

THE ART OF EXCELLENT STUDY IN THE CREATIVE CREATION

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ANNOTATION

In the article, some aspects of Muqimi's skills as an artistic poet are shown, how skillfully he uses husni talil, which is one of the delicate and complex arts of Eastern poetics.

Keywords: artistic art, husni talil, allusion, exaggeration, contrast, diagnosis, tajhuli orifona, originality, skill.

They say poetry is a beautiful lie. If so, the poet turns out to be a master liar. How well the poet weaves a lie and makes the reader believe it is clearly demonstrated in the art of husni talil. Husni talil, which consists of providing a beautiful argument to support one's words, thoughts, and allusions, is one of the beautiful, at the same time, delicate and complex arts that shines and attracts the attention of the reader. Poets give a metaphorical reason for this or that allusion, not life. This is not a real, but an artistic argument, a product of delicate poetic imagination.

One of the artistic poets of the literary environment of Kokand, Muqimi is a potential creator who has deeply mastered the secrets of the art of art, and is able to master words in poetry. No matter what genre of lyric poetry the poet writes, be it ghazal or mukhammas, masnavi or small poetic genres, he embellishes deep philosophical thoughts with beautiful artistic arts. Through this, he showed how high his poetic skills are. Mumtaz, along with worthy continuation of poetic traditions, gave it a new spirit. In Muqimi's work, we come across unique examples of good teaching.

It is known that his place is a mountain and a desert. According to the poet's assurance, this is not his natural place, but seeing the beauty of his lover's eyes, not knowing where to hide his eyes, he went to the mountain desert and stayed there for the rest of his life:

Why don't your eyes blush when you see it?

He spends his life in trouble [3,18].

By itself, it's not like that. This is the poet's artistic interpretation. In order to exaggerate the excessive beauty of her lover's eyes, he used such an exaggerated image. He says that he found a place in the mountain desert without knowing where to put it.

It can be seen that in the verse, in addition to husni talil, arts such as tashbeh, tazad, exaggeration, tajhuli orifona form a mutual series. Simile and contrast in the comparison and contrast of the lover's and son's eyes, diagnosis in the son's blushing, exaggeration in his running away to the mountains and desert from the embarrassment of the lover's eyes a, in some sense, we can see the art of tajhuli orifona in his ability to not know himself. The fact that the eyes of the beloved are the reason why the Ohu mountain took the place of the wilderness is a good explanation in itself.

The reason why the mountain cuckoo takes the place of the mountain and the steppe is the shame of the lover's elegant beauty.

Open the door to the rafters,

They fled to the plains and mountains because of their shame [3,26].

Here, we can see a beautiful example of the art of diagnosis when the mountain goat runs away to the mountains and plains because of his shame while praising his lover's beautiful walk.

In the same way, the reason for the waning of the moon is the embarrassment of the lover's weakness in front of his incomparable beauty:

The moon can't reach the moon with a face of embarrassment

Few people have seen this good thing [3,23].

As a skilled poet, Muqimi here creates a whole system of artistic arts: the moon and the lover are compared, contrasted, and one is considered superior to the other, complete allusion, contrast and It is possible to see that the arts of exaggeration, the arts of diagnosis complement and enrich each other and form a unique series like the links of a chain.

Analysis of the examples shows that most of the examples used by Mukimi are mutual in nature - this or that thing or event is connected with some feature, quality or behavior of the beloved. For example, due to the jealousy of the beauty's life-giving Faton eyes, Hito's deer roam the steppes:

Jealousy at the bottom of your eyes.

If not, why is he busy? Ohuyi Hito [3,16].

Here, faton is the scheming, charming, alluring eye of the beloved, and the term "Hito" means not China, but Eastern Turkestan, Kashgar. In the past, China was called Chin.

There is a diagnosis in the intrigue of the mistress's eyes and the jealousy of the Koshghar man, the comparison of the mistress's eyes and the superiority of one over the other, allusion and contrast, the wonder of the lyrical hero. There are Tajhuli orifona arts.

It is shown that Lola is in love with a beauty in a red dress because of the many spots on Lola's bosom: Lola's bosom always bleeds every spring,

It is like man, but it is infected with sunflower [3,16].

According to Atullah Husayni, a scholar of Eastern poetics, "the vice based on doubt also applies to good teaching. The reason for the evil mentioned here is that they do not claim that it is evil" [1,139].

Similarly, even if it is doubtful that a tulip's bosom is stained every spring because of its love for a red-dressed date, the given evidence belongs to a good theory.

He justifies the fact that his tears have turned to blood with the desire of beautiful women to beautify themselves and to bind them.

I shed my tears, that's why I'm alone

Branches are prone to rotting, thorny [3,17].

The fact that the mistress covers her eyes with her eyelashes is due to the fact that her letter merges with her eyebrow and shoots:

If you don't shoot, your letter is decorated with honor

Why do you look at the period of time [3,62].

Or:

Your eyes are sprinkled with water, and the cleaners are full of joy.

It seems that the guest in his imaginary house has died. [3,42]

An Uzbek's house is always clean and tidy. He makes special preparations for the arrival of the guest, sweeps all the places and sprinkles them with water. The poet transfers this situation to artistic imagery and makes his eyelashes and eyes look like a janitor to the arrival of his lover. "It seems like a guest is coming to the house of my heart, let me sprinkle water from my tears and clean my eyelashes," he says.

Even the flower that saw the pleasure,
All the flowers are devoted to you. [3.41]

It is known that in our classical literature, a beautiful argument is given that the opening of flowers "is surprised to see the face of a flower or tears its collars from grief". In this verse of Muqimi, it is said that the flowers tore their collars for joy when they saw the shore.

Come in at dawn, my soul, and make a bench in the garden,
Make the buds of God rejoice.[3.77]

This stanza is even more beautiful than the one above. Above, the opening of the flowers is due to the sight of the yor, but in this verse there is a beautiful proof that the yor opened from the hem of his shirt. Such images in Muqimi's lyrics are not just decorative, but ensure the harmony of poetic form and content. It was an important tool for the poet to fully express his creative intention.

Analysis shows that the art of husni talil always comes together with the arts of allusion and exaggeration. That is why scholars of Eastern poetics emphasize that exaggerated allusion lies at the basis of the art of husni ta'lil. "Husni ta'lil is mainly characteristic of exaggerated high style and is used in descriptive and descriptive poems. They seem to the reader like a subtle joke" [2,301].

It is known that, as a skilled poet, Muqimi skillfully used the art of husni ta'lil in his ghazals and managed to ensure their artistic appeal and impressiveness.

References:

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