

MUKHAMMAS FORM IN THE LYRICS OF UVAYSI

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Annotation. *In this article, the role of the literary form of mukhammas in the lyrical heritage of the representative of the literary environment of Kokand, the analysis of samples of this form, the creators of which mukhammas are associated with are grouped, a holistic overall picture is created.*

Keywords: *mukhammas, tahmis, tatabbu, nazira, literary environment, salaf, gazelle, devon.*

After Ghazal, mukhammas is the leader in the lyrical architecture of uwaysi. There are 29 mukhammas in Devon, of which 9 are linked to Navoi and 5 to Amiri as conjectures. In the three devons identified in 1960, among many examples of creativity in the genre, there are also mukhammas. The Uvaysiya devans¹ due to the repeated publication, 31 mukhammas have been identified today. Uvaysiy mukhammas are ranked as follows, tab'i HUD is tied to 11 pieces, Navoi Gazali 6 pieces, Amiriy Gazali 7 pieces, Fuzuli Gazali 3 pieces, Minister Gazali 3 pieces, Jami Gazali 1 pieces. This is evidenced by the fact that in the Kokand literary environment, mukhammasnavism reached a high peak. It can be seen that the creators are skillful in the work of mukhammas, along with writing Gazal, tatabbu.

In classical literature, two types of mukhammas are distinguished. Independent and approximate mukhammas. Uvaysiy had a blessed activity in both rounds. In the creation of the assumption mukhammas, the creator creates by adding three verses to his gazelles, as well as to the gazelles of another poet.

Uwaysiy tab'i hud muhammas: O yor tamosho (Devon page 60), who went out of the desert, will die revealed the poem of the Great Day tab'i pinhons (Devon page 108), did I not mind a Saki DAF if Mehring dies (Devon page 200), Listen I give you a few mentions of the message (Devon page 208), this day my nature matlui jonondin tamosho (Devon page 281), El Degay diver gözdin gawhar afshonim görüb (content mine page 191), mulabbab in borgahin Ajab grace-he Karam Tahsin (content Culi page 197), kulbama step friend, glad-he khandonman this day (content Culi page 198), ne arz etsam, sukhanras, nuktayi ash'ordin fahm et (flower garden), if there is no cure vasling hajri to your patient sallamno (Uzbek poets bayazi), Temun qadiğa tahammul (history of Uzbek literature R.Arzibekov page 200)

The second form of mukhammas is the assumption binding to the poet Gazali, the example of which is creative cooperation with another creator and the introduction of a literary competition. Poets usually began to create their fans of indemnity after acquiring the knowledge of poetry in every possible way, having acquired certain poetic skills. In this case, it is necessary to have commonality, common content, aesthetic ideal unity and closeness in the subject and Idea in the Gazelle and The Associated assumption verses. The author of the assumption is required to logically develop, supplement and enrich the ideas presented in Gazelle, so that the resulting product of the created creation harmonizes with the Gazelle, which served as the basis for it, leaving the imagination as

¹ Uvaysi. Devon. - T.: Science, 1959; Uvaysi. Devon. - T.: Literary Publishing House of Uzbekistan, 1963; Uvaysi. Flower garden of the heart. - T.: Literature and art publishing house named after G'Ghulam, 1983; From Uvaysi's poetry. - T.: Publishing House of the Ministry of Culture of Uzbekistan, 1980; There are many Uzbek poets. Uvaysi. Rare. - T.: Science, 1993; Uvaysi. The meaning of the content. Poems. - T.: Akademnashr, 2010.

written by one author. Mukhammas ASAS, who did not achieve such a result, could remain in the shadow of Gazelle and not be read in love with el ichra. In this aspect, Uvaysi has his place from poets. Both the statements and the basis gazelles are characterized by poetic maturity, toughness and thoroughness.

Along with representatives of the Kokand literary environment, the influence of Alisher Navoi is felt in the lyrics of Uvaysi. We can see such aspects as the ironic idea in the Navoi gazelles, the unanimity in artistic art, the desire for expressiveness, perfection, the proportionality of form and content in the poet's fans. The statements addressed to Navoi's gazelles are proof that the poetess looked at the work of his master salafi with special respect and reverence.

