

HARMONY OF RHYTHM AND CONTENT IN THE EXPRESSION OF THE IMAGE IN NAVOI'S LYRICS

Hasanova Laylo Firdavsiyevna*

*Teacher,

Department of Uzbek Literary Studies,

Chirchik State Pedagogical Institute, Tashkent, UZBEKISTAN

Email id: hasanovalaylo@mail.ru

DOI: 10.5958/2249-7137.2022.00446.3

ABSTRACT

This article describe harmony of rhythm and content in the expression of the image in Navoi's lyrics. The mystical meanings of the image of the dog in the poet's work are explained on the basis of examples. The study of the rhythmic and rhymed sides of the text is of particular importance when measuring the vazn of the meaning of the image. Several studies have been conducted on the concept of rhythm and its relationship to content. Thus, rhythm-forming agents are important for a deeper understanding of the content of the dog image and the expression of the expressed mood.

KEYWORDS: *Harmony, Rhythm, Image, Imagery, Mysticism, Sufism, Analyzing.*

INTRODUCTION

In Eastern classical poetry form and content have been interpreted as closely related concepts since ancient times. Scientists consider this one of the most important questions to be studied in the literature. One of the important factors in literary criticism is the question of the mutual agreement of form and content. The word is a form in relation to the image, and the image embodies a formal property in relation to the text. Accordingly, in study of Navaidivanes, a number of questions were carried out related to the image of the dog, which is the object of our research and work on its solution. When we analyze poems that use this image (rubai and muhammas – Navoi attached takhmys to his gazelle) and in all other places it is used as part of a gazelle. If we analyze the content of the image taking into account the function of each genre, we can delve deeper into the essence of the question, in our opinion.

The study of the rhythmic and rhymed sides of the text is of particular importance when measuring the vazn of the meaning of the image. Several studies have been conducted on the concept of rhythm and its relationship to content. The concept of rhythm (vazn, rhymed root) is valuable in that it is an important factor that determines the poet's mood in lyrical works.

When we analyzed poetic lines depicting a dog in Navoi's lyrics, we saw that many places used hazaj and ramal vazns. Dilnavoz Yusupov in her monograph "harmony of rhythm and content in "Khamsa" by Alisher Navoi" commented on long and short vowels: and the abundance of short syllables gives speed, lightness and playfulness to the action. "Although these ideas are expressed for the heksameter, we can easily apply this feature to the application as well. We can say that the choice of this vazn when creating a gazelle reflected the mood of the poet.

It is known that such vazns as hazaji musammani solim, hazaji musammani musabbag, ramali musammani mahzuf, ramali musammani maktu, etc., can be said that they are the product of a certain repetition of joints. So, given that the lyric poems associated with the image of the dog were created in a mystical-romantic and Rindona spirit, these vazns served as an important means in shaping the spirit in it, in the formation of a certain rhythm.

When determining the weight of gazelles created from the storyline associated with the dog howl "Gharoyibus sig'ar" ramali musamma is hidden in 3 of 6 poems (-v-- | -v-- | -v-- | - v-), 1 hazaji musammani salimda (v --- | v --- | v --- | v ---) 1 tasi mutakoribi musammani salimda (v-- | v-- | v- - | v - - | v--), 1 tasi mujtasi musammanni mahbuni mahzuf (v-v - | v - | v-v - | v-v).

It is known that "ramali musammani makhzuf" is recognized as a type of Vazn expressing the tone of a painful melody. Therefore, sadness is a condition of love. This is how the excruciating groan of a lover (dog) who has not fallen in love with a friend is expressed..

Bor/di/lar/ ah//bo/bu/ men/ yig'//lar/me/n o'z/ ah//vo/li/ma//,

Ko/r/von/din //qol/g'a/n it/ yang//lig'/ki,/ qil/gay// no/la/lar//.

Apparently, If you do not analyze the verse, you can undersand the content of the words used in it reflects his mood, so we cannot read this gazelle in light, peculiar, playful, weighty Vazn.

Or

"Hazaji musammani salim" has a relatively "heavy" vazn and is used to express sad mood..

