the face of the labyrinth. So, for a lover, life without joy is tasteless. Undoubtedly, the fact that such bold ideas were expressed in the XV century testifies to the high level of poetic courage in AlisherNavoi.

Importantly, works of this nature are not uncommon for the spiritual heritage of a great thinker. They form the leading part of the Navoi-Foni poetic bisoti. Traditionally, almost ninety-nine percent of works in the ghazal genre are devoted to the interpretation of love. We feel the same situation in AlisherNavoi's poetry in Uzbek and Persian-Tajik languages. In fact, the fact that such a tradition in ghazalism has been predominant in the art of rhetoric of the peoples of the East for many centuries is a source of some repetition and similarity. In this sense, for hundreds of years, traditional images, metaphors, and figurative expressions have moved from poem to poem. A similar similarity is manifested in the art of artistic expression in general, including the use of visual aids as the decoration of poetic works. Many images, metaphors, historical, mythological, religious figures and beliefs, such as Maseho, cypress (qomat), gul (face), Hizr, sheikh, zahid, Rind, Agyar, guncha, lal, khanaqah, maykada, used in the ghazals of Sa'di and Hafiz can be found in all periods of development of Persian-Tajik and Uzbek literature. Therefore, it is impossible to expect a new style, completely new discoveries, additions to the

perfection of this or that poetic form from every pen owner who is engaged in artistic creation and is able to leave a spiritual legacy. By saying this, we do not mean, of course, a repetition of works created over hundreds of years. Because every creator (if he or she is literally a talent) is trying to add something to the bouquet of literature. These aspirations have often led to positive results. Just as streams in nature create streams, streams connect to create a large stream, in literature, as a result of those small stylistic reflections, there are creative currents in the art of artistic expression, significant changes in the development of this or that genre. After all, this statement of the well-known Tajik literary critic R. Khodizoda is valuable in that it recognizes the same phenomenon in the literary process. "I deliberately say 'hofizona' and 'jamiyana,'" he wrote. In his research on the poetic heritage of Navoi-Foni, R. Khodizoda states that this methodological tendency (fluency in Hafiz's and Jami's poems and the combination of poetic methods in Foni's poems. - N.B.), although common in their poetic works, is attributed only to these artists. it would not be right to look at it as appropriate. This is because it is the product of a certain period in the development of the ghazal genre. " Therefore, when observing the poetry of Navoi-Foni in the Persian-Tajik language, it is necessary to take into account this aspect of the issue.

Omadbahoridilkashugulhoi tar shukuft,
 Dilhoaz on nashotzigulbeshtarshukuft,
 The spirit of the little Sabohati was in good spirits,
 Monandig'unchae, that ba time saharshukuft.
 Meoyadazgulichamaniishqboihun,
 It was as if the blood of the gunchaho-i zi had blossomed.
 Gar xandazadzigiryaichashmam, achabmadon,
 Chun abrashkraxtguli clean bar shukuft.
 Soky, spring has come and gone,
 Xossa, kiazshukufachamansar-basarshukuft.
 Zonnaxlinozxandabaushshoquvasl ne,
 Xamchungule, kiazshajaribesamarshukuft.
 Fony, achabmadon agar on gulshukuftaast,
 Azashkiabrsonitubishukuft, if shukuft.

From the beginning to the end of the poem, the poet carries the image of nature and nature side by side. Such an event, used in the ghazal, served to strengthen the spirit of vitality in him. It should be noted that the strength of the realistic tendency is a characteristic feature of AlisherNavoi not only in this poem, but also in most of his works. Spring is the masculine season of nature. From his breath nature awakens, the creature moves. The trees have run out of buds, and the birds begin to chirp. The canals are full of water. AlisherNavoi is fascinated by such a beautiful landscape and puts it into poetry, sharing with his readers the great elegance and pleasure he received from this beautiful landscape. Interestingly, the poet sees a connection between spring and the pain of love. That is why the lines evoke these two emotions side by side. Tools such as parallelism, analogy, animation are perfectly suited for this. The lyrical protagonist carefully observes the environment, is overwhelmed by the landscape created by nature, is filled with joy, and his heart blossoms. But such thrilling moments do not last long. The poet gives an introduction to drawing an elegant landscape of nature. In return, he goes on to reveal his social nature, using these tools to capture the wounds of his time. AlisherNavoi is a sensitive artist.

Therefore, in the works of the poet, serious attention is paid to the issues of the balance of artistic reality with the reality of life. The poet compares the opening of the lyrical hero-lover's heart to the transformation of a bud into a flower and composes a beautiful example of allegory.

The spirit of the little Sabohati was in good spirits,

Monandig'unchae, that ba time saharshukuft.

Meoyadazgulichamaniishqboihun,

It was as if the blood of the gunchaho-i zi had blossomed.

The bud, born on the flower branches, opens in the morning under the influence of dew and the pleasant sabo blown, and turns into a lovely flower. The language of love is also an example. Conditions are necessary for its opening. All this is embodied in the image of a lover. It is enough for Yor to look at the lover with a smiling face. Or the gift of nature for the bud is equal to air, dew, and nasimisabo. In the next verses of the ghazal, the redness of the flower and the liver of the lover, the raindrops and tears that "motivate" the flower to open, the fruitless tree and the disrespect of the lover are illuminated in parallel in this way. All this combined to serve to enhance the artistry, vitality and impact of the ghazal. Among the inventive poems in "DevoniFoniy" there are also poems about events. Here is one of the poems with the following features:

Rasid on parichehramastonaimshab,

Zimastymarosoxtdevonaimshab.