Uwaysi estimates to the Navoi gazelles: Book Of John and vasfin sheroza spirit (Devon, page 93), I did not mention hastai zoring iodine (Devon, page 104), yur gulzling in yunchani yudelamak yur qiyaz (Devon, page 152), Ishq irşadi erur avraqi if he finds a charming letter (Devon, page 156), without crying eye abri always hayf (Devon, page 165), was the abundant day to me selv hiromon otru (Devon, page 234).

Let us briefly dwell on the assumption that Navoi is adjacent to the famous "Haif" radifli Gazali. The poet Ghazali begins with the following stanzas:

My life I have gone madly in ignorance.,
Spending the hand died anduhi in remorse².

A person will later regret the reason for the besamar passage of his life. In order not to fall into this state, it encourages each of his moments to spend meaningfully. He has shown how much it is that a person spends the main part of his life in ignorance, in ignorance, and then, throughout the rest of his life, grieves with regret about him, spends in vain.

If he sums up his life, he will be tried not to waste it. The poetess adds the following stanzas to this verse:

Without crying, the eye abri always peed at the thirty handon,
And he who has no soul shall live in his life,
There is no court word birla ketti John Saif
My life I have gone madly in ignorance.,
Anduhi remorse who died spending the shield.

A lyrical hero who walks in life only in the hope of entertainment never tears out of his eyes, spends time in vain in joy. But the life of a person is only a job as a waste of spending even in tears. Speaking in vain along with useless work is also an ineffective waste of life. While these said that Navoi would drive life after the beginning of the science, Uvaysi was able to achieve proportionality in the idea and content, while continuing to adequately rhyme, radiff, weight in a harmonious way.

The three verses of mukhammas, which uvaysi continued, embodied the main content, which comprehensively illuminated the ignorance and ignorance of the main verses. Also, Uvaysi fills the clause as a repeated confirmation of the views of his predecessor, a confession, while filling Navoi's stanza.

Iblis purgatory cry to my future ear
A hundred ursa ul Kibra yellow vaveylata
They said polbi times moado this word,
Better account sultandin gado in the land,
Hayfkim olgay Gado avgati in the Sultanate of Haif.

² Alisher Navoi. Amazing cigar. TAT. 10 volumes. T.: NMIU named after G' Ghulam, 2011. J. 3. p. 175.

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Putting poverty above Sultanate comes bot-bot in many of the poet's stanzas. Because Navoi advocated that the sultans who achieved true, all-round perfection should actually be king in the photo and poor in the bot. Navoi was able to skillfully use the art of tazod and tardu reflection in two words in one verse. While Navoi admonishes the rulers of his time with the help of his works, he instructs how the perfect Sultan should be. Such perfection says that all the efforts of the unwilling Sultan are in vain. Continuing the theme started by his teacher, good people will come to my ears from their deeds. This is such a nidoki, it is a very sad situation if anyone turns away from poverty and goes towards arrogance. Therefore, the Saints of the Times, The comers of the mind, kept this word – mosivo from himself, all that leads to arrogance.

Thus, all the clauses of mukhammas, Navoi and Uvaysi verses, were combined to create thought perfection and integrity in content.

In the Kokand literary environment, poets competed in connecting each other with Muhammad, tatabbu. In this work, Umarchan Amiri, the leader of the environment, stood in the center of the poets' attention. Along with tatabbu and naziras, uvaysi also attributed the assumption to the Amirian gazelles. The reason is that in Amiriy, the skill of using unique expression methods and tashbeks that are not repeated in others is strong. Uwaysiy's assumptions, which he attributed to the ghazals of Amiri: healing rasmin tuzubon O physician, make a patient in love (Devon page 87), Asiydururki if he says dust-he rubob Talh (Devon page 95), Naylayinkim madbalikdin do not say dilorom us (Devon page 133), this day this tab'i nomavzun dreamed of honoring seventy (Devon page 144), King ahligaur always play a donation (Devon 167-page), I do not know, what reason the flower yuzidin tomidi Gulab (Devon page 193), eared Gawling rose to you on the mountain (Devon page 255).

