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Research Article

THE SOCIAL SPIRIT IMPOSED ON THE BELOVED GAZELLE

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ABSTRACT

This article tells about one of the brightest representatives of the Kokand literary environment of mohlaroyim – Nodira tatabbu'oglu in the Gazali "Laziz" Radifli, which belongs to the pen of the famous Azerbaijani poet Muhammad Fuzuli. In the study, Fuzuli glorified only Jabra jafosi from Yor in his gazelle, a selfless lover who was optimistic in response to his suffering, while in tatabbu, which Nodira linked, the basis was analyzed in comparative terms, that he managed to competently continue the romantic theme in the gazelle and instill in him a sense of humor. the social burden.

KEYWORDS

Fizuli, Nodira, Kokand literary environment of Vakilasi, asos Ghazal, tatabbu, Kandi mukarrar, Shahdoo shakkar, Laziz, thanosub, tazad, Talme, Fizuli style, literary competition.

INTRODUCTION

Mohlaroyim - Nadira, an enlightened poetess, statesman, culture, who lived and created in the end of the 18th century and the first half of the 19th century.

and patron of literature.

From Mohlaroyim to us, a great literary heritage of lyrical works created in Uzbek and Persian-Tajik

languages with the pseudonyms of Komila, Nadira, Maknuna has come down.

It is no exaggeration to say that Nadira's talent, inherited from her great ancestors, became even more visible after her marriage with Umar Khan.

Umar Khan is not only Amiri Nadira's husband, but also a teacher who taught him the secrets of classic literature, and played a major role in his wife's becoming a poetess in the Kokan literary environment, where he was the head.

According to the literary "tradition" of that time, Nadira, along with her great predecessors - Alisher Navoi, Abdurahmaon Jami, Mirzo Bedil, read with love the works of Muhammad Fuzuli, and under his influence, she wrote many good verses and composed tatabbu.

For example, Fuzuli describes a lover who laughs every hour at a young lover: Улки ҳар соат куларди чашми гирёним кўруб,

Оғлар ўлди ҳолима бераҳм жононим кўруб, деб тасвирласа, Нодира улуғ устози қўллаган мазкур “Улки ҳар соат...” сўз бирикмасидан ошиқнинг висол ондаги нозик кечинмаларини шундай таърифлайди:

Улки ҳар соат ипокдин банди пирохан тўкар,

Шавқдин набзи хаёлим риштаи шеван тўкар.

Also, when looking at Nadira's divan, we can see that in some of her ghazals, she skillfully uses a few words such as "vor", "ver", "cho'kh", "no'kh", "box". For example, Fuzuli about the lips and words of the yor:

Лабларингтак лаълу лафзингтак дури шаҳвор йўх,

Лаълу гавҳар чўх, лабингтак лаъли гавҳарбор йўх, деса,

Nadira Azari uses the word "no" and says this on behalf of the lost lover:

Ёр керак ошиқа, менда севар ёр йўх,

Дарду ғамим беадад, сўрғали ғамхор йўх.

In our research on the influence of the master artist on Umar Khan's work, we analyzed Amiri's ghazal "Ey, harobi chashmi makmuring kongil, paimona tut..." to Fuzuli's ghazal, which begins with "O, asiri domi gham, bir goshai makhana tut...".

According to the results of the analysis, Fuzuli's ghazal first started with an appeal to a person suffering from the sorrow of the world, and continued with a lamentation.

and it was found that the level of thought in the last stanzas was raised from the romantic content to the social-philosophical content, and in Amiri's essay, attention was mainly focused on the development of the ideas used by the Azerbaijani poet in the romantic content.

Interestingly, it turned out that not only Amiri, but also his life partner Nadira attached to the above ghazal a tatabbu' that begins with "You fell in love, oh heart, emdi rahi maykhana tot...". It can be said with confidence that the creation of this tatabbu was motivated by the Amiri tatabbu. After all, it is natural to enter such a literary competition among family artists.

Nadira's introduction consists of 7 stanzas like Fuzuli's ghazal, and the poetess begins by emphasizing "maykhana" and "paymona" in matla, like her predecessors. But in all the following stanzas, he managed to put forward socio-philosophical thoughts, not on the usual romantic theme. For example, in the second verse of tatabbu:

Эйки дерсен ошно, бегонадин кўрмай зарар,

Олам аҳлидин ўзунгни бир йўли бегона тут,
says that if a person does not want to be harmed by a "familiar" or a "stranger", he should keep himself away from the "people of the world". Because if a person appeals to someone with taste, after hearing gratitude from the person who extended a helping hand, he may be condemned to humiliation, Nadira expresses more clearly in another of his famous ghazal verses:

Қилмагил зинҳор изҳор эҳтиёж,

Ким азиз элни қилур хор эҳтиёж.

