

THEME AND IDEA IN AMIRI POEMS

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ABSTRACT

This article talks about tuyuq and its genesis, themes and ideas of Amiri tuyuq.

Keywords: tuyuk, metaphor, formal rhyme.

Tuyuq, one of the small lyrical genres of literature, is one of the genres characteristic of written literature of Turkic peoples and has evolved since many centuries. According to the opinions of orientologists and literary scholars, samples of the tuyuq genre corresponding to the requirements of classical poetics belong to the pen of Burhoniddin Ahmad Sivasiy (1344-1398). Ghazi Burhoniddin Sivasiy was a statesman, scientist and poet of his time and created gazelles, ruboians, tuyuqs in Persian, Turkish and Azerbaijani languages. His, preferably, ' , , There are 119 tuyuqs written on romantic-mystical topics in the poetic office, where the order was given four years before the death of an external poet from his works written in Arabic called "potion ul-adat fi asror ul-prayer". This is a photonusch of Devon published in 1943 in Istanbul.

The word tuyuq is a Turkic word, which means to feel, feel. A lyric genre based on four stanzas, tajnisli rhyme in the poetry of Turkic peoples, written in the weight of ramali musaddasi maksur (rarely ramali musaddasi mahzuf). Tuyuqs rhyme more in the a-a-b-a style, and there are also rhymed looks in the A-a-a-a or a-b-a-b style. It is not necessarily considered that the tuyuq has an tajnis rhyme. Again, tuyuqs with tajnis rhyme are more common, understanding tajnis rhyme as a genre-defining feature has become more popular. Alisher Navoi, in the work "Mezon ul-avzon", tuyugdirkim, is the editor of two stanzas and makes efforts, tajnis atilgay and ul weight ramali musaddasi is the goal... "believes that, although it does not require strict on the issue of tajnisli rhyme, tajnis exclaims that it is necessary to try to" say". [1: 339]

The tuyuq was fully formed as a genre of Uzbek written literature and was used much more widely in the process of artistic creation, and the period of the beginning of the use of the word tuyuq as a term of this genre dates back to the late 14th and 15th centuries. The merits of such prominent figures of Uzbek secular literature as Yusuf Amiri, Gadoi, Lutfi in the formation and development of this genre are great. Especially mavlono Lutfi, later, Alisher Navoi and Zahiriddin Muhammad Babur became famous in the tuyuq farm, creating the most numerous and most beautiful samples of it. The accent of tuyuqs created in Uzbek literature is devoted to the expression of ideas of love, loyalty, visol hope, pleasure of life. They can be called the world of romantic miniatures. [2: 93]

In sources related to the science of fiction, there are disagreements on the issue of the classification of tajnis into species. A literary critic specially touched upon this issue Yo. Is hakov proposes to divide tajnis into two, first, tajnisi tom and tajnisi embroidery, and then distinguish the types of tajnisi embroidery, which is theoretically the right way. By Tajnisi tom, it is meant that the words being repeated are exactly the same in writing and pronunciation, and by tajnisi naqis they are written or there are slight differences in pronunciation. In the following hoof of Navoi, tajnisi embroidery is observed:

La'lidin jonimga o'tlar yoqilur,
Qoshi qaddimni jafodin „yo” qilur.

Men vafosi va'dasidin shodmen,

Ul vafo, bilmonki, qilma yo qilur.

Ul vafo, bilmonki, qilma yo qilur.

In this, the word "fuel" is used in the first stanza, in the second stanza, in the sense of "burn, mean", in the sense of "do, bend," and in the fourth stanza, in the sense of "yilarmikan do not do either". But in the first case, the "fuel" is one word, in the second it is a compound verb, and in the third it is part of the word addition, which differ in their writing. For the same difference, tajnis is a defect, and tajnis is the reason why it is called embroidery (defective tajnis). The sources list such manifestations as muzayyal, tajnisi muzori, tajnisi lohiy, tajnisi aks, tajnisi muzdavaj, tajnisi complex, tajnisi hattiy, tajnisi mushavvash. [1: 304]

The number of tuyuqs included in Amiri, Devon is 16, of which 10 are written in the style of tajnisi tom, and 6 are written in the style of tajnisi embroidery.

Jilva aylab sakturda sarkash ot,

Noz o'qin javlon etib jonimg'a ot.

Itlarning xaylig'a xidmat ayladim.

Qo'ydilar ahli vafo deb manga ot. [3:441]

In this vision of Amiri, the word "horse" formed a tajnis rhyme, and tajnis's tajnis formed a type of roof. In the first stanza, the horse-in the meaning of the animal, in the second stanza, in the meaning of the horse-in the meaning of the throw, in the fourth stanza, the horse - in the meaning of the name. The originator of this tuyuq is manifested in the stanza, which states that it served a herd of dogs and that they named it wafodor, assessing its service with dignity. In the second verse in the tuyuq, the image of yor is hidden, who is offered to throw a flirtatious arrow into his chest by ripping it off, and in the third stanza, it is said in the manner of araz, gina, and even the dogs, knowing the value of my service, call me unfaithful, and you walk flirtatiously, a poet who wants to say Another understandable meaning, if it is one of the meanings perceived in the tuyuq, may be implied by high career owners, officials when dogs are said" considerable. We know that in history, Kings have certainly reckoned with officials, officials, served them in quotation marks, used the opportunities and privileges given by the king for their own benefit, officials may have appointed him as an official, and his people are faithful."

Telbamen shahlo ko'zung olusidin,

Uzmadim bog'ingda vasl olusidin.

