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## THE USE OF LEXICAL UNITS IN THE POETRY OF TAWIZ UL-ASHIQIN

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### Abstract

*Ta'wizul-Ashiqin contains works in nineteen genres of oriental classical literature. They are 470 ghazals, 3 mustazads, 89 muhammas, 5 musaddas, 2 murabba', 4 musammans, 4 tarje'band, 7 qita, 80 rubai, 10 tuyuk, 1 mulamma', 4 chiston, 2 problema, 4 masnavi, 1 sea interpretation, 1 prayer, 1 question and answer lover and lover, 20 stories, 19 poems. There are also more than 1,300 Persian poems in Devon.*

**KEYWORDS:** *Ghazal, Mustazad, Muhammas, Musaddas, Murabba, Musammans, Tarje'band, Qita, Rubai, Tuyuk, Mulamma, Chiston, Masnavi, Poems.*

### INTRODUCTION

The themes of the poems in Devon are wide. It describes the life of the period and the people of the period in real terms:

*The ruined dungeon,  
 That is always circulating, tavrishum, hayativojgun.  
 Aningkajmligitasiridindurbujahonichra,  
 Jafoahlihameshaxurram-u ahlivafomahzun.  
 Thank you very much, my dear, at night It's cold outside.*

**MATERIALS AND METHODS**

Expressing the nation's pain and sorrow through the image of the lyrical hero, he becomes dissatisfied with the people of the time and period, as a result of which the poet's depressed, sad mood shifts to the bytes. While observing the issues of attitude to human destiny, Agahi complains about the lack of creativity and creativity of the artist, the craftsman and his profession:

*Hardamdaadato'zdinyuzdurr-u guharsochsang,  
It's an old-fashioned way of saying goodbye*

Or:

*Blindness, lack of professionalism,  
Ki qatgolioshigatopmasahlidonishdo'g'.*

The poet, who carefully observed life, lamented the inequality in society at this time, the fact that everything and everyone is out of place, the discrimination and neglect of the scholars, and the respect of the illiterate and wealthy:

*Odamuldurbujahonahliaro,  
QayshayvormingesaSimuzari.  
At the end of the entry,  
Sadiyo'lsunfazlaroyoAnvari.*

The poet cannot reconcile with the contradictions, violence and injustice of the time. He lamented the plight of his contemporaries, who were suffering from hardships, while condemning those who did not work hard and lived at the expense of the working people:

*Tarabbazmi arobekorlardoimqilibishrat,  
Hameshaxizmatahlimubtalodurranj-u mehnatg'a.*

Ogahi, who has encountered at every step such idiots, ignorant people in a state of ecstasy, respect, humiliation of the "wise" and "natural" people, addresses this issue again and again:

*Atfodonaziz-u, muhtaram-u, leqxordur,  
Harodamekidonish-u tab'irasosi bor.*

But the poet describes such "saints as being no different from ordinary people, their appearance, their dress, as well as their ignorance and stupidity:"

*Agar uryonesashoh-u gadojismibarobardur,  
Tafovutbuikovgaaylaganizhorxil'atdur...*

Agahiy laughed at the ignorant who adorned the outer "creation" and said, "You, first of all, salt your heart, not your appearance, beautify your heart, purify it, fill it with goodness, and then in the face of this eternal beauty, this is your life." Your poetic interpretation of his thoughts is as follows:

*Ko'po'lmazohiromoOgahiykel, botiningnituz,  
Ki botintuzganelningolidabekorxil'atdur...*

In addition, there are pandnoma in Ogahi's work on moral issues, which promote the views of Navoi progress:

*Ogahiykimtopgayerdisozinazmingdannavo,  
Bahra gar yo'qdirNavoiyningnavosidinsango.*

Indeed, as the poet proudly points out, it was Ogahi's dream, like all Uzbek classical poets, to follow this great man, to quote from him, to look at his poems, to sharpen and polish in Navoi's school of poetry. In the process of his creative work, the poet received a wide range of education and inspiration from Navoi's creative genius. The Navoi-style bytes adjoining the Master's bytes are over.

#### Navoi:

*Ne navosozaylagay bulbul gulistondin judo,  
Aylamasto'titakallumshakkaristondin judo.*

#### Agahi:

*Gungu lol o'lsam ne tong shirinkalomimtopmayin,  
So'zdegaymuto'tio'lganchog'dashakkardin judo.*

### RESULT AND DISCUSSIONS

Another rare event in our classical literature is the ghazal of AgahiAlisherNavoi "If not, let it not, netay". The tendency of Nazira to finish is that a poet has to finish a work that is similar, monand, or equally powerful to another poet's ghazal. A great scholar like AgahiNavoi:

*Gar alamimg'achorayo'q, bo'lmasa, bo'lmasun, netay,  
Gar g'amimashumorayo'q, bo'lmasa, bo'lmasun, netay, —*

Using the artistic means, words and phrases in the ghazal, using the same artistic and artistic features as the weight, rhyme, radif, he created a unique and appropriate theoretical work for this ghazal of Navoi. It starts like this:

*Ashkima gar kanorayo'q, bo'lmasa, bo'lmasun, netay,  
Ohima ham shumorayo'q, bo'lmasa, bo'lmasun, netay*

Ghazal is about love. Tears - tears, canora - shore, humor - number, count. This means that the lover sheds so many tears in the pilgrimage that his eyes fill with tears. There are no numbers of smokers.

