

IN PARTICULAR OF SOME EDGES OF FIROQI'S ARTISTIC SKILLS

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Abstract

This article talks about some aspects of the artistic skills of Dostmuhammad Firoqi, a representative of the literary environment of Kokan, in particular, about the art of union, which is widely used in his poetry. In the article, the art of union and its essence, the factors of the emergence of the art of union, the theoretical basis of the use of the art of union in Uzbek poetry, the use of this art in the poems of some poets, in particular, Dostmuhammad Firoqi the role and essence of ghazals and mukhammas are discussed.

Keywords: Poetics, ghazal, mukhammas, artistic construction, artistic image tools, artistic arts, verbal, spiritual, common, union, anthroponym, name, nickname, dark, effect, attraction.

It is known in history that a number of poets wrote poems under the pseudonym "Firoqi". For example, the Turkmen poet Makhtumquli also used the pseudonym Firoqi. In the 20th century, Sahibdevan Dostmuhammad Firoqi, who lived in Khoqandi Latif, Namangan, and created in classical directions, also made a worthy contribution to Uzbek literature with his poetic poetry. Dostmuhammad Firoqi (Hojimatov) was born in 1891 in the city of Chust, Namangan. His father, Khojimuhammad, was a butcher. Later, Firoqi also continued his father's profession. Firoqi, who received his primary education in Chust, came to Kokan for some reasons and continued his education at the Zanjirli madrasa in Kokan. His teacher was one of the famous people of that time named Mawlana Zarra, from whom Firoqi learned the secrets of poetry. At the same time, there was also a husnikhat owner. At first, he collaborated creatively with Sofizoda, and later with famous poets of the time, such as Chustiy and Charkhi. Poets such as Amiri, Muqimi, and Furqat were admired and praised. Firoqi left a significant literary legacy. The autograph collection of the poet in our hands includes lyrical poems in the genres of ghazal, mukhammas, musaddas, muzambal, tarje'band, tuyuq, and fard. This manuscript begins with a prologue following the tradition of creating a devan. Ghazals are arranged according to the order of letters according to the Arabic alphabet. There are poems written on traditional topics, poems written in a modern style, poems with a noma content, even comic poems. Firoqi's poems were composed and sung by famous hafiz Kamiljon Otaniyozov and Marufkhoja Bahadirov. Today, these songs are often performed by other hafiz.

"Not only in the palace environment, but also in different circles, by writing ghazals on a certain theme, weight, rhyme, and rhythm, by throwing a ghazal in the middle and making prefaces to it, the level of talent, artistic skill, and the art of poetry are tested. transfer is known to be a widespread literary tradition in the East. We can see the vivid evidence of this not only in the environment of the Kokan and Khiva palaces, but also in the work of poets from the circles of Jami and Navoi, Furqat and Muqimi," wrote literary critic Zebo Qabilova [1, 228-229]. In Firoqi's works, there are also tatabbas connected to the ghazals of the predecessors, and they are examples of artistically perfect creations. The poet's divan mainly contains ghazals and epics. The poet's artistic skill is evident in the poems in his collection. In particular, one can see a number of motives for union art. Firoqi's nickname, like the

nicknames and names of Gadoi, Amiri, Erkin Vahidov, is one of the nicknames associated with the union. This kind of union of the pseudonym can be found in many of the poet's poems. It should be noted in advance that the motifs of emigration (separation) are in the first place in our classical poetry; The word "firaq" is also used as an alternative to this word, meaning separation, separation. As long as this is the case, it should be considered natural that in Firoqi's ghazal, mukhammas and other poems of this direction, nicknames form an art of union and come within the framework of allusions and metaphors. Let's look at some examples:

How long has it been in Firoking?

Let charity be a sick soul letter essay come together. [2, 12]

Linguistic content: I have long been sorry for the reason that I lost you, so that I may give my life to you and come with a letter essay. As can be seen from the content of the stanza, the lyrical hero is writing about his situation to his lover, using a pseudonym in this eulogy. The words "sick soul" and "letter essay" in this verse serve to strengthen the motif of separation in the verse, creating a contrast in the metaphor shell. Let's look at another stanza:

In the morning and night, clicking the sound of Navo and moaning,

Looking for a friend like me who was burned in the fire [2]

Linguistic content: I clicked the Navo word in the morning and night, moaned about separations, and looked for a person who burned in the fire of a hijran like me. If the "night-morning" contrast in the verse serves as an object to realistically show the lover's situation in hijran, the metaphor "navo sozi" together with the verb "nola aylab" makes this object real in the mind of the reader. causes it to appear. In the second line of the verse, the lyrical hero puts a lot of weight on the word "cook". With this, the lyrical hero of the poet "there is no lover in the world who burned in hijran in the hope of a visal like me. It is not difficult to understand that he claims that "I am tired of looking for a lover who is burnt to ashes in the pain of separation."

It can be observed that Firoqi used the art of union not only in his poems of the ghazal genre, but also in his poems. In one case, he uses the union in this way. This situation can be found in the last paragraph of this Muhamma linked to Muqimi's ghazal:

The wind of sadness touched and withered the flower of my body,

The cup of punishment overflowed and filled my life.

I passed away in Firaqa, take a message from my grave.

My main request is this, from my flowers,

If you want to come to Kuduvli, let your soul be sacrificed. [2,8]

When the time comes, it will be necessary to tell a story. The quotation from the last paragraph of Mukhammas is not without error. According to Mukhammas's rhyme requirements, the first four verses should be in harmony with each other in the way that the last stanza is a-a-a-a-b (we tentatively marked it like this - G.J.). However, in Firoqi's discussion, the melody is formed in the form of a-a-b-b-d, which is considered a mistake.

It can be observed that the art of union is used not only in his poems on the subject of love (ghazals and mukhammas), but also in his poems on social subjects. It can be observed that the poet embellished the word "firak" with this art in one of his ghazals on moral and educational topics:

I love true connoisseurs in Firaq,

I've traveled the world and rarely have a friend. [2, 10]

In this stanza, the word "firak" is initially used in a connotative sense, referring to content such as "searching", "desiring", "searching", and it is said that "I have found true acquaintances" and in the second stanza, "a friend is indifferent" in connection with unity, it refers to the content that "there are few true friends in this world who can be friends with you, light in your eyes, strength in your back, and strength in your feet."

The poet Firaqi uses the word "firaq" in the connotative sense in the last paragraph of his poem "Firaq" and reveals his boundless love for Rasulullah (s.a.w.) through this very word:

You are the leader of all the servants,
You are the graceful beauty of the flower of pleasure,
You help the strangers in the days of separation,
The king of the party of nine dice, and Amirisan,
Your target is novakingdur qoba qawsayn av adno. [2, 4]

The union in this concluding paragraph is written in praise of our Prophet (s.a.w.) and to emphasize that the Prophet (s.a.w.) is a supporter of his ummah. he uses the level of these communities together with the combination of "strangers left in the days of separation" so that the art of union served to express the communities left in alienation on the one hand, and the lyrical "I" of the poet on the other hand. It can be added that the verse about Amiri also uses union (amirisan). As a result, the praise of our Prophet (s.a.w.) has risen to perfection.

So, according to the tradition of classical poetry, if there is a custom of using nicknames in the last stanza or stanza, it is necessary to consider them as a natural phenomenon. This situation, on the one hand, shows the eloquence of our language, and on the other hand, it is a reflection of a specific poet's skill.

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