I/ti/ far/yo//di/ni/ yoq/mang// ma/nga/ki,/ xo'//yi/din/ um/re//

U/lug'/roq/ tin//ma/dim,/ ne/ nav//'/ chek/kay/men// fi/g'on/ har/giz.//

This bayt is relatively long, relatively sad content. In order to create a clearer picture, it is enough to give a rule according to which the presence of more or less syllables in expressions of mood and mood in folk epics indicates the speed or calmness of movement. For example, 5-7-compound verses are used to describe the capture of heroes on the battlefield, the running of horses, and the use of 11-compound verses is used to express the hero's thoughts. This means that the abundance of long syllables in poetry provides a calm and sad mood of the work.

The groans of a dog (lover) are not spontaneous, because there is pain at the heart of the groans, and expressing it in a really playful tone and high spirits, in our opinion, is impossible.

Conditionally divided into thematic directions, we witnessed that lover's dogs make up a significant part of the work in all Devones, and therefore we saw that the types of vaznes are expressed in poems belonging to this category as follows.

Needless to say that the poems relating to this group are written in the romantic direction, and in many places cases of consent and desire to be on the place of a dog of the lover in Hijra are inherited. In " Gharoyibus sig'ar" From 67 brought gazelles 31 has a direct bearing on the earth. Naturally, the main Vazn of a frame lays down on mycammaH. First, while this vazn is widely used as one of the most widespread Vazn types for the Turkish and Persian poetry, on the other hand, motives of love and emigration form the basis of east, especially classical Turkish poetry. The rhythm singing of great pain plays a role in expression of his melody.

Of the 56 gazelles in Navodirush shabab, 15 are images of dogs that "fill" the body, heart, liver and blood. Many different vazns were used, indicating that different content and spirit were expressed. The poem, which begins with the words "Soching qorong'u tun" is:

Ye/sun/ i/ting// ji/ga/rim/ni// u/zub/-u/zub//, ne/ga/kim//

Ke/sib/-ke/sib// qo/shi/ga/ tash//la/mog'li/q er//ma/sa/dab//.

Taqte': v-v-| vv--| v-v-| vv-|| Mujtassi musammanni maxbuni mahzuf – it is written with Vazn.

Also on a board it is visible that this vazn has more playful and light tone. It is expressed not as torture loving in a hajj and as a condition of hope and a compliment to blessing of loving.

Or the following verse is rather silent, but a lung on vazn above:

Ne/ ko'z/du/r ul//ki/, i/ti/ga// so/lur/da/ bag'rim/ni//,

Qi/yib/-qi/yib// o/li/b, an/din// chu /qi/yo/-qi/yo//bo/qib//.

What at him was an eye, he stared at her, cut out to me a liver and stuck it into the dog.

The element creating the first rhythm is expression of melodic words. "To cut out" and "to look aside". Secondly, easy expressiveness of Vazn served as help for contents understanding. Taqte': vv-| - in - | vv-| - or | - - | | Mujtassi musammanni is located in praise Vazn for the prisoner. The playfulness of Vazn served in it for expression of mood of the lyrical hero. The gazelle with the motto "Ko'nglumga ayla la'li shakkarxand ila iloj" looks as follows: --v| -v-v| v--v| -v~|.

It is written in muzorei musammani akhrabi mahbuni

Ul/ ko'yi//din/ i/ti / chu //me/ni /qov/ma //kis/ta/di//

Bag'rim/di//n ay/la/dim /ne//cha/ par/kan/d i//la /i/loj

The dog wanted to pursue me down the street therefore I threw several pieces to myself into a stomach and did everything possible.

In this case, the playfulness and severity of the vazn indicate the state of the lover. So he depicts a portrait of a "solik" who was able to stay on the street of his beloved. The vazn type in this case acts as a leading tool. Hazaji musammani solim is the only gazelle of this kind. The bayt connected with the image of a dog looks as follows:

Bo/shim/ av/val// i/ti/ ol/li//g'a/ sol/, ey/ char//x/kim/, to'y/sun,//

Ki/, qo/nim/ bir//la/ ran/gin/ bo'l//ma/sun /ul/ sho'//xi/ fit/ro/ki//

At the same time vazn rather heavy and mood depressive. It means that though it and a subject of feeding of dog, the contents expressed in it changed by means of vazn, having created unique mood.

