

## ABOUT THE IDEOLOGICAL AND ARTISTIC CONTENT OF SHAVQI'S GHAZALS

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### ANNOTATION

The article analyzes the peculiarities of Shavkiy's ghazals.

**Keywords:** Analyzes, ghazals, genre.

### ANNOTATSIYA

Ushbu maqolada muallif Shavqiy Namangoniy devonidagi g'azallarining mazmuniga ko'ra tahlil qilib asoslab bergan. Devondagi gazallar, ularning muvashshah turlarini tasniflagan.

**Kalit so'zlar:** G'azal janri, tahlil, muvashshah va ularning mazmuni.

### Аннотация:

В статье газели дивана Шавкий изучена в зависимости в сравнении с искусством. Кроме того анализированы его жанровые особенности.

**Ключевые слова:** Анализ, газель, жанр и мувашшах, жанровые особенности

The poetic forms of our classical literature have been refined and developed over the centuries, and have been put into certain strict patterns. According to their structure, they are divided into stanzas and couplets. The basis of stanzas is the increasing number of verses. Rhyme, radif, vazn will also be accordingly.

Couplets consist of verses and include ghazal, qita, rubai, tuyuq, mustazad, qasida and other lyrical genres. Ghazal is one of the verses of satanzas and appeared in Arabic literature in the VIII-IX centuries.

The word "Ghazal" is an Arabic word used in the meaning of "giving grace to women", "to praise them"[1:214]. He entered Turkish literature through Persian-Tajik literature. Initially, he created examples of the ghazal genre in Rodaki. In Turkish literature, its first examples have reached us through the works of Rabguzi and Khorezmi.

Ghazals with 5-10 stanzas are very common in Uzbek literature. Alisher Navoi says about this in one of his articles:

Navoi's poem has nine stanzas, eleven stanzas, and thirteen stanzas.

That the pen decorates the plate and you are happy.

Of course, is not less than seven couplets,

You have been seven years in a rank that cannot be turned into decline.

The ghazal, like other lyrical genres, expresses the inner feelings of a person, in which the poet's attitude to the events of life is given through the images of all the contrast, fullness, and depth of the inner feelings of the lyrical hero. Lyricism in ghazal is revealed through the description of the most delicate feelings of the character's heart, the beautiful image of the lover and the beautiful pictures of nature drawn by an artist, touching the heartstrings of the reader. So, if we pay attention to the genre of ghazal, it is a lyrical genre typical of Eastern poetry - qasida, rubai, tuyuq, tarje'band, fard, kita and other genres, which incorporates the main ideological and thematic features arose as a genre.[1:215]

Our poets of the past mastered the ghazal to such an extent that, apart from the main views, they were able to effectively use poetic arts in verses.

During the analysis, we found out that there are also ghazals along with mukhamas in the manuscript of Mulla Shams Shavqi Namangani "Devoni Shavqi", which we are researching. This book of the poet is stored in the fund of the Institute of Manuscripts named after H. Sulaymanov under inventory number 1872/I-.

This manuscript was handed over to this fund by professor Odiljon Nosirov. [2:34] Mulla Shams Shavqiy Namanganiy was born in 1805 in the village of Kalvak, which belongs to To'rago'rgan district, in a weaver family. The future poet studied in the family environment, and then at the Shahand madrasa. For several years he served in the palace of Khudoyar Khan, but after the conquest of Bukhara Emir Nasrullo Kokhan, he returned to his village and engaged in handicrafts. After the tsar's government acquired Khanate of Kokand, he became a school teacher in his village. Shavqiy has worked effectively in all genres of Uzbek classical literature. In particular, one can find works written in different genres in his "Devony Shavqiy" manuscript.

Most of his ghazals in Devon are written like a pearl that sings metaphorical love and hides the secrets of truth in a metaphorical image. It is known that metaphor is a tool that makes people aware of the secrets of Truth and spiritually purifies a person, and every the beauty of God's beauty is its main content. Hazrat Mir Alisher Navoi quotes the following verse:

Allegory is a real love for me.

All the truth is in this sect.

A lover finds his way to the truth with it,

The benefit of allegory is not truth.

[1:152]

In the works of Alisher Navoi, truth and metaphor coexist, sometimes they are opposed to each other. But at the same time, the relationship, closeness, interdependence, and entanglement between these two loves are revealed. In the reader, the Creator put man above all creatures. It is necessary to love him, because God created man to see himself in this world. The essence of Mulla Shams Shawqi's ghazals continues this concept. The ghazals in Shavqi Divan have a romantic character and are written in the hasbu-hol style. In the poet's ghazal, which begins with "O moon", the use of words and the art of publishing is also the most important part of his creative heritage.

The peak is:

O moon, good grace, good taste, good proverb,

May your state be prosperous, may your life be perfect.

Oh my sweet, lovely, delicate, sweet moon-faced darling, may your wealth increase

May your life be perfect.

Iqbali may bless his body, a tall proverb,

God willing, all are happy in your country.

**Content:** Your description and praises about your beauty should not always fall from people's tongues, so that people will always feel happy that they live with you as contemporaries.

