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WRITING ART IN UWAYSI POETRY

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ABSTRACT

The article is devoted to the use of literal art in the poetry of the talented Uzbek poet Uvaysi. He analyzes the poet's poems, which are examples of poetic arts such as muvashshah, kitabat, problem, abjad, and draws appropriate scientific conclusions. Having a unique creative potential, Uvaysi gained a great maturity during the difficult path of life full of trials and tribulations, she skillfully imprinted his thoughts in the treasury of his heart and mind on the verses requires a thorough study.

KEYWORDS: *Alphabetic Art, Muvashshah, Abjad, Kitabat.*

INTRODUCTION

Uvaysi is one of the brightest stars shining in the sky of Uzbek classical poetry for centuries with her creative eloquence and perfection. The literary heritage she has created is also beautiful because it is nourished by humanity and compassionate love. Having a unique creative potential, Uvaysi gained a great maturity during the difficult path of life full of trials and tribulations, she skillfully imprinted his thoughts in the treasury of his heart and mind on the verses requires a thorough study. One of the factors that determines the uniqueness of the poet's lyrics is related to her skill in applying the arts. In Uvaysi's lyricism there are a number of letter arts based on formal predominance, which reveal the author's ideological intention, to which the poet repeatedly refers. For this reason, these arts can be considered as elements that reflect the uniqueness of Uvaysi's creative style. Among such poetic means are muvashshah, kitabat, problema, abjad, which are used repeatedly and in colorful forms in the poetry.

Eastern classical poetry contains a series of works of art based on the use of the shape and numerical value of the letters of the Arabic alphabet. Muvashshah (tavshih) is one of them, and there are several ghazals in Uvaysi's poetry that are an example of this art. The word "muwashshah" or "tavshih" means "to tie a rope around the neck" [1, 213], and the term is a

lexical art based on the formation of a word or poem by reading a few letters or words at the beginning or middle of a verse. Scientific literature states that these works of art were widely used in Uzbek poetry in the second half of the nineteenth century and the beginning of the twentieth century, including in the ghazals of poets such as Muqimiy, Zavqiy, Furqat, Muhayyir, dozens of names were hidden in this way [2, 62]. Considering the pre-Uvaysi Uzbek poetry from this point of view, it can be concluded that Uvaysi started the tradition of creating muvashshah poems in our classical poetry with some of his ghazals. One of the poems of the poet is a ghazal named "World", from the first letter of the first five verses of which the following name is formed:

Жаҳонгулзоридахокиқудумингдинетарзийнат,
Хиромингдинтопаржонгулшаниоройишунузҳат.
Ҳаводориқадинозофаринижилватаълиминг
Эруртвусукабкихушхиромутубийижаннат.
ИтибЖамшиднингжои майи лаълингҳавосидин,
ТопибмиръотиИскандарюзингдин юз туман ҳайрат.
Навосанже, адофаҳме, сухангў, нуктапардозе,
Суманбўйе, чаманрўйе, паритарзесихикомат. [4, 204]

According to the literary critic AmonilloValikhanov, the name of Uvaysi's student Jahon is hidden in this poem [3, 6]. The following verses describe the poetic talent of the character, his words that adorned the spring of wisdom like a flower, the verses in his notebook of wisdom, his graceful poems and pen that give meaning to the bird of soul:

Берибдонишбаҳориғаасўзунгоройишутаэин,
Фаросатдафтаримисраъларингдинтоптижамъият.
Беруршеърималеҳингмурғижоналаззатимаъни,
Найикилкингберуржонтўтисигашаккарушарбат.

If we take these verses as verses with a meaning of honor, we can assume that the name of the poet "Jahon" in the poem refers to the poet himself - JahonatinUvaysi. In support of this view, we can say that in another of Uvaysi's ghazals, the letter-sign to his name is given in the form "Jahan". The peculiarity of the Uvaysimuvashshahs is that at the end of them a reference is made to the hidden name. We see the same thing in the Gazelle below, where the name "Momo" is hidden.

Менижамолинггақўпзорқилмаайланайин,
Қилибкизорянақилмахор, айланайин.
Ўзумўзунггадесамсўзни, боварэтмассан,
Сабонисўзигаинкорқилма, айланайин.
Мудомташналабўттум, валек ғайриға

Висолжоминиизҳорқилма, айланайин.
 Юзунгтажаллисибирлакўзумниравшанқил,
 Дилимниҳажрарозангорқилма, айланайин.
 Тугандиисмихуруфи, сен ўтматўртхатдин,
 Дилингниқабз ила беморқилма, айланайин.
 Олингки, айланайин, мисраибошинҳарфин,
 Буисмҳаққимени хор қилма, айланайин. [4, 135]

Uvaysi skillfully used one of the most widely used letter arts in classical poetry, the art of books, and created wonderful lyrical symbols based on the letters of the Arabic alphabet.

Жиму ҳеюалифким, мен кимудардингюкибирлан,
 Дилидануктаюбағримдадоғим, лойиқинунман [4, 125].

In this byte, along with the book, elements of problem art are used, and the name "World" is formed from the addition of the letters "jim" (j), "he" (h), "alif" (o), and "nun" (n). In the first verse, the poet says, "Jimuheyalifkim, men kimudardingyukibir lan" and compares his body with the pain of love to the alif in the word "Jahon". In fact, in this word, the letters "jim" and "he" are combined with each other, and "he" is combined with "alif", and these two letter forms are reminiscent of a load connected in series to "alif". In the second verse, the lyrical protagonist is said to resemble the letter "nun" with a bent waist and a spot of love on his chest. It is assumed that the letter (n) is bent and written with a dot in the middle. When the adjectives expressed in the two verses are combined to reflect the inner anguish of the lyrical protagonist, the letters corresponding to these adjectives combine to form his name. Uvaysi masterfully used the alphabetical method in his chistons, which implied the numerical value of the Arabic letters. His chistos called "dutor", "paper", "Falotun" ("Plato") are among them. Uvaysi was able to apply this method logically in accordance with the qualities of the unknown object being described and in harmony with the most artistically beautiful metaphors. Let's take the example of paper as an **Example:**

Улнашаҳридур, йигирмабоб, бирбозорибор,
 Булбулимингдур, ажойибетти юз гулзори бор?
 ЁнавафшишаҳриРумдур, хиндулартутмишватан,
 Ташнасўрса, боғиабжаддинчиқаранхори бор! [4, 206].

The features of what is hidden in the poem are revealed. It was a Greek city with twenty gates, a market, seven thousand chamans with a thousand nightingales, in which the Indians ruled. For the thirsty, it has a stream that flows through its alphabetical garden. "The city of Rome" refers to the whiteness of the paper, in which the "native Indians" refer to the black ink on the paper. "Thirst" which in the sense of, which gave rise to the art of iyham) must drink from the anhar that emerges from the abjad garden of this city. To do this, you need to convert the numbers in the poem into letters in the order given in the verses: 20 - kof (k), 1 - alif (o), 1000 - gayn (g), 700 - zol (z) form the word "paper". In short, in Uvaysi's lyrics, the letter arts were skillfully

applied in a variety of forms. By creating masterpieces of these arts, he was able to create poems that could evoke both spiritual and aesthetic pleasure, using delicate and attractive forms to express his ideological intent.

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