Other gazelles are written by traditional vazn – ramal musammanimahzuf. The feature of this vazn is that tone rather quiet and painful. This factor is important as one of the leading instruments of expression of contents. On the example of this bayt it is visible that it semantic differs from the bayts mentioned above, and that value of vazn in him special.

Ko'yi/da/ it//lar/ u/zush/ti//lar/Na/vo/iy/ /xas/ta/ni//

Kim/, e/mas /zo//hir/ki/, jis/mi// qay/da/, bo/shi// qay/da/dur//

On the street dogs bit sick Navoiy, his heads and bodies it isn't visible anywhere.

In terms of contents it is obvious that game vazn can't be used. Contents expression thus is connected with creation of a certain rhythm.

In classical poetry radif it is studied generally in the context of science about a rhyme. According to sources in poetry, radif it is characteristic of the Persian poetry and it isn't used in Arabic. "Medieval poets well realized importance of a radif in expression of poetic contents, claiming that radif it has to be connected with bayt to such an extent that his removal from bayt would cause damage to contents of the poem. The gazelle taking 177 places indivan "Favoyidul kibar", So it is followed by radif "qilur itlar". The gazelle consists of 7 bayts. Praise to Allah, Lord of the worlds. Taqte'si: v-v-| vv--| v-v-| - ~|. The playfulness of vazn and tendency to fast reading serve for expression of mood of the poet.

Boshimg'a kuyida har dam g'ulu qilur itlar,

Gar o'lmasam, bu g'ulunina g'u qilur itlar.

Magarki, g'urbat aro zor o'lmakim dindur,

Figonki, bir-biriga ro'baro' qilur itlar.

Osib bo'yinlarig'a kizazo uchun juldin,

Tong otqucha boshima navhamu qilur itlar.

Tutarg'a motamim, oyo, yig'ildilar yoxud

Qilurg'a tu'ma tanim orzu qilur itlar.

Kuyub dimog'lari, g'ingshibon qochar haryon,

Yemakka jismim etin, chunki bo'qilur itlar.

Fano yo'li kiyikni ayla sayd, sher ersang

Ki, dahr jiyfasini jo'stujo' qilur itlar.

Navoiy uzra hujum aylasa raqiblaring,

Ne tong, gadog'a hamisha g'ulu qilur itlar.

It is a gazelle created in a social spirit, in which the lyrical hero is written by weak and weak people of the time. Their "actions" shake the poet's heart. This mood is reflected in both vazn and radius, which are important means of rhythm. This gazelle is built on irony from the very beginning.

Thus, rhythm-forming agents are important for a deeper understanding of the content of the dog image and the expression of the expressed mood. Vesa ramal and hazaj in aruz vazns served to express the rhythm of a relatively calm, sad and heavy mood. This is mainly due to the fact that the torment of the lover's hijra cannot be resisted by a dog (nafs) or a dog.

Mujtass, is playful vazn such as muzere, it was used in gazelles that were written in a hopeful mood rather than love. This shows that not only artistic means, but also rhythmic features are

important in filling a dog image. Another such rhythmic instrument is the satellite. One of its important features is the ability to express the essence of the content. In "radif," the poet tries to give a key word to the idea he wants to express. As a result, the mind becomes more efficient and balanced.

Thus, rhythmic means are means that serve to ensure not only the physical beauty of the work, but also its spiritual Vazn.

important in illuminating the substance of the content of the dog image and in reporting the bayt to the reader.

Apparently, when revealing the essence of an artistic image, it is necessary to identify art and determine its relationship with the image.

By metaphor, used in the case of the image of a dog, a certain artistic and aesthetic burden is placed on the image. As a result, the content deepened and served as the basis for the disciple to enjoy and enjoy spiritually.

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