May you always be happy and happy,  
May you always live happily.

**Meaning:** may your rank be always high in this world, may your life be full of happy moments for several years and months.

Here is our sincere prayer for you good morning and evening,  
Don't let the times and times get you down.

**Content:** Let neither age nor age trouble you, as we always ask the Creator early and late in unbiased prayer.

Shavqi said a prayer to Farzandi Khan today.  
Maybe this prayer will get old and die in the truth.

**Content:** Khan prayed for his son Shavqi, and it is not surprising that his prayers were accepted by God.

Therefore, a person should not be beautiful with his appearance, but his character should also be similar to this beauty.

Mulla Shams Shawqi's ghazals are diverse in terms of theme and form. In the poet's work, there are many amorous, oriphonous, laudatory ghazals, moral and educational ghazals. Dozens of poetic arts are used in his ghazals, the poet uses inimitable allusions, exaggerations, and the art of euphemism to express the sadness in his soul by giving a description of his lover. provided artistry in his ghazals with  
The teacher is always there for me

The smelly bastards who blackened my happiness.

The poet claims that the blackness of his happiness is even greater than the hair of his lover. The poet describes his situation and expects compliments from his neighbor. He does not consider himself happy by seeing the beauty of his mistress, but he sees his happiness through the disheveled hair of his wife. The reason is that the mistress's hair is black and spread out. They deprived the lover of his beauty. That's why he is unhappy. This he tries to express in the next stanza by making good use of the art of contrast. This was realized through revolutions such as "Hajr Shami" and "Charogons".

It's all in the heart of this circle

I lit the Hajr fireplace and the lamps.

The poet continues his thoughts and says: Do you have to bring warriors from China to kill me, aren't flowers and basil enough to see you and kiss you?

Ravomi has come on purpose, you really want to

Resembling seventy flowers on the face of basil.

Leave a letter - please let me have a hundred spots on my throat

Jealous people always nip in the bud.

In this verse, the most beautiful example of the art of husni ta'lil is given, that is, seeing your letter and face, the black spots on the petals of the tulip became darker, and the flower, thinking that it is uglier than you, sheds its petals every time.

I looked at the crowd of good people like a mirror  
I didn't like it, you are a different creature.[5:28]

The poet needs no one but his lover, he has never seen or met such a charmer in the human race. It is possible to find beautiful poetic arts in almost all poetic masterpieces of the poet. Even the art of the Tajhouli scholar was able to express the poet's thoughts in verses in one way or another.

"Tajhouli arif" (Arabic for "getting to know oneself without knowing") is one of the types of spiritual art, and the poet expresses the described expression by intensifying it.[7:71]

My dear, is it okay that I died a lot?  
Is it okay that I died of heartache and longing?  
Is it possible to complain about the pain in the heart?  
If you don't listen to me, is it okay if I die?

By asking the lover a question, the lover not only tells that his condition is bad, but also emphasizes once again that he is inferior to her. We have witnessed that there are several *muvashshah* ghazals in the collection of Mulla Shams Shavqi.

The word "*Muvashshah*" is derived from the Arabic word "*vahsh*" and means "to bind, to decorate". *Muvashshah* as a literary term is a special method-art, and if the first letters of the verses or stanzas of the poem are arranged, a certain name-word is formed from their combination. This method can be used in ghazal, murabba, mukhammas genres. The ghazal used for *muvashshah* is called *muvashshah*. *Muvashshah* ghazals are very common in Uzbek literature in the works of poets such as Munis, Ogahi, Uvaisiy, and Nadira. In Ghazali *muvashshah*, the name of a person is expressed in two different ways:

1. The first letters of the odd verses of the ghazal are taken.
2. The first letters of the rhyming verses in the ghazal are taken.

It should be noted that since the sign words in *muvashshahs* are based on the old Uzbek script, one may not be able to find the words hidden in it at a glance.[6:13] If you need to clarify the meaning of a word, this script should be aware of the type.

I hope that my hope will not come true.  
Would you please take a look?  
Is it okay if I die wondering in my mind after smoking?  
I wonder why I can't express my pain to anyone.  
It's okay if I die with a single tongue.

I can't express my sorrows,  
You didn't know if I died crying in his mind,  
I have burned your love forever and ever,  
Be honest yourself Shavki, is it okay that I died on this road.

Along with expressing his feelings, the poet was able to express his attitude to that period, that is, no one hears his pain. No one can talk to each other and ask for their pain. As he describes his lover, to him.

He expresses his feelings in the form of a love metaphor.

**Content:** Oh, my dearest beauty, is it better for me to wait for you and burn to ashes without expressing myself, or is it better for me to stay in the house of hidden pains. If I want to express the sorrows of my heart, I cannot fit in this world, so it was good that you were honest with Shavqi, who is burning in your thoughts.

Analyzing the work of Mulla Shams Shavqi, we once again realized that there are many such unrepeatable impressive lines and that they occupy a significant place in his work. Therefore, researching them is an urgent task of today's literature.

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