Fuzuli wrote the following when we leafed through Mohlarayim's divan:

Эй мазоқи жона жавринг шахду шаккартак
лазиз,

Дам-бадам захри ғаминг қанди мукаррартак
лазиз.

Оташи барқи фироқинг нори дўзахтак алим,

Журъаи жомии висолнинг оби кавсартак лазиз.

Шарҳи аҳволим санга етса насиҳат киби талх,

Талх гуфторинг мани махмура соғартак лазиз.

Доғи ишқинг дарди завқи салтанаттак
дилпазир,

Хоки кўйинг сайри фатҳи ҳафт кишвартак
лазиз.

Нўла бўлсам завқ куйдурдикча сийнам узра
доғ,

Аҳли дарда доғ ўлур бедарда зевартак лазиз.

Тоза-тоза доғи дардингдур дили сўзонима,

Филмасал, ҳирс аҳли жамъияти зартак
лазиз.

Эй Фузулий, оламинг кўрдим ғаму
неъматларин,

Ҳеч неъмат кўрмадим дийдори дилбартак
лазиз, that is, Nadira's ghazal with the radif
"Laziz" in this radif:

Шарбати лаъли лабинг қанди мукаррардек
лазиз,

Лабларинг бирла каломинг шахду шаккардек
лазиз.

Жон берулар лаъли нобинг шавқида Ҳизру
Масиҳ

Ким эрур лабташналар комиға кавсардек
лазиз.

Халқаи зулфинг баногўшингда кўнглим
домидур,

Донаи холинг юз узра мушки анбардек лазиз.

Фақр эли султоним, меҳнат диёридур ерим,

Гарди роҳинг бошим узра тожи афсардек
лазиз.

Маснадинг гар ўлса туфроғу либосинг эски
шол,

Бу тажаммулдур сенга Ҳоқону Қайсардек
лазиз.

Шаҳди нобу шарбати унноб ила нуқли шакар,

Бўлмамиш махмурлар комиға соғардек лазиз.

Комила васлин тилаб қилдим бу оламдин
гузар,

Давлати дунё эмас дийдори дилбардек лазиз,
деган татаббуъси эътиборимизни ўзига
тортди.

Tatabbu' asos consists of 7 stanzas like a ghazal,
and is written in Ramali musmali maqsur
(columns: failotun failotun failotun failon).

In our classic poetry, it is considered a virtue for a true lover to bravely face the pain and grief of a loved one, and even accept adversity as a gift of fate. The lyrical hero in the ghazal of Fuzuli Asos is the same brave lover - he does not complain about the sufferings he inflicted, on the contrary, the pain given to him is "a mocking soul" - "shahdu shakkar" for the soul of a taster - sweet like honey and sugar, "poisonous grief" - the poison of grief. and - "kandi mukarrar" - as sweet as pure sugar:

Эй мазоқи жона жавринг шахду шаккартак
лазиз,

Дам-бадам захри ғаминг қанди мукаррартак
лазиз.

In this matla, Fuzuli created the art of proportion from the words "javr" and "gham", "shahd", "shakkar" and "sugar", and the art of contrast from the words "shahd", "shakkar", "cand" and "zahr".

In the matla of her tatabbu, Nadira, like Fuzuli, does not contradict the concepts, comparing the juice of yor labi - "kandi mukarrar" - to pure, pure sugar, and the lover's lips and words - "shahdu shakkar" - to honey and sugar:

Шарбати лаъли лабинг қанди мукаррардек
лазиз,

Лабларинг бирла каломинг шахду шаккардек
лазиз.

In this verse, the art of proportion is used through the words "sharbat", "la'l", "kandi mukarrar", "shahdu shakkar", "laziz" related to the adjectives of lips and words.

A young lover in the main ghazal can withstand all the hardships of the world, not just migration. After all, for a lover, a lover is "the flame of parting" - the fire of Hijran's lightning - "nori'dzakhtak alim" - is as painful as the fire of hell, but "visoli jami jurasi" - a sip of visoli's milk - in paradise is "sweet as obi kavsartak laziz" - sweet as kavsar water:

Оташи барқи фироқинг нори дўзахтак алим,

Журъаи жомии висолинг оби кавсартак лазиз.

In this verse, Fuzuli uses the words "fire", "barq", "nor", "hell" and "jura", "jom", "obi kavsar", "laziz", "firoq" and "visol", "nori" used the art of tazad through the words "hell" and "obi kavsar".

It is known that humanity has set itself the goal of finding the elixir of eternal life. In this regard,

various researches and studies have been carried out for thousands of years, and they are still trying hard to reveal this impossible "secret".

"At the same time, these ideas caused the creation of dream narratives about literary life, Christ (Jesus), Khizr. It is as if Christ resurrected a dead person with his breath, but if it is Khizr, Obi will live forever because he drank the water of life, leading people to the source of goodness..."