Marokulbaibexudiyuchununshud

An on partaviroparixonaimshab.

Chi shame tajalynamud on, kimegasht,

Malayikbadavrashchuparvonaimshab.

Ziganchivisolashimoratpaziruft,

Maro sniffed the ruined darkness of the day.

Zishavqimaivaslio'budnazdik,

Ki pursozadamcharxpaymonaimshab.

Ba bomudaramazpai in tamosho

Furo'tarehtaheshubegonaimshab.

Ba in nashayishqu may gashtFony,

Hama umrdevona, tanhonaimshab.

From the fabric of this poem to the praise, the conflict of love is captured. More precisely, the overnight mood of the lover, who is honored by his friend, is illuminated. Matlada talks about the lover's madness and the mad behavior of the lover who saw it. In the second byte, the same mood continues. The ruined hut of the lover is illuminated by the beauty of the yard and takes on the appearance of a parish. The third byte speaks of the mood of the lover. Where there is a candle, there is a propeller. The magnificent masterpieces of the art of tanosub enhanced the impression of the gazelle:

Chi shame tajalynamud on, kimegasht,

Malayikbadavrashchuparvonaimshab.

Angels also seek light. In the light of the beauty of the lover, the lover acts as a butterfly and an angel: a whirlwind revolves around him. In the fourth byte, again, the lover's ruined hut has changed its appearance, beautified. The fifth byte depicts the mood of the lyrical hero - the lover. Excessive joy can also have a negative effect on a person, causing the heart to swell and even

lead to death. The same is true of a lover who has reached the age of puberty. The sixth verse speaks of the effect of the moments of love and affection on the neighbors, usually when there is joy in the house, the neighbors share it. They find a comfortable place to watch: who looks out of the door, who finds a comfortable place on the roof. The ruins of the lover, who prospered from the steps of his beloved, took on the appearance of such a spectacle this evening. The praise of the ghazal concludes the events described in the previous bytes. In this sense, praise serves as the conclusion of the poem. From the mood of a neighbor and a boda, getting drunk is not a seasonal, casual thing for a lover, but a constant exercise. Being intoxicated by the mood of a friend and a boda is not a seasonal, casual thing for a lover, but a constant. He has devoted himself to this path all his life. Apparently, for AlisherNavoi's interpretation of the lover, bullying is completely foreign. Indeed, such a situation is absolutely alien to the nature and ideal of the great poet. In contrast, the will of the lover, described in the poems of the great thinker, acts as a man who is faithful to his faith, ready to endure all tortures and trials. This ghazal is also noteworthy because it is based on the art of gradual art. More importantly, AlisherNavoi's perfect knowledge of the Persian-Tajik language can demonstrate his skill in creating fluent, colorful, passionate lines. The poet's radical ghazal "Kelmadi" is especially valuable because of its similarity to the above ghazal in terms of subject matter and world of ideas.

I came last night,debonulsarvigulro 'did not come,
 I couldn't sleep until yesterday morning.
 Waiting for the moment to come out,
 He came to my mouth, but he did not come.
 Seven caution in the moonlight
 It was as dark as death in my life.
 I cried like a madman,
 No one laughed when he saw her.
 Don't let me see how much water comes out of your eyes,
 Whoever came was bleeding, no water came tonight.
 The Taliban will not be found faithful, otherwise who took the step,
 By the way, the stepmother didn't come first.
 O Navoi, rejoice with the boda and play with your heart,
 Why didn't Kayou come to the house where Boda came from?

This is one of the eventful poems of AlisherNavoi. It depicts in detail the suffering and mental anguish of the lyrical protagonist - the lover in the moments of hijrah. The ghazal analyzed above is also one of the eventful works of Navoi-Foni. The theme of both poems is the same. They are called the image of love. The protagonist of these poems is a lover. However, there is no difference between these poems. This difference is evident in the state of mind described in the poems. AlisherNavoi's Persian-Tajik ghazal "Shukuft" (opened) captures the joy of a lover's marriage. The lover, who has passed the tests of love, realizes that behind these happy moments there are more problems of love, because he considers himself ready for the next tests. In this sense, the status of the poem echoes the oath of the lyrical protagonist - the lover. The Turkish ghazal "Kelmadi" illuminates the fig of a lover's heart. Beloved promises to come to the hut. But that covenant is broken. A faithful lover eagerly awaits the arrival of his companion. In this way, he loses his pleasure and leaves sleep. The heart of the lover, who has gone to heaven, will not be comforted by this. Tears well up in my eyes. The image in the poem continues in this way.

The important thing is that the lover stands by his word. She doesn't shake hands with her lover. He turns to Maya to get rid of this endless torment, even for a moment, and thus comforts himself. It seems that in AlisherNavoi'sghazal in both languages, the image of patient, enduring lovers is masterfully drawn.

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