

The Position of the Ghazal Genre in Uzbekistan (Composition, Nature, Perfection)

Mehmon Narzikulov

Samarkand State University

Abstract: This paper investigated the major points of the genealogy of Tajik poetry in Uzbekistan in the example of Ja'far Muhammad Ghazali. In this case, Tajik and Uzbek poetry in the points of the research as the whole. Different features of the Tajik poetry were und erlined through lyric poems. Finally, it was suggested main outcomes of the Tajik poetry with some example.

Keywords: genealogy, tajik poetry, Uzbekistan, science, lyrics.

1. Introduction

The ghazal, one of the main genres of classical Persian-Tajik and Uzbek poetry, which has many centuries-old history and rich heritage, also holds its place in modern poetry. Although he has lost his position as a major poet in the poetry of the early 20th century, especially after the October 1917 revolution, he survived the disappearance of the poet's efforts (Çağlayan, Şak, Karymshakov, Çağlayan, & Sak, 2012; Cohen, 1979; Martin, 2014). The Tajik literary researchers also mention the three-generation gazelles in the modern Tajik poetry, from which Sadridin Aini and Abdusalam Dehoti to M. Tursunzodova M. Kanoat, the first generation, who served as the keeper of the traditions of hunting and subsequent transmission to the next generation, Bozor Sobir, Gulrukhsor Safieva, as well as the second generation of modern Tajik peasants, such as Rustam Vakhobyan, Salim Khatloniy, Farzona Khudjandi, read poems while other genres uniforms to use as a third generation. It should be noted that among the poets of Uzbekistan, who are living and working in Uzbekistan today, there are many creatures in the grave genre that can be seen in the works of these poets, from classic ignorance to modern forms of gaze. In the last century, the tradition of ghaznalism has been dominated by the poet Jonibek Kuvnak and some of them, such as Salim Kenja, Izzatullo Kenja, and Kholboy Djalil, in the Tajik literature of Uzbekistan, and nowadays, Paymon, Ja'far Muhammad, Normurod Karimzoda, Abdullo Rahman, Abduqayyum Hasanzod, Fozil Shukurzoda, Xusrav, as well as the poet's creativity. So far, Ja'far Muhammad Tirmizi's "Chashmi Boron" (Termez, 1997), "Mijgoni oftob" (Dushanbe, 1999), "Tului sabzi color", composed of poems by Persian -Tajik, "Mirror of Life" (Tashkent, 2003), "Tajalliy" (Tashkent, 2008) and "Oshiq oshqiz" (Tashkent, 2011) and Uzbek Poems) were presented to poetry fans. The "Singing Love" campaign, which includes samples from poetry poems in Persian-Tajik, was released in 2011 in Persian script at Sukhvaron publishing house in Iran (Baxtishodovich, Suyunovich, & Kholiqulov, 2017; Glantz et al., 2008; Kringos, Boerma, & Pellny, 2009; Kushwaha, Halevi, Dobrzynski, & DjafariRouhani, 1993). It should be noted that some of Jafar Muhammad Tirmizi's poems were translated into Russian, English, French, Arabic and Uyghur and published in a number of foreign collections and publications.

2. Literature review

Zullionnien's poet Jafar Muhammad Termiziy, especially his ghazals in Uzbek and Persian-Tajik languages, and his free and white poems, attract a large audience of researchers. Professor Abdullaev Ahmad, Doctor of Philology, Professor Hamidjon Homidi, Candidate of Philological Sciences, Associate Professor Ramazon Abdulloev, Doctor of Philology, Professor Najmiddin Kamilov, Candidate of Philological Sciences, Associate Professor Sul-tonmurod Doctor of philological sciences, professor Hotam Umirov, doctor of philological sciences, professor Jumakul Khamrayev, candidate of philological sciences Nargis Shoaliev, candidate of historical sciences, docent A Dull Tohiriyon, doctor of philological sciences, professor power Jura, candidate of philological sciences, professor, associate professor Farhad Isomiddinov Asliddin Qamarzoda, literary Rūziboy Kurbanov, Oriental Shokirjon scientists, writers waste, Qurbonaliev donations and by others a hundred scientific and literary articles and brochures. In this article, we will talk about the love of the poet Ja'far Muhammad Tirmizi and the love affair, the love affair, and the love of love in the process of transforming love into an object of love, as well as turning it into a relationship of love. One of the most prominent representatives of Uzbek literature in Tajikistan, Uzbek poet Ja'far Muhammad (Ja'far Kholmuminov) tested himself in all genres, from gazous and rubay to poetry, and, despite all of these trials successfully passed on various subjects written, vitality and irreconcilable ghazals, and free and white poems are the poems of this poet's poetry. Ja'far Mohammed is one of the poets who continue his long history with his beautiful and unique ghazals. Indeed, if we look closely at Ja'far Muhammad's poetry, we can see that the classic Persian and Turkic gazelle traditions with centuries-old history are revived in this novel's gazelle. Rumi, Saadi, Hafiz, Bedil, Navoi, Mashrab, as well as the modern Tajik and Uzbek poetry, such as Mirzo Tursunzoda, Sherali Layik, Erkin Vakhidov, Abdulla Aripov, the spirit of modern ghosts, whose tradition of classical evolution has not been violated because of its adherence to it. Jafar Muhammad Khamraev, a literary scholar in Jafar Muhammad, writes: "The poems of Ja'far's poems are full of poetry

