

FAZLI FOREWORD TO AMIRI GAZELLE

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Abstract: The article is devoted to the problem of artistic interpretation of the tatabbu tradition in the lyrics of Fazli, which is one of the most important manifestations of literary influence in oriental classical poetry.

Key words: ghazal, tatabbu', poetic interpretation, rhyme, tafre'

Although Fazliy, who is one of the great masters of the word, created his works in the Uzbek language in most cases in the form of comparisons, these works deserve recognition as the best ghazals written in the fire of classical poetry. After all, in order not to be in the shadow of high-level work, you need creativity and enthusiasm, as well as maturity and eloquence. Fazli's ghazal, which begins with the words "Kongul dogin dedym ishk ibtilozidin tsishtudur", is also a work of this level, created as a product of a genuine creative competition.

The fact that the ghazal ends with the verse "Radifi Shahbaiti Khisravi Sahibkirandur bu" is proof that it was written in a style close to Amiri's ghazal. Fazliy retained the artistic features of the Amiriya ghazal, rhyming, root, weight, and more than doubled the size of his poem: the Amiriya ghazal consists of five stanzas, and the Fazliya ghazal consists of eleven stanzas. But he used only two Amiri rhymes in his ghazal, the other nine rhymes are completely new. You can also notice that the ghazal Fazlia expanded the scope of the topic with stanzas.

The Amiri ghazal is written on the basis of the art of tafre', which gives it a special charm as the main form of expression and is probably the main factor that inspired Fazli to write tatabbu'. Tafra is a way of depiction that involves the denial of a real event in a poem and its replacement with artistic reality for the purpose of poetic effect. The use of the Fazli ghazal, consisting of 11 stanzas almost from beginning to end, made the tatabba a field for the manifestation of the poet's poetic imagination.

I told you to be happy, that's the beginning of love.

Cosum said, "This is a drop of blood that Mundine sprinkled."

Matla talks about "what is" a stain in the heart of a lover: when the lyrical hero sees a trace in him, a trace left from the cares of love, his eyes object to him and say: "This is a drop from my man splashed blood." Tafre is inherently allegorical art and is close to Tajhuli Arif, except that, unlike it, it is based on the rejection of natural reality with confidence and determination rather than suspicion. If there is no commonality between the denied real and the artistic scenes seen in its place, the image will not have emotional and aesthetic power. For Matla, this commonality is based on color and shape and arose on the basis of the following relationship: stain - brand - drop of blood. The next stanza skilfully continues the artistic interpretation based on the similarity of form:

Don't hurt me, I'm surprised.

Mount Erur ul Dard is like a mountain of sorrow.

The poet says to his beloved: "O friend, read the arrow in my body - do not be surprised to see the wound from your gaze, this is the place where the bird of sorrow lives on the mountain of pain." In this place, a wound with an arrow stuck into it - the wound, according to the lover, is "actually" the nest where the bird of sorrow settled, based on the similarity of the wound-ash, arrow-bird, and body-mountain pairs. As a round nest protects a bird, so the wound that is its analogue protects the arrow that caused it to form. The same logic allowed us to continue the thought in the next stanza in a meaningful connection:

Don't smoke your stuck nova, don't die in pain

My body is weak and my soul is fluid.

In this stanza, the lyrical hero says to the river: "Do not pull out the arrow stuck in my chest wound. If you do this, I will die, because he gives life to my weak body. Because the bullet has now become inseparable from the weak body. For this reason, he is seen by the lover as the cause of life, and the spirit that gives life to a

weak body is called a smooth soul. In life, if the bullet is not removed from the wound, but in a poetic interpretation, on the contrary, it is removed, the emergence of a death situation created a deep conflict and a dramatic effect.

From the next stanza, the image moves on to describing the beauties of the beloved, and through these delicate descriptions, the reader seems to understand the reason why the lover does not want to part with them.

I asked him about the attack and he laughed and said:

"This is a Chinese caravan that came into the ownership of Badakhshan."

The method of questions and answers used in the verse made it possible to evaluate the same situation from two different points of view - life and art. When the lover asks about the attack of soft feathers on the mute lips of Yor, he laughs and answers: "This is a Chinese caravan that came to the country of Badakhshan." Hit, who recognized the lip and the letters on it, sent one to the country of Badakhshan, the homeland of the most valuable rubies of oriental classical poetry, and the rest there.

Lover: "Why do you have facial hair?" asks, the hostess replies: "It is a snake that is full of grass." It is also noted through this image that the face which is the cause of this condition is similar to a snake in its color (blackness) and movement (fullness). This exhortation, uttered in the language of the lover, contains a tone of threat and warning towards the lover. The following verses show that this warning was not in vain, that the lyrical hero turned pale and weakened from the fire of love:

In your grief I died so weak with this yellow raxor

I suspect that the person who saw me is a figurehead.

The confessional exaggeration of the content "My face turned yellow with grief and became so weak that anyone who sees me suspects that it must be a straw" from the lover's language served to awaken a vivid imagination.

Approaching the next, seventh stanza of the ghazal, the reader seems to see the end of the sad story about the stain and suffering of love, and at the same time realizes its essence:

I would like to read this to my friends:

"Shahidi Novaki loves honor and dignity."

The lover speaks of the future that awaits him: "The man who reads the inscriptions on my tombstone informs my friends that the words: "Here lies the martyr of the bow-browed arrow-charmer." This confession is also an expression of the determination and courage of a passionate lover who never shrinks from the burdens of love and is ready to go to her final destination for her sake.

Verses 8-9 of the ghazal gave him a didactic-philosophical message:

If you are in trouble, your goal is to find safety.

I'm going to go to the ruins, it's a good place.

Don't be proud of your origins, create meaning.

Those who say that there is no judgment, this is the son of such and such.

In the preface to the Badoe'ul-Bidaya divan, he said, as one of the features of his ghazal: "... in this divan I am a ghazal of praise and praise, like any other of your poets, whose desire is to be a who are sad, and sad for those who are sad, and one or two verses of advice and advice are added. These verses, reminiscent of Navoi's approach, show that the highest goal, the substance of the inquisitive mortal world, can be achieved in the circle of the poor - seekers of divine love. The goal of divine love is to get rid of the burden of origin, pride, arrogance and lust and achieve the freedom of the soul. After all, only significant people who have reached this position are worthy of the contentment and mercy of God, who is the highest and eternal happiness.

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