Hajr dashtiga yugur yog'liq bila,

Yetmadim vaslinga yo'l olusidin. [3:441]

This vision of Amiri is also an example of the tajnisi Tom, forming the tajnisli rhyme, the word "olusidin". In the first stanza, the word olusidin-the color of the eye is similar to red, in the likeness of the eye of yor, black red is meant in our opinion, and in the second stanza the word olusidin was used in the sense of taking, that is, I did not give up hope of growing vaslinng says lyrical hero, and in the fourth.

Ul pariy to ayladi azmi Buxor,

Dudi ohimdin falak uzra buxor.
 Gulni ruxsori degon farq etmadi,
 Kim latofat ichra ul guldur,bu –xor.[3:441]

In this tuyuq, the word “ Steam ” is used in two different ways,in the first stanza it denotes the name of the place, that is, the Fairy will punish the beloved yor to leave for Bukhara.and from the smoke of the lover in this case, clouds appear in the sky in the second stanza, the word” steam ” was used in the sense of steam, smoke, cloud, and the word in the fourth stanza meant this-chorus, while the lover likened Yar to a flower and pointed himself to a humiliating situation

In particular, a number of Amiri's tuyuqs are dedicated to the beautiful yor, the declaration of the lover's tongue, in relation to yor,, arazi” all-all in tuyuqs the words are reflected through their charm.When the Amirian tuyuqs are treated with a collar, they seem to be devoted only to the beautiful yor, to the beloved man.But it is understood that the tuyuqs have an affair with Allah on the basis of the tag.

Bodasiz betobman bu kecha man,
 La’ling istab emdi jondin kechaaman.
 Sohili maqsadga yetgaymanmu deb,
 Ko’z yoshim daryosida suv kechaman.[3:440]

This vision of amiriy is rhymed in the form of a-a-b-a, and if we dwell on the meaning of the words that formed the tajnis rhyme:in the first stanza „the word “ man yesterday, I stayed without body yesterday”.In the second stanza „the word” night” is used, in the fourth stanza,the word” night”, in the fourth stanza, in the sense of "water denial".

This vision of Amiri seems at first glance to begin with the state of the lover who remained without body, the order. The lyrical Hero calls the fact that he stayed without Bodhisattva yesterday, and the reason for his connection with boda is revealed in the second lines, the word of yor is implied when it is called damned, wishing to curse, and these lines involved the poetic art of Istora.The word is derived from the Arabic word Ishara means to take temporary deposit, ortirat.In the literature of Istora mumtozzgai poetic art, the use of the form of a word temporarily,in other, IE portable sense,” brought to deposit. The use of the word meaning in the noun in a different sense is carried out on the basis of similarity.[1: 12] the metaphor is based on the similarity between two things.In contrast to thirst, the emulation tool and the reason for emulation do not apply.[4:168]

Amiriy used in the tuyuq,, the word "Damn" is actually a precious red stone found in nature, while in this tuyuq, the warm sound of yor zlari.La'l ' read on yor's crimson lip for being red xshtailyapti.La l also means a word in a portable sense, that is,another meaning is realized in this that when a curse is considered a precious stone, it is compared to the word of yor, then the word yor can also be understood as precious and dear as this curse.Say, we can say that the reason why the lyrical hero fell into a bad state is that yor was left without a curse,and ayro fell in the sweet and moderate words of his beloved.In the third verse,, the coast emphasizes that the target” passes through the river of tears to reach the coast of the target.If we summarize the meanings that are understood at first glance in the above-mentioned feeling of Amiri, the fact that the Bodhisattva remained in a state of rest, The Curse of yor , the word " to go away

from the soul wanting, to the goals, and in order to catch up with his dreams, it is said that he will be able to get away from the wilderness of tears. But in this tuyuq, it is possible to understand, comprehend new facets of meaning. In classical literature, mystical terms such as, "boda", "wine" are used in the sense of "ishq", "ishki" is its owner Allah. The Prophet Muhammad Sallallahu alayhi Wa Sallam or the leader of the sect, piri Kamil, is a figurative Love person. Also parents, children, especially, a beautiful woman or a stately young man is also depicted with the image of "yor". And from the point of view of the true work, the above vision of Allahdir Amiri also describes the work of Allah, it can be understood that the desire and desire of the lyrical hero to reach the goal lies in the river of tears, in the desire to reach the community of Allah in his soul, wanting to curse.

The following verse of Amiri also describes a human condition that burns in the love of Allah, but is satisfied with this state of his own:

Ul pariy jonimga o'tlar yoqadur,
Kuyganim ko'nglimga yaxshi yoqadur.
Ishqida har yon tushub jismimda chok,
Telbamen, pirohanim beyoqadur. [3:440]

This tuyuq is also rhymed in the style of a-a-b-a, formed an tajnis rhyme, the word "yagadur" Burn-fire, activate fire.

Like-to please, to come right.

Beyoqadur-no collar of clothing, beyoqadur no collar

The poet describes the burning of herbs to the soul of ul Pari, the love of this herb for Allah, this state describes the life of the soul as good to the heart of the burning in the fire of "ishq" in the lines. It is also natural for a lover to like hush because of the pain he feels due to an affair with Allah. Because of "yor's" work, there are stitches on the body of the Lover, which do not even care about the whiteness of the pyrohan (clothes), because at the beginning of the line, The Madman sounds "mad", and this madness is the result of an affair created by him.

Although at first glance it seems that the themes and ideas expressed in Amirian tuyuqs are devoted to such as love, hijran, deep meaning and expressions lie at their core. A lover of literature, poetry will be able to get the necessary nutrients from this tuyuq for himself, for his psyche, for his science. Because artistic analogies, peppercorns, tajnis rhymes in them will not be able to attract readers, while not giving spiritual knowledge. The Amirian tuyuqs once again prove how much science a person has, a talent embedded in the side of Allah, who has been able to accommodate the king and the poet in one body, a spirit.

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