created by seven pink poets of the Forbidden Poetry. In other words, the more he is loyal to traditionality, the more inclined he is. Irfânî writes ghazals, from which Hafifu Mawlawi's smells are soggy, but not old and unwavering."In addition to literary scholars Ahmad Abdulloev and Jumabul Khamrayev, Ja'far Muhammad is one of the poets not only in today's Tajik poetry, but also in today's Uzbek poetry, who is poised to engage in the Ghazal genre and continue the tradition of the grave.

3. Main part

Ja'far Muhammad Ghazals are written on various topics, from the subject of eternal love to the character of the motherland and the nature, from the relationships between humans, to the disclosure of the existence and the secrets of life, to the ghosts of their various aspects. The poet says in his ghazals that he is angry:

Фазале суруда рафтам зи дараш, ки беамон аст,

Пайи жустужуйи ёре, ки ҳабибу хушзабон аст.

(Purpose: I searched for a compassionate and virtuous way, and I went out from that hollow door.)

Or:

Қасдам набуда гар дар дарраҳо ғизол,

Дар бешаи ғазал сайёд будаам

(Purpose: I did not intend to hunt on the slopes, but I became a hunter in the jungle forest.) Love theme Ja'far Muhammad occupies one of the central places in his poetry and is a complement to such topics as human beings, homeland, life, beauty. In other words, not only the gazelles of the poet, but also all poems written in all genres, have an emotionally-charged feeling called Ishq. The person familiar with Ja'far Muhammad's romanticism will find the poet's love for his parents, relatives, and the world and all living and lifeless creatures, life and beauty of love, from the romantic experiences of the beloved. Note the following examples:

То бо ту будаам, дилшод будаам,

Аз қайди дарду ғам озод будаам.

(Purpose: When I was with you, I was delighted, I was released from the grief and grief dungeon.)

Эй дилбари дилсўзи ман, хуш омади, хуш омади,

Эй шамъи шомافرўзи ман, хуш омади, хуш омади.

Бу ту насибам оҳ буд, бе ту дилам даймоҳ буд,

Эй идии Наврўзи ман, хуш омади, хуш омади.

(OBJECTIVE: O heartbreaker, welcome, welcome, // welcome to sham, welcome, welcome.) But you are welcome, welcome you.) In Ja'far Muhammad's Uzbek ghazals there is also a flame of love in the heart of the heart:

Ҳар кишиким ул париваш зулфини ёд айлағай,

Ақлу иймон тоғини бир пасда барбод айлағай.

As we have already noted, Ja'far is the only source of love, love, affection, love, love, love and affection. He is known as "Kujo" (where), "Kalidi dinu dunyo" (Dinu Dunya kaliti), "Dar Bukhara" (Bukhara), "Shahri carrots love" (green city of Love), "Geography of love" (geography of love) In his ghazals the love and love of the poet is a sacred land of his poet, his love for various cities and towns such as Bukhara, Samarkand and Shahrizabz,

То Самарканд ошкоро дўст медорам Туро,

Зикр дар дил то Бухоро, дўст медорам Туро.

(Purpose: I love you as openly as Samarkand, I love you as much as I can in remembrance in my heart.) In Ja'far Muhammad Ghazals love theme is not limited to the love statement of love. In other words, there are two other aspects related to the concept of love, apart from a common love statement in these poet ghazals. The first of these features is love-related images or romantic images, and the second one is the subject of love relationship. In other words, in the poems of this poet's novel, the lyrical hero's love story describes the process of transforming the process (dynamics of the transition from the love descriptions to the description of love images, that is, love images,) we can see: love story → hacking love → convert love to object of communication. As a result of this evolving process, the topic of love in the Jafar Muhammad ghazal is as follows: a description of love → love images → love relationships.

