

SPEECHES OF THE GHAZAL-DIALOGUE TYPE.

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Annotatsiya: ushbu maqolada mumtoz adabiyotimizda yaratilgan g‘azal muloqot tipidagi aytishuvlar tahlil qilingan. Lutfiy, Navoiy, Ogahiy va Muqimiy ijodidagi g‘azal-muloqot tipidagi aytishuvlarning mushtarak va farqli jihatlari yoritib berilgan.

Kalit so‘zlar: g‘azal, dialog, aytishuv, Lutfiy, badiiyat.

Annotation: this article analyzes the ghazal dialogue type utterances created in our classical literature. The common and different aspects of the ghazal-dialogue type sayings in the works of Lutfiy, Navoi, Ogahiy and Muqimi are highlighted.

Keywords: ghazal, dialogue, speech, Lutfiy, art.

Things-topics, concepts-events and conversations between people can be expressed not only in the form of poetry expressed in prose and finger weight, but also in the form of ghazals written in Aruz. “The introduction of dialogue in the ghazal is a very old story. Alisher Navoi also presented his beautiful patterns.” Before moving on to Navoi, we would like to draw our attention to a Ghazal dialogue type saying in the work of “Malik ul-Kalam” Lutfi. In this ghazal, a lover’s hus is described through unexpected tashbihs and the difficulties of achieving his wasil are reflected. Malik ul Kalam:

“Dudog‘ing ma‘dani jondur”, — dedim, aytur: “Senga ne?!”

“Qomating sarvi ravondur”, — dedim, aytur: “Senga ne?!”

The famous Ghazal, which begins with verses, is distinguished by its artistry. Common and spiritual arts such as Tashbih, Tajohuli Arif, Diag, Istiora are actively used in it. In particular, we can cite the following verse as a fine example of the art of tashbih (a horse riding a horse) and exaggeration (a horse riding a hundred years old):

“Qamar otlig‘ yuzung ollidadur oy bir habashiy,

Dag‘i yuzungda nishondur”, —dedim, aytur: “Senga ne?!”

“If we observe that in the Middle Ages the features of exaggeration and strengthening of the image, characteristic of the art of exaggeration, decorated artistic works, in connection with the popularization of the idea that “Ahsanahu akzabahu” (The best poem is that wrongest poem).), the opinions of the sources confirm that the degree of use of the art of tashbih is considered the main criterion for determining the artistic ability of a poet: "The great skill of every poet is revealed in tashbihs." Every poet who is stronger in praise, is more worldly” (Said Nafisi). Tashbih is known to be based on the description of the properties of an object or event by another object or event that has that property.

“Yoy-u o‘q qop-qora bo‘lmas, magar ul qoshu ko‘zung

Ne ajab tiyru kamondur”, — dedim, aytur: “Senga ne?!”

A beautiful example of the art of Tajhuli Orifona (Arabic for knowledge and ignorance) is used in the verse. In this art the poet goes into ignorance and ponders the veracity of the similes he uses in reference to the land. In fact, this “act” of the poet is conditional, and its real purpose is to clearly show the reader the beauty of the poem through exaggerated descriptions and



similes. Also in the above stanza the poet pretending not to know why your eyebrows (bow) and your eyes (arrow) are black or why they didn't shoot the bow is again an exaggeration. Sometimes a bouquet of several arts is skillfully presented in one stanza:

*Xizrdir so 'rmisham: "Irningmu durur obi hayot,
Iso anfosli hamondur", — dedim, aytur: "Senga ne?!"*

Talmih, which is considered a spiritual art by quoting the names of Khizr and Jesus (an art based on quoting famous historical events, legends, personal names, heroes of literary works and place names in poems), uses it: "Irning obi hayat -" ku, haliya" "Is there a resurrected breath of Jesus?" He uses the art of the Tajouli Orif. Lutfiy's ghazal, which is unique in content and artistry, Ham, ends with the following verses:

*Bo 'ldi ko 'p fikri daqiq ichra xayoli Lutfiy,
"Bu ne mo 'yu ne miyondur?" — dedim, aytur: "Senga ne?!"*

In this Ghazal-type dialogue, the lover's indifference to his moans and declarations of love is vividly expressed by the phrase "What's wrong with you?"

As mentioned above, Navoi's work contains beautiful examples of dialogue in the ghazal and its acquisition of a communicative character.