Amiri's ghazal, which serves as the basis for one of the Takhmis, consists of nine verses and is dedicated to the yor. It begins with the following verse:

In the spring, the flower garden is clean from dead vegetables,
Your face is written on the side of your face³.

A unique image of the landscape was created by means of a combined metaphor and simile. By adding verses to Amiri's verses, the poetess was able to complete the topic and idea that her successor started.

The rose that turned to you in the mountain of your pale ear
Don't be flirty with your soul, bring me a beautiful song
Your eyes, eyebrows, and forehead are fine (ul beandoza)⁴
In the spring, the flower garden is clean from dead vegetables,
Your face is written on the side of your face.

In classical literature, the lover is attracted to the rival by forcing the lover, and has fun with him. And the lover is sad and sad. This grief is like a mountain. It is known that in classical literature, the more beautiful the woman, the more the lover suffers from jealousy. According to the verse, the lover wants to express his heart's content to his mistress while standing on the mountain of grief. A sad heart wants a sad song. That is why the lover turns to the singer and asks him to take his voice. And the third verse is exactly like Amiri verses. Uvaysi added the mood of a lover and the expression of the yor quality combined with Amiri's verses to form a whole scene. The second stanza of the ghazal is as follows:

³ Amiri. Devon I poems in Uzbek. Prepared for publication: Z. Qobilova, O. Davlatov and others. T.: Tamaddun, 2017. p. 305.

⁴ It is also left open in the manuscript. It can be roughly like this.

Two fathoms of your eyes, if the city of Chin is tolled, the morning will not come.

The fame of Khotan's property went to Zulfindin.

Chin (China) appears in classical literature as a city of science and craft, rare and beautiful things. The city of Khotan is described as the homeland of fragrant musk. There is probably no better way to describe the unique and unequalled eyes and hair of a lover.

When the nightingale sees your face, the morning will not come.

If it is possible, if your waist turns yellow, the morning will not come.

The morning will not come when the life of the child is in turmoil.

Two fathoms of your eyes, if the city of Chin is tolled, the morning will not come.

The fame of having fallen into Khotan's property is from your hair.

In Uvaisi's interpretation, the flower face of the yor amazes the nightingale. If he sees the height of the cypress, he will be dizzy, and his lips will make a noise for life-giving life. We see that this description is combined with the description of eyes and hair drawn by Amiri's pen, and we see that a bright example of the image of perfect beauty was created. The rest of the clauses complement each other in the same way and acquire intellectual perfection.

Fuzuli, one of the leading representatives of Eastern classics, charmed many poetry lovers with his work. In particular, Jahan Atin Uvaisi's assumptions about Fuzuli's three ghazals have reached us. The table of Uvaisi's interpretations of Fuzuli's ghazals is shown: O ziyān-u suddin ikhraj majnunvor lafz (Devon p. 158), Don't fall in love if you want, O heart, sabr-u samondin tama (Devon p. 161), Dilo makrubi jonon o 'let me die blindly' (Devon 164).

Uvaisi also attached three takhmis to the ghazals of his contemporary, the poet Vazir. Love and blasphemy see me hanging around my neck (Devon p. 178), Remember your actions in the spring of your life (Devon p. 191), Love will kill you in the depths of the sea (Devon 231).

The following conclusions can be drawn from the above-mentioned points: the poetess was able to demonstrate her ability to create a mukhammas through many tabi khud and takhmis mukhammas. Uvaisiy, who has a common ground with Navoi's philosophical views, skilfully connects several ghazals of the poet. In particular, Uvaisiy Navoi developed his thoughts and made the content of the verses more concrete in the assumption that he attached to the radifli ghazal "Hayf". Also, he was able to raise each verse to the level of a whole work by logically applying it to the poet's stanzas. The poetess's references to the ghazals of Amiri, Fuzuli, Vazir, and Jami also give us a reason to imagine the high potential of her mastery of the science of poetry. In a word, it can be said that tying takhmis is not just writing five verses, but also entering into a skill competition with the poet who wants to tie takhmis. Uvaisi was able to fulfill this task at a high level.

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