



Navoiy gulshani

EY, SAFHAYI RUXSORING AZAL XATIDIN INSHO

*Sayliyeva Zarina Rakhmiddinovna,
teacher of the Uzbek language and literature department, BSU*

Alisher Navoi, one of the genius creators of Uzbek literature, is not only an epic poet who created the great "Khamsa" in the Uzbek language, a scientist who has written dozens of scientific works, but also a brilliant and mature lyric poet. Navoi writes in his preface to Khazayn-ul-Maoniy that he lived "a lifetime through poetry and poetry." Therefore, each byte of the great Navoi's creative heritage requires a special approach, a unique method of analysis and interpretation. Instead of being placed in the "Strange Us-sig'ar" divan, the third ghazal's art, symbolism, more than a dozen similarities and endings of love with May, completely contradictory differences, each we have extensively analyzed the external and internal meanings of a byte. Although the problems of the poet's ghazalism have been comprehensively solved in Navoi studies, there are many points of his analysis. After all, with each line, the creative legacy of this great word artist, associated with eternity, deepens as one is explored. The mysteries of the poet's secret are becoming more and more mysterious. Alisher Navoi's devon is followed by enlightenment ghazals in the direction of praise, nat and sermon. Here is the ideological and artistic analysis of the 3rd ghazal, which begins with the verse "O, safhayi rukhoring azal hattidin insho" from the "Gharibib us-sig'ar" divan.

Ey, safhayi ruxsoring azal xattidin insho,
Debochayi husnungda abad nuqtasi tug'ro.
Zarrot aro har zarraki bor, zikringga zokir,
Amtor aro har qatraki, bor, hamdingga go'yo.
Mashshotayi sun'ungdurur ulkim, nafas ichra
Kun ko'zgusin aqshom kulidin qildi mujallo.
Kun shakli yuzing sajdasidin bo'ldi mushakkal,
Tun turrasi qahring eliding bo'ldi mutarro.
Sun'ung qilibon subhni ul nav mushabid,
Kim, mehr o'tin og'zidin etar har nafas ifsho.
Go'yoki kuyar og'zi ul o't hirqatidinkim,
Anjumdin o'lur obilalar girdida paydo.
Muhtoj sening dargahinga xusravu darvesh,
Parvarda sening ne'matingga johilu dono.
Gul yuzida bulbul sening asroringa notiq,

Sham o'tida parvona sening husnunga shaydo.
Ushshoq aro, yo Rabki, Navoiyg'a maqome
Bergilki, sening hamdinga bo'lsun tili go'yo.

If we pay attention to the explanatory words in the ghazal: **Safha-a**. 1. page, sheet, page; 2. The surface of everything; 3. No, edge; 4. Book. **Insho** — **a**. Appearance; 2. Writing, letter; 3. Creation; 4. That's right. **Nuqta** — **a**. Dot, dot. That's right. 1. The coat of arms, a special decorative mark on the top of a piece of paper with the king's decrees; 2. A special word written at the top of the letter; 3. Line drawing on the top of the books. **Zarrot** — **a**. Particles, small particles, atoms; **Zikr** — **a**. Speaking, narrating; **Zokir** — **a**. 1. speaker, dhikr; 2. reciter of the name of God; **Mashshota** — **a**. Combing, braiding, decorating, beautifying (wife) of girls and brides; **Sun'-a**. 1. To create, to create, to power; 2. Work, profession; **Mujallo** — **a**. Polished, polished; shiny, clear; **Sajda** — **a**. Bending once in prayer; **Mushakkal** — **a**. Shaped, depicted, embodied; **Turra-a**. Braided hair, curly hair; **Mutarro** — **a**. Clean, fresh; decorated, combed; clear, shiny; **Nav** — **f**. New; **Mushabid** — **a**. A trickster, a magician; **Ifsho** — **a**. Disclosure, disclosure; **Hirqat** — **a**. 1. Burning, burning; 2. Burning, burning; 3. Grief; **Anjum -a**. Stars; **Obila** — **f**. 1. **Porsildoq**; a bulge that appears in the hand behind a tool when working a lot, as well as in the foot after a lot of walking; 2. **Chechak**; **Khusrav** — **f**. King, ruler; **Darvesh** — **f**. Poor; poor, pious; one who belongs to one of the professions of mysticism, **a Sufi**; **Parvarda** — **f**. Educated, cared for; **Asror** — **a**. Mysteries, hidden things; **Ushshak** — **a**. Lovers, lovers; **Maqom** — **a**. 1. Place, accommodation; 2. Level, stage; 3. The main melody, melody in music. Praise be to God. 1. Praise; 2. Thanks.

The volume of the poem is nine couplets (eighteen lines). Rhyme: a-a, b-a, c-a, d-a, e-a, f-a, g-a, h-a, i-a. There is no radifi. The ghazal is a simple ghazal according to the rhyme, and the rhymes in the verses are: essay, correct, as if, mujallo, mutarro, ifsho, appear, wise, shaydo, as if. The narrator is the letter "o" in rhyming words. Muqayyad belongs to the type of rhyme because the rhyme ends with the narrator. According to the content of the ghazal, it belongs to the category of "romantic ghazal". If we talk about the structure of this ghazal, we will take it as a "single ghazal". Because the content of each byte is consistently linked to the previous and next byte. The topic that started in the text continues until the praise. The first line of the poem uses the pseudonym "Navoi".