In the eyes of Nadira, these two historical figures related to the concept of eternal life - "Khizru Masih" are ready to give their lives to kiss the life-giving lips of the river. Because it's "a mouthful of lips" - like a lover's lips for the mouth of a thirsty person - "delicious as a kavsar" - sweet as a kavsar water in paradise:

Жон берурлар лаъли нобинг шавқида Хизру
Масиҳ

Ким эрур лабташналар комиға кавсардек
лазиз.

Mohlaroyim used the art of talmeh through the words "la'li nob", "labtashna", "kom", "kavsar", "laziz" in this verse, and through the words "Khizru Masih".

Fuzuli in the 3rd, 4th, 6th stanzas of the main ghazal:

when a lover comments on his situation, it seems like advice to the beloved "talkh" - bitter, on the contrary, "talkh guftori" - bitter words of the lover "makhmur" - bitter taste "sogartak" - sweet to the lover;

that the pain of love is "dilpazir" - pleasant to a lover, like the pleasure of Santanat, a walk on the narrow streets - "fathi haft kishvartak laziz" - like the conquest of seven countries;

"people of greed" - "community is gold" - for people who are obsessed with wealth, "community is gold" - the more delicious it is to collect wealth, the more pleasant is the lover's "dili sozon" - "clean-toza" - fresh stains put on the burned heart by the lover:

Шарҳи аҳволим санга етса насиҳат киби талх,
Талх гуфторинг мани махмура соғартак лазиз.

Доғи ишқинг дарди завқи салтанаттак
дилпазир,

Хоки кўйинг сайри фатҳи ҳафт кишвартак
лазиз.

Тоза-тоза доғи дардингдур дили сўзонима,
Филмасал, ҳирс аҳлина жамъияти зартак
лазиз.

In these verses, Fuzuli "mahmur" and "sogar",
"kingdom"

and the art of proportion through the words "haft
kishvar", "dilpazir" and "deliz", "dogi dard" and
"dili sozon", "hirs ahli" and "jamiyati zar", "talkh"
and realized the art of tazad through the words
"delicious".

As we have seen, Nadira makes good use of the
rhymes used by Fuzuli above, and not only
imitates the great teacher, but presents to the
reader one of the stanzas rich in new meanings
(stanza 6 of tatabbu):

Шаҳди нобу шарбати унноб ила нуқли
шакар,

Бўлмаиш махмурлар комиға соғардек лазиз.

""Shahdi nob" - pure honey, "sharbati unnob" -
plum juice, "nukli sugar" - sugary snacks, none of
the sugary snacks can replace "sogar" - may for
real "makhmurs" - addicts. That is, for a lover, no
blessing can be as sweet as a friend. The great
mystic poet Boborahim Mashrab wants to say:

Бир Худодин ўзгаси барча ғалатдур, Машрабо,
Гул агар бўлмаса қўлумда тиконни на қилай?

Also, in tatabbu there is a 5th verse written
in an absolutely original social content, except for
the verses written from the main ghazal:

Маснадинг гар ўлса туфроғу либосинг эски
шол,

Бу тажаммулдур сенга Ҳоқону Қайсардек
лазиз.

If your "masnad" is your throne, the soil of your
seat, and your dress is "old shawl" - woolen
clothes, then you consider your status as "Hakanu
Qaisar" - "tajammul" - adornment like royalty.

From this stanza, it can be understood that
Nadira, despite being a queen herself, preached
contentment to herself and others in her image.

After all, "Nafs is a cruel enemy and a cruel
infidel." The one who kills the demon of desire
becomes the possessor of the property of
contentment and can acquire the treasure of
purity.

Fuzuli and Nadira used the art of analogy through
the words "shahdi nob", "sharbati unnob", "nuqli
shakar", "mahmurlar", "sogar" and "masnad",

"tajammul" and the art of talmeh with the words
"Hakanu Qaisar" in the above two verses.

If you pay close attention to the meaning of the
praises, you can notice subtle differences in
content:

O Fuzuli, I have seen the blessings of your world,

I have not seen any blessing, when Fuzuli says
that there is no sweeter blessing than seeing the
world's "sorrowful blessings" and seeing the
"sorrowful blessings" of the world:

Комила васлин тилаб қилдим бу оламдин
гузар,

Давлати дунё эмас дийдори дилбардек лазиз,
meaning - a moving statement that after the
untimely death of Koqan Khan Umar Khan, the
princess Nadirai Davran - "passed away" from
this world with devotion to the pure soul of her
husband, and her life summary - that no wealth in
the world is as sweet as the death of her beloved.
does.

The conclusion is that while Fuzuli in his ghazal
glorified selfless love, which was optimistic in
response to all the hardships and sufferings
caused by the man, in the song of Nadira, Asos

continued the romantic theme in the ghazal and
skillfully absorbed the social burden into it.

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