



LITERATURE OF SHUKURI'S GHAZALS

Sobira Jo'raeva

Doctor of Philosophy in Philology

<https://doi.org/10.5281/zenodo.10405711>

ANNOTATION

Shukuri is a talented penman who was brought up in the school of classical speech art of the East and learned from the creative experiences of great poets such as Hafiz Sherozi, Alisher Navoi, Fuzuli. His skill is evident in following his predecessors and portraying his thoughts in various artistic mediums. In fact, the level of skill of any poet is judged by his new and impressive way of figuratively expressing his thoughts. When examining the poet's poems from the point of view of art, there is no doubt that he has a unique talent.

Keywords: *artistic work, Eastern poetic, classical poetic, poetic art, verbal art, talmeh, tamsil, exaggeration, allusion, ruju'*;

It is known that artistic arts are a special direction of Eastern poetics, and experts of classical poetics divide poetic arts into two large groups.

Spiritual arts – is related to the text and its meanings and is one of the main visual methods. They serve to strengthen the content, entertain the reader, develop a worldview, and express the thought vividly. The spiritual arts include tajhuli arif, talmeh, tamsil, exaggeration, tashbeh, ruj', objection, iltifot, ihom, tazad.

Verbal arts are based on the form of meaning, literary puns, sonority of words, repetitions. This type of art increases the power of the tone in the work and increases the meaning through the repetition of words. Verbal arts include repetition, tardi aks, tarse', tajnis, ishtiqaq, tasdir, internal rhyme . ¹It is difficult to strictly divide them into two. Because there are some arts that are related to both meaning and words and have a common feature. In the above-mentioned works on the science of art, detailed information is provided.

It should be emphasized that fine arts served as a tool in Shukury's work. He expressed his thoughts and ideas with visual tools that are part of the artistic work.

It is known that the poem is built mainly on the basis of original and unique allusions, and the skill of the poet is determined by the fact that he discovered new allusions that no one had thought of and through them gave his poems charm and impact. From this point of view, in Shukuri's poems we come across a whole series of his unique allusions. Of course, he created within the framework of existing traditions, but he was able to find new aspects of a number of allusions widely used in the literature of the past or create his own allusions based on them. For example, in one stanza, he attributed the blackness of his eyeballs to the fact that he blackened his clothes in mourning:

*“Олиб мардумак қирпикимдин асо,
Тутуб мотамим, қилмиш эгнин қаро.”*

¹Hojiakhmedov A. Dictionary of classic art. - Tashkent: New Century Generation, 2008.

A friend describes the separation of his relatives from his eyes as if sleep had left his eyes:

*“Ақрабо бирла жумла аҳбоб,
Кўзларимдин узоқ эрур чун хоб.”*

He interprets the bright stars in the sky as the children of the sky have multiplied, because tonight the cauldron looked full of cucumbers:

*“Юлдузлар эмас, чарх болоси кўнайибдур,
Бу кеча қозони тўла бодроғи кўрунди.”*

This is a unique and beautiful allusion, which we do not find similar in the works of other classical poets.

In another stanza, he uses another allusion that the sky, which stole El's imagination and surprised him, is not full of stars, but they are coins in the palm of the sky:

*“Анжум дема эл роҳатини сотқун олурға,
Гардун кафида ақчау ёрмоғи кўрунди.”*

In another verse, he compares hijran without visa to night without dawn:

“Васли йўқ ҳижрони они субҳсиз шомим мени.”

And he compares his state of hijran to a stick burning in the fire:

*“Ўт аро қил печу тоб урғон киби ҳижрон аро
Толпинурмен ҳар тараф, йўқ лаҳза оромим мени.”*

It is known that when a dear guest comes, they sprinkle hair on him. Yor visited my hut - now I pay him respect, says the poet, referring to this. He expresses the happiness of reaching Diydar in such a figurative way that it shows his skill.

*“Ёр келди қулбамаким бош уза кўз дуржидин,
Гавҳарафшон айламакдин иззати меҳмон ғараз.
Гулгуна лабинг ёдида қон боғлади кўнглум,
Ул лаъл каби кўҳи Бадахшон аро маҳфуз.”*

The metaphorical metaphorical methods characteristic of Navoi's poetry also took a special place in the works of these poets (Humuli, Shukuri). If these arts are seen in some stanzas in the work of Humuliy and other poets, we see a completely different situation in Shukuri. As in Navoi, the poet sometimes uses the art itself in several lines. Here are just a few examples of such ghazals:

*Хирад базмида дунпарвар ҳалокат топса тонг эрмас,
Нажаспарварда қурт, албатта, ўлғай кирса бол ичра.*

*Муҳаббат аҳлиға бемеҳрлар унсиндин ор ўлғай,
Ғазанфарға не, мумкин кирмаги жамъи шоғол ичра.*

*Муқаддар ўлғуси гар софдил ҳамроҳи дун бўлса,
Қумулса бўлганур ахлатдин оби зилол ичра.*

*Тонг эрмас дўстларни душман айлар бўлса бил душман,
Нажасдин тушса бир қатра ҳаром бўлғай ҳалол ичра.*

Эшитишда будур не тушса туз кониға туз бўлғай,

Шукурий, бўл камол истар эсанг аҳли камол ичра².

It is not difficult to see that in the second line of each stanza of the poem, a proverb is given that is related to the idea of the previous line, and serves to emphasize and confirm it. The poet who enjoyed the inexhaustible resources of the lively colloquial language of the people, in turn, made a great contribution to the richness and variety of our literary language, making it popular and impressive. In this ghazal, the poet tells his advice and calls people to be perfect. In the last stanza of each stanza, he made good use of folk wisdom and proverbs and created a beautiful poetic art. To use so many proverbs and aphorisms in one ghazal and to achieve the integrity of thought, feeling, tone and image is certainly a sign of great skill.