Ey, safhayi ruxsoring azal xattidin insho,
Debochayi husnungda abad nuqtasi tug'ro.

In this verse, the poet wants to emphasize that the beauty of the earth has always been written in a book. It is said that Husni Jamal has an eternal dot symbol, which means that the poet describes the dot as a dot. The fact that the lover's permission was drawn before it was created, and no one can deny it, is skillfully described by the poet. In this verse uses the art of tazad: azal, abad.

Zarrot aro har zarraki bor, zikringga zokir,
Amtor aro har qatraki, bor, hamdinga go'yo.

The second verse implies that the lover is alone in this world, and that the whole world praises him. That is, as many particles as there are (all living things in the universe, large and small), they all mention you in every word. It's like every drop of rain praises you. In this verse, too, divine love is sung. Because not every servant created by Allah puts his name on his tongue. The art of allegory is skillfully used in the verse.

Mashshotayi sunungdurur ulkim, nafas ichra,
Kun ko'zgusin aqshom kulidin qildi mujallo.

In the third verse, he created in one breath such a make-up that cleans the mirror of the sun from the ashes of the evening, that is, makes it brighter. This verse glorifies the power of the creator and what he is capable of. The verse uses the art of rhetoric.

Kun shakli yuzing sajdasidin bo'ldi mushakkal,
Tun turrasi qahring yelidin bo'ldi mutarro.

In the fourth verse, the shape of the sun is depicted from a single bowing of the face, and the black curly hair is straightened and cleansed from the wind of wrath. Black curly hair is, in a figurative sense, the only god who gets angry at all the shameful deeds done in the dark and cleanses them all. This verse also describes the power of the creator.

Sunung qilibon subhni ul nav mushabid,
Kim mehr o'tin og'zidin etar har nafas ifsho.

In the fifth verse, your power creates a new morning every day, just as every breath reveals your love from your mouth. This verse uses the art of metaphor, which means that every new morning is his ultimate love for nature and humanity. It never goes out, it grows stronger and stronger, just like every morning.

Go'yyiyoki kuyar og'zi ul o't hirqatidinkim,
Anjumdin o'lur obilalar girdida paydo.

In the sixth verse, it is as if the mouth burns from the burning of fire, as if flowers appeared around the stars. That is, from the burning of fire, puffs appear around the mouth. No matter how much he burns with the fire of mercy, he will still be able to give us love.

Muhtoj sening dargahinga xusravu darvesh,
Parvarda sening ne'matingga johilu dono.

In the seventh verse, the art of tazad is used very appropriately by the poet. The reader is told that the dervish (poor person) needed his blessing, and that both the ignorant and the wise were brought up by his blessings. That is, good and bad were good and bad because he wanted them to be. It is once again stated that whatever Allah wills will happen.

Gul yuzida bulbul sening asroringa notiq,
Sham o'tida parvona sening husnunga shayd.

In the eighth verse, only those who are aware of your condition are speakers of your secrets, just as a propeller in a candlelight is a witness to your beauty. This verse also refers to being close to the lover through the art of tanosub and tashbeh. That is, the closer you get to God, the more you become a propeller of light.

Ushshoq aro, yo Rabki, Navoiyg'a maqome,
Bergilki, sening hamdinga bo'lsin tili go'yo.

At the ending, the poet, give me a place among the lovers so that my tongue can only praise you. The poet pleads that this is because he only needs to be with his lover, that he cannot live without it, and that he is grateful and indebted to her for all his power. The purpose of a lover's life is only to praise the Almighty. True love is sung in the ghazal. Written in Aruz weight, musamman (octal). Total number of words in the poem: 107. The words of our ghazal, that is, the words of the Turkish language, are as follows: **ichra, ul, qilib, og'zi, bo'ldi, bor, sening, yuzida, o't, ey, yetar, kim, o'lur, bergil, tili, bulbul, ne'matinga, sham,** The remaining words are a layer of assimilation, i.e. Persian-Tajik and Arabic words. **Hamd parvarda, insho, mashshota, muskalkal, anjum, turra, amtor, mujallo, zarrot, mutarro, ifsho, asror,** etc. Each work is considered as a reflection of the essence of the author's worldview. etc. should be analyzed together. Only then can the philological essence of the work be revealed. Alisher Navoi makes great use of lexical opportunities in the display of art. It is a general idea that the Shari'a and the teachings are a gradual, integral, continuous logical process that requires each other to build a perfect society and bring up a perfect human being. All the words in the ghazal are symbolic. Here are some of them: In general, Alisher Navoi was able to demonstrate a high level of skill in the effective use of words with these poems. These poems by Alisher Navoi are a perfect work of art, which reflects the important aspects of the language, ideology and artistic features of the Navoi period. Therefore, when studying the works of Alisher Navoi, we should not limit ourselves to language, literature, content or form. The deeper we study the work, the more we will enjoy the treasures of the works of Alisher Navoi.