The lover is indifferent, even though he cries innumerable times in the way of his lover. A lover who looks at others with "grace" does not look at the lover with "anger":

*Har dam ulusg'alutfilaboqg'usi, qahrila vale  
Mem soribirnazorayo'q, bo'lmasa, bo'lmasun, netay.*

The proud lover cures the pain of all lovers, but does not cure the pain of the heart of the poor lover who is yellow in his bosom:

*Ishqeliko'nglidardig'a choraqilur, vale maning  
Dardidilimgachorayo'q, bo'lmasa, bo'lmasun, netay.*

The ghazal thus continues with high passion. The romantic content, tone and ayj in the ghazal do not decrease at any point, on the contrary, they increase. The art of bytes in this place also raises the degree scale of the poem. The horns of love are dry and not in vain. The poet does not deliberately use the rhyme in the poem (in the first byte the type of rhyme is used) and the contrasts as an art, the "words" of the lover from the heat of love lib is felt. That is why this work is a beautiful, immortal monument that glorifies the feelings of love, and it is alive, it is sung, turned into a song and gained fame.

Agahi poetry is an encyclopedic poetry that embraces all kinds of reality. It echoes every breath of life. The poet loved nature and sang it in clear, moving songs:

*Bo'd shod-u xurram, eyko'ngulkim, mavsuminavro'zerur,  
Shohikavokibadliningaynijahoniafro'zerur.  
Ro'yizaminsar to qadamandoqtarovatlartopib,  
Kim, rashko'titobibehishtahligatoqatso'zerur.*

In Agahi's poetry there are many such ghazals on the theme of spring, flowers, Navruz, and even in the place of the radii of these words.

The theme of traditional love has a special place in Ogahi's work. The poet developed this theme in a unique artistic way, and the images of lyrical heroes - lovers and lovers - were also elaborated. In Agahi's romantic lyrics, the lover's delicate feelings are expressed

*Adammingjavrqilsang dardiishqingtarkinetmonkim,  
Bo'lurshavqifuzunroqnechakimcheksajafoshiq.  
Qilurmanyetsasandinharjafoujavryuzmingshukr,  
Ki qilmoqdurshikoyatorjavridinxatooshiq,  
Agar javr et va gar ehson, naqilsangkomimuldurkim,  
Rizoiyorsizhechishniqilmasmuddaooshiq.*

Agahi's lyrical protagonist is faithful in such a love affair, which is why his heart longs for a faithful companion, even though his motto in love is "it is better to be unfaithful than unfaithful":

*Yorsizliqdardig'asabraylamakliyxshikim,  
Yorliqistabvafosizlargayoro'lmoq abas.*

The peculiarity of Agahi's lyrical protagonist is that the lover was not a dream of external beauty, but a dream of inner beauty. According to him, the inner spirituality of a lover is very beautiful with his character, intellect, attitude to knowledge and enlightenment, fidelity to love. It does not have to be, first of all, "behavior" and "pleasure":

*Ushshoqko'nglinolg'ali xulqumalohatsharterur,  
Yo'qsarvosomaturuxsoraigulfomshart*

How to find a partner as in the condition of love, as the desire of the heart "The other charming sori turns to his" loving "qualities, Is there a woman who is "typical" of "style" ?! That is why a lover is more loyal and faithful to his lover:

*O'zgardilbaroriko'nghim, vah, nechukmaylaylasun,  
Kim rusumidilrabolig' keldidildomg'axos*

## CONCLUSION

The poet also listens to the dreams of the lover, trying to open up the inner world of the lover. "UIMalak" is also the dream of the lyrical hero: his heart is rich in enlightenment, his spirituality is high, he spends the day of "memorizing all sciences" not in vain, but in "repetition of lessons", the "consumption and logic" of science. It is clear how much he "tried" patiently until he knew the species in depth:

*Ulmaksiymokibarcha Urn bo'lmishyodanga,  
Ro'z-u shabdars-u sabaqtakroridurmudodanga.  
Sarf-u nah-u mantiqichratokisa'yettiayon,  
Sibhvayruhiqilurtahsin-u ham imdodanga.*

So, the wishes of the lyrical hero were fulfilled. Who catches the "thorn" by putting an enlightened "flower" in knowledge and behavior?!

*Demangilgidinchekibqo'l, o'zgasho'xilgin tut,  
Qaysioqiltashlabongulni, olurxorilgina.*

The metaphors of "flower" and "chorus" in the verse define the artistic potential of the poem.

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