If Shukuri's individual verse ghazals are reviewed, the following proverbs, aphorisms and catchphrases are encountered:

*“Десанг нафсинг ҳалокин дўст зикри лаззатин қўйма,
Эшиттим халқдин: “Душман ҳалок ўлмиш шакар бирла”.*

*Дедим: “Нечун фиғоним манъин айларсен қаро тунлар?”
Дедиким: “Кўп улуса ит эгасига зиён эрмиш”.*

*Гар яхшилиқ истарсанг, тарк айла ямонлиқни,
Эл яхшисидин бу сўз: “Сен яхши – жаҳон яхши”.*

One of the most used spiritual arts in our classical poetry is talmeh. Talmeh ("look") refers to famous historical events, legendary characters in poetry or prose. Atullah Husayni writes: "Lamh is a flash of lightning and lamha (shining) is a glance." I am a poet, his little words mean a lot, that's why it is called talmeh³.

Talmeh is the most actively used art in oriental poetry. Because this art has a wide range of possibilities and meanings. "Talmeh is the art of expressing a lot of meaning with few words in a poem, in which the thought to be expressed, the situation to be expressed, the purpose to be expressed are shortened by referring to a famous story, event or work, verse or hadith, comment or literary character, legend and parable. . In this respect, talmeh can be described as the art of reflecting the sun in a particle and the ocean in a drop. Because, using this art, poets with a few words sometimes point to such big and deep things that sometimes a whole book can be arranged to explain them⁴.

In Shukurii's poetry, you can find various examples of talmeh. For example, in the following verse, while reflecting on the emerald letter on the lover's lips, he blesses Khizr that he was accompanied by Christ, so that in order to pierce his heart, it is necessary to be aware of the lives of these two prophets and the messages given to them:

*“Эй Шукурий, Хизр ҳамроҳи Масиҳо бўлди бил,
Жонфизо лаълиға чун хатти зумуррад бўлди фош.”*

² Шукурий. Девон. – Тошкент: Навруз, 2018. – Б. 71.

³ Atullah Hosseini. Badoyi'u-s-sanoyi' (translation by Alibek Rustamov). - Tashkent: Publishing House of Literature and Art named after G. Ghulom, 1981. - B. 176.

⁴ Achilov E. A handful. - Tashkent: Uzbekistan, 2011. - B. 141-142.

It is known from the sources that Khizr was a prophet who searched for the fountain of life under the earth and drank from it and entered into eternal life. In terms of devoting one's life to a lover, comparing the lover's lips to Christ, and the soft hairs around her to the grass near the spring of life, is a tradition in classical poetry. A reader who is not aware of this information will not understand the essence of the verse and therefore will not get aesthetic pleasure from it. The poet was able to put such a unique allusion in one stanza by referring to Khizr and Christ.

In his ghazals, the poet mentions several prophets and famous stories related to them, stories similar to "Yusuf and Zulaikha" from the Qur'an. Also, "Farhod and Shirin", "Layli and Majnun", "Vomik and Uzro" which are found in written and folk works, recalling the stories, continuing the traditions, perfectly portraying the image of the lyrical hero through them, embodying romantic and tragic events in our imagination. All this confirms that he skillfully used the art of talmeh.

Husni ta'lil is also one of the spiritual arts that is often found in classical poetry. A poet gives a specific fact and evidence to beautifully justify an idea and purpose. Based on this, there is no real reason, but it is connected with the poet's meaning in the way of allusion, comparison, and exception. Shukuri uses the art of husni ta'lil 26 times in his ghazals. Seeing the beauty of his lover in them, the prophet Jesus goes up to the sky and hides, the flower turns red from embarrassment, the sun turns yellow from shame:

*“Сен ботиб олтунға кўк маснатда ўлтурғон чоғи,
Сарғариб кўкдин йиқилмишдур бўлуб расво қуёш.”*

He continues:

*“Тоҳ ўтдек равшан ўлғай, гоҳ қозон янглиғ қаро,
Гоҳ сендин нур олур, гоҳ айлар истиғно қуёш.”*

In the second stanza, the poet skillfully used the poetic art of husni talil and exaggeration. Or, if we analyze the second stanza, the artistic skill of the poet will become clearer. The word "like grass" in the first verse refers to fire. The poet wants to say, "O beautiful figure, when the sun shines on you, it becomes bright like grass, sometimes it becomes black like a pot when it is withdrawn, that is, when it shrinks." You have such power." It seems that the poet used colors in his ghazals so skillfully that this is one of his unique methods.

When Shukury writes a poem, first of all, he pays great attention to the issues of weight, rhyme, rhythm, which ensure its sonority and musicality. He was fully aware of almost all aspects of Aruz weight. Shukurii's poems are mainly written in the lightest, most playful tones of aruz, which increased the impact of the poem. He refers more to the types of weight in the hazaj, ramal, and rajaz seas of Aruz. In his poetry, the role of rhyme and rhyming is particularly large.

References:

- 1.Филология ва педагогика соҳасида замонавий тенденциялар ва https://tsuull.uz/sites/default/files/12._respublika_konferensiyasi_toshkent.pdf
- 2.<https://cyberleninka.ru/article/n/shukuriy-ijodida-navoiy-an-analari>

3.XX asr o'zbek adabiyotida mumtoz she'riyat an'analari - Golden Scripts

<http://www.goldenscripts.navoiy-uni.uz/index.php/goldenscripts/article/download/35/35>

4.MUMTOZ

G`AZALIYOTINING

ZUKKO

DAVOMCHISI

<https://cyberleninka.ru/article/n/mumtoz-g-azaliyotining-zukko-davomchisi>