In particular, the "Sultan of Ghazal Property" (description by M. Shaikhzoda) uses the question-and-answer method in poetry in his famous Ghazal, which begins with the words "Jonga chun dermen". The questions and answers of the lyrical hero with his soul, body, heart, mind and eyes have a strong consistency and order. The author logically links stanzas to stanzas in unexpected ways. The subject of discussion is an unprecedented situation in the lyrical hero. The culprit who caused this situation has not been found. John sees guilt from the body, the body from the heart, the heart from the heart, the heart from the eye, and the eye from the heart. During the argument, the lyrical hero, angry because he cannot find the culprit, becomes emotional and even goes to the extent of using offensive words, but we can say that this only served to naturalize the violent nature of the speech Way to show:

*Ko 'zga chun dermenki: "Ey tardomani yuzi qaro,
Sendin o 'lmish telba ko 'nglumning balo-yu vahshati".*

The eye blames the careless lover, the lyrical love hero, who did not dare to question his lover, finally has to admit that burning in love is his eternal fate and fate:

*Ey Navoiy, barcha o 'z uzrin dedi, o 'lguncha kuy, —
Kim sanga ishq o 'ti-o 'q ermish azalning qismati.*

In every verse of the Ghazal-Aytisuv we come across artistic means of expression and imagery that have no appeal of their own. In particular, mastering the art of metaphor by saying that soul, body, heart, heart and eyes "speak", "grass is hearty", "crazy heart", "light of love" accompanied by

Navoi not only composed debates in the form of a whole ghazal but also used small dialogue and dialogue forms in many of his ghazals. In particular, he quotes the following conversation between a lover in the Radifli Ghazal "Sabt":

*Dedim: ey ko 'nglumga o 'q urg 'on, nedun otting, degil,
Dedi: boqkim, aylamishlar ani paykonimda sabt.
Qaysi shahlar boshi qasring davrida bormish desam,
Derki: boqilkim, erur ul toqi ayvonimda sabt.*

In addition, we find examples of debates in the poet's epics. In particular, the “Debate between Farhod and Khusrav” occurs in the epic “Farhod and Shirin”. Considered the core of the love saga, this discussion, consisting of a total of 25 verses, begins as follows:

Dedi: “Qaydinsen, ey majnuni gumrah?”

Dedi: “Majnun vatandin qayda ogah!”

Dedi: “Nedur sanga olamda pesha?”

Dedi: “Ishq ichra majnunliq hamesha!”

“It appears that neither Khisrav nor Farhad use the word “crazy,” but when Khisrav uses it in the sense of an insult, Farhad proudly recognizes this quality as his own. After all, in Khisrav's eyes, it is impossible for a madman to love a princess, and on top of that, a princess loves him. The proud king says that everything should belong to me, including Shirin. (“Beggars do not join the king”), Navoi compared the love of a man who walks on the path of truth to the “love” of a king, explaining in Farhad's language what a real lover should be like. A true lover is really a madman who has forgotten himself, he flies like a moth to the grass. “One cannot fall in love without burning in the fire of love,” says Farhod, referring to Khusrav, but “the Shah's people are deprived of this burning happiness!” According to Navoi's belief, love and royalty (in general, career) are incompatible concepts. This is the important aspect of the idea of love that Navoi passionately described in the epic. The author describes the discussion of these two characters with the aim of showing the difference between two types of love - public love and divine love. In almost every verse of the discussion, it can be observed that “certain artistic arts take the lead.” In particular,

Dedikim: ishq o'tidin de fasona

Dedi: kuymay kishi topmas nishona

“grass” and “burn” in the first stanza, then in the next stanza we see that the artistic device of assonance was created on the basis of the repetition of the vowel “a” is used:

Dedikim: kuymagingni ayla ma'lum,

Dedi: andin erur joh ahli mahrum...¹

Ogahiy Navoi, who lived and created in the 19th century, composed a number of commentaries and conjectures on the ghazals of Navoi and tried to be a worthy follower of him by composing a ghazal-dialogue-type speech composed of almost everyone Stanza of the Ghazal is known. In particular,

Dardi dilim ango dedim, dema oni mango, dedi,

Kim manga oshiq o'lsa ul lozim erur ango, dedi, -

In the second verse of the Ghazal starting with the verses:

Yuz uza ikki nargising, vah ne balo qaro dedim,

Ko'nglung-u joning olg'uchi ikki qaro balo, dedi,-

Hazrat Navoi's verse involuntarily:

Ko'zing ne balo qaro bo'libtur,

Kim jong'a qaro balo bo'libtur, -

learn the Matla verse by heart. However, there is no imitation here. Why? Because pain and feelings belong to Ogahi - only to him. That's what's important in poetry - the truth of feelings. After all, the poet himself:

She'ring o'lg'ay, Ogahiy, ishq ahlig'a muzdin sovuq,

Dard o'tidin bo'lmasa maxlut agar mazmung'a o't, -

¹ Sirojiddinov Sh, Yusupova D., Davlatov O. Navoiyshunoslik. – Toshkent: Tamaddun, 2019. – B. 114.

says. Indeed, if there were no pain in their content - the fire of love's pain, if it did not intervene, Ogahi's poems would remain a cold imitation.