4. Analyses

In his ghazals, Ja'far Muhammad describes and describes the inner experiences of the lyrical hero - the lover of love, in order to provide a complete and effective explanation of this description and description, we use the art of emotional expression with the word "love" to describe a love that we can call love images how many images are created. We get two types of these images, which are conditional symbols representing the symbols of love and symbols of love. In Jafar Muhammad's ghazals there are "love city", "romantic love", "shroud romantic love", "market love", "shakhsori love", "Love for the river", "city of carrots love", "love for love" and "love boom", "love romance", "fiqh love" (love fiqh), "authentic love" Love affair "(love tax) We can also watch many images that make sense. It is well known that the use of expressions with the word "love" creates images in classical literature and modern poetry. In particular, in the Navoi ghazals there are "love", "love desert", "love world", "romance", "love of love", "love of love", "love of love", "Love river". However, it is possible to see that the images created by such expressions have their own place and characteristics for each poet's creativity. In the Jafar Muhammad Ghazals, the poems created by the poet have their own peculiarities and colors. For example, in the following bytes of the poet, the phrase "week-long love" (Seven cities of love), filled with the words "week" (seven) and "vigorous" coming from "city of love" (love city) and "love romance" and "romantic love" (a huge love belt) creates new images:

Дар ҳафт шаҳри ишқ яке дарбадар манам,

Дардо, ки хайри халқи худо бар гадо намонд.

(Purpose: I'm the only one in the seven romantic cities, but Elohim is not good for God's people.)

Корвон гум кардаам дар дашти бепоени ишқ,

Корвону сорбону маҳмилу манзил кужост?

(Purpose: I lost the caravan in the bush of love, // Where is the caravan where the caravan is?) The phrase "city of the week" (seven cities of love), which means "all the cities of love" and "the whole world of love," creates a new image that is totally different from the image of "the city of love," with the expression "love of the wild love" a strong, deeper look of the image of love. Ja'far Mohammed also used the image of "chari love" (Persian lace) used in Persian poetry in a new light:

Дар кафи пойи дили мо хори ишқи ин жаҳон,

Бо чунин аҳвол то манзил расидан мушқил аст

(Purpose: The world has put a stick on the paw, It is difficult to reach this location.)

5. Conclusion

The images of love in Jafar Muhammad's ghazals are not limited to these. In poetry poetry, almost all of the images of popular love used in classical and modern poetry can be found. Just as we have already noted, Ja'far Muhammad attempts to use these images in a specific way. Conclusion Getting acquainted with Ja'far Muhammad's gazelles in Uzbek and Tajik languages, we conclude with the following conclusions on the first points and observations on the issues discussed: Jafar Mohammad's ghazals are used in classical literature and in modern poetry as well as in popular poetry, with unique features and dyes, while at the same ghazals we see the unusual or unused love images of other poets.

References

[1] Jafar Muhammad. "Tajallī". Poems, Toshkent, The State of Knowledge, "Uzbekistan national publication", 2008.

- [2] Jafar Muhammad. "'". Loved one, Toshkent, The State of Knowledge, "New Publication", 2008.
- [3] Muhammad, Muhammad. "Sunshine." Collected works, Dushanbe, Somon, 1999.
- [4] Sh.Olimov. The heart of the heart is love // roznovai "Khovar". № 21 (103) 2013. 16-30 November Taxes 2013.
- [5] Baxtishodovich, B. S., Suyunovich, T. I., & Kholiqulov, A. (2017). The start-up of tourism in Central Asia Case of. World Scientific News.
- [6] Çağlayan, E., Şak, N., Karymshakov, K., Çağlayan, E., & Sak, N. (2012). RELATIONSHIP BETWEEN TOURISM AND ECONOMIC GROWTH: A PANEL GRANGER CAUSALITY APPROACH. Asian Economic and Financial Review, 2(5), 591–602.
- [7] Cohen, E. (1979). Rethinking the sociology of tourism. Annals of Tourism Research, 6(1), 18–35. [https://doi.org/10.1016/0160-7383\(79\)90092-6](https://doi.org/10.1016/0160-7383(79)90092-6)
- [8] Glantz, M., Viola, B., Wrinn, P., Chikisheva, T., Derevianko, A., Krivoshapkin, A., ... Ritzman, T. (2008). New hominin remains from Uzbekistan. Journal of Human Evolution, 55(2), 223–237. <https://doi.org/10.1016/j.jhevol.2007.12.007>
- [9] Kringos, D. S., Boerma, W., & Pellny, M. (2009). Measuring mechanisms for quality assurance in primary care systems in transition: Test of a new instrument in Slovenia and Uzbekistan. Quality in Primary Care, 17(3), 165–177.
- [10] Kushwaha, M. S., Halevi, P., Dobrzynski, L., & Djafari Rouhani, B. (1993). Acoustic band structure of periodic elastic composites. Physical Review Letters, 71(13), 2022–2025. <https://doi.org/10.1103/PhysRevLett.71.2022>
- [11] Martin, J. (2014). Lost on the Silk Road: Online drug distribution and the ‘cryptomarket.’ Criminology and Criminal Justice, 14(3), 351–367. <https://doi.org/10.1177/1748895813505234>