Ogahi's poetic ability is very high. In the ghazal, based on question and answer and dialogue, the lover's indifference to the lyrical hero's love is powerfully expressed through a series of artistic devices. In particular, the metaphor "two daffodils" and the contrast in the sentence "dema jafa oni saning dardingadur davo" are evidence of this. Particularly, Lablaring og'zima yetur jon topoyin ango, dedim,

La'li tabassum aylabon yo'qmu o'lum sango, dedi.

To the lover's request, "I die in your love, touch me with your lips," the lover, knowing full well that his lips are so adept at giving life to the dead, says, "No, let me die.

"Is it possible to show Yor's "impudence" even more? Ogahi, a worthy follower of Navoi, ends his ghazal with the following verses:

Ogahiy komini nedin aylamagung ravo, dedim,

Kom topormu jonin ul qilmog'ucha fido, dedi.

The great poet not only writes conversational ghazals but also cleverly uses dialogues like Navoi in many of his ghazals:

Dedim: Masihoga labing bo'lg'aymu tashbeh aylamak,

Dedi: Masihoni qachon bo'lgay o'lukka o'xshatib

Muqimi, the son of Muhammed Aminkhoja Mirzakhoja, the great poet and humorist who deeply influenced the life of Uzbek literature in the last quarter of the 19th century and the beginning of the 20th century, also has a ghazal-dialogue style of speaking. However, Muqimi's ghazal differs in certain aspects from the ghazals of Lutfi, Navoi and Ogahi, which were prepared using the question-and-answer method that we have analyzed above.

The composition of the Ghazal consists first of an introduction, then of dialogues - a dialogue between a lover and a lover, and then of praise. The ghazals we have seen above were prepared using the question and answer method from start to finish.

Secondly, one verse of each stanza in the above ghazals is written in the form of a question and the next stanza is written in the form of an answer. In Muqimi's Ghazal, one stanza is a question and the next stanza is written in the form of an answer, there are vacant spaces.

Muqimi has many charming ghazals on the theme of love. In them, various states of human experience are impressively and convincingly described. The poet sometimes shows such great creative abilities that, reading these poems, which are unique examples of the art of words, the reader sees before his eyes a living landscape, the magic of the artist. A wonderful picture drawn with him appears. The image created in the artist's imagination becomes a scene of vivid and vibrant life. "Yolguz" Radif Ghazal for example is one such art wonder, it is a ready source for the artist and sculptor.

The Ghazal begins with the following picturesque verse:

Banogah uchradi ot o'ynatib bir dilrabo yolg'uz,

Rikobig'a surub ko'z, qo'l ochib qildim duo yolg'uz.

The scene depicted in this poem fascinates a person with its brightness and liveliness: a beautiful woman on a horse - a lover, a lover praying for his beloved and showing the spurs of his horse. Through the Eastern image in this scene, we feel the spark of not only human but also divine love.

Radif "Yolguz" (in Muqimi's own words, this word was probably chosen as Radif because he spent his life "lighting the lamp of loneliness and strangeness in the confines and confines of



his cell"). We would like to quote two stanzas of the "Yolguz" Ghazal as evidence that one stanza is a question and the next stanza is an answer.

Dedimkim: "Nozaninlar xaylida insof qilganda,

O'zungdur xush takallum, to'tiyi shirin ado yolg'uz".

Tabassum birla pinhoni dedi: "Oshiqlarim ichra,

Vale sen ham asir-u mubtalolig'da judo yolg'uz".

As we mentioned above, Muqimi's Ghazal contains passages that harmonize with its predecessors - one verse is a question, the other an answer:

Dedi: "Xilvatda tanho ko'rmog'ingdin ne g'araz bordur?"

Dedimkim: "Orzu shuldurki, jon qilsam fido yolg'uz".

It is appropriate to interpret the love in the radiant ghazal "Yolguz" as well as other ghazals praising love in Muqimi's poems in accordance with Alisher Navoi's "Love of Lovers". The poet praises Mazhar - the beauty of the world, in the words of Hazrat Navoi: "He sets a pure eye on a pure face with a pure look, and a pure heart and a pure face are moved by a lover and he falls. "Falling in love with this pure Mazhar tool, the pure lover can enjoy the true joy. For example, at the end of Muqimi's ghazal, which is analyzed as an example of ghazal-communicative speech, he writes a stanza with the meaning "Bring to your shelter the lonely Bandang who wanders in the so-called "dangerous steppe" of the world.":

Muqimiyni panohi ismatingda asrag'il, yo Rab,

Xatarlik dasht aro gumgashtai berahnomo yolg'uz.

In general, all the ghazal dialogues in the works of Lutfiy, Navoi and Ogahiy-u Muqimiyy are unique treasures of our literature in terms of their artistic and ideological content.

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