

## INNER MEANING IN THE GHAZAL "FASLI NAVBAHOR O'LDI"

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## ABSTRACT

This article deals with the inner meaning of a ghazal of the famous poet Zakirjon Kholmuhhammad son of Furqat from Kokand, which begins with "Fasli navbahor oldi ketibon zimistanlar". Although it shows a landscape image from the external side, it is related to its content based on the wisdom of "Al-ma'jazu qantaratul haqiqat". Instead, some points of the poet's skills are evaluated. The main attention is focused on its religion interpretation. At the same time, the reason for drawing such conclusions from this poem of the poet is also explained.

**Keywords:** Poetry, spirituality, mentality, darkness, outer meaning, inner meaning, metaphor, truth, life, human, nobility, life, sainthood, hashr (doomsday), omen, allegory, diagnosis, intaq, subhidam, morning, sin, reward.

Uzbek poetry has excited the reader for centuries with its richness in the literature of the Middle East. For this reason, despite the times, they have been respected as an honorable asset in the spiritual life of our people. There are many reasons for this, of course. Because we think that in them the mentality of the nation - from its mood to its attitudes, from its national feelings to its universal views, from its beliefs to its trust - is displayed. Another consideration is that in this poetry, we are faced with the difficulty of understanding that the words in our language have a different meaning on the outside and a different meaning on the inside. Perhaps this is the reason why the readers of Uzbek poetry masterpieces are divided into two groups - outward and inward. Otherwise, the scope of understanding of Nawai or Bedil, Hafiz or Fuzuli would not have consisted of a small number of people. Unfortunately, for several decades, there have been interruptions in the series of Bedil Khans, Navoi Khans, Hafiz Khans, Fuzuli Khans. In our opinion, it seems that literary teachers, true fans and lovers of Eastern poetry are decreasing, trying to close this shortcoming by researching examples of light-hearted modern literature, Western literature that does not correspond to our mentality, or partially advancing the oppression of Islamic or Sufism literature and making it unrelated to Islam or Sufism. we seem to be applying it to poets as well. If not, it's as if we are wandering around a certain poet or poem, saying that this is a form, this is a tradition, this is a weight, another is a symbol, rhyme, artistic device. In fact, these are also necessary. But with evi, in moderation. First of all, let us understand our literature, especially our poetry, and then promote them abroad and in our own country.

Let's leave the classical poetry aside, the poetry of Mirtemir, one of the best Uzbek poets, was hardly studied by literary scholars, except for I. Gafurov. Azam Oktam's poetry has not yet been appreciated. The attitude towards Zulfia Mominova's poems is not changing. No one is talking about Rahimjon Rahmat's works. However, if the poetry of these poets were evaluated, at least, the silent flow of literary criticism would speed up a little?!

Once upon a time, Erkin Vahidov's article about Alikhantora Soghuni's interpretation of a verse of Fuzuli was published. It is recorded that Fuzuli said, "My pains are so great that if you put them on a camel, the camel will become thin and small enough to pass through the hole of the

nose." When Chustiy Domla (a great representative of the 20th century Aruzi poetry), Sharif Yusupov (anthropological scholar), Marufkhoja Bahadirov (a famous Tajik hafiz) could not come to a decision in the commentary of this verse, His Holiness Soguni joined the conversation and said that this verse was written by our Prophet Rasulullah (peace be upon him) they explained that it is a reference to hadiths, that he quotes from the hadith "If a camel passes through the eye of a needle, an infidel will come out of hell". When reading the examples of our classic poetry, anyone can approach the issue from a wide angle, first of all, if it is observed how much it is related to the Holy Qur'an and the Sunnah of our Prophet (p.b.u.h), he will come closer to the issue, and his problems will be easier. For this, they need to be aware of the mentioned holy sources.

Zakirjon Furqat has ghazals beginning with "Fasli navbahor o'ldi...". The theme and image direction of this ghazal goes back to Amiri times. Poets such as Fazli, Amiri, Khatif, Ado also wrote ghazals in this content and form. However, in its meaning, Furqat gives the impression that it is ahead of all. The matla of the ghazal is like this:

Fasli navbahor o'ldi, ketibon zimistonlar,

Do'stlar g'animatdur, sayr eting gulistonlar.[1,58]

On the surface, it is a question of changes in nature - zimistan (winter) is giving way to spring, and spring is fleeting, it will pass in a short period of time, so take a walk in the flower beds, as if it is embedded in the content of the verse. Is it really so? Well, let's say so. But am I satisfied? Absolutely! In the context of the verse, why man came to this bright world, the period of childhood (winter) is over, he has come to appreciate life, his youth, and his period of youth (fasli navbahor), therefore, the spoils of the greatest blessings are to spend life as in the treatise, to know God, to acquire His enlightenment. , isn't it said that he should give up his "I" and try to realize his true identity!? After all, loving the life that God has given to man, appreciating it, and not being deceived by the world have been preached by people for many years! It was not said by Hazrat Navoi, "I love you so much in my life, O dear life, I love you so much, O dear life, I cannot love you more than you, I love you so much, O dear life"[2,498]! Indeed, this world is a deceiver - it fascinates a person like a fifteen-day bride, creates conspiracies in his heart, distracts him from living as the Creator has ordered. This is evidenced by the following verses of the ghazal:

Subhidam tushib shabnam, bo'ldi sabzalar hurram.

Gul uza tomib kam-kam,yog'di abri naysonlar.[1,58]

"Subhidam" - dawn, the last point of the night, therefore, the beginning of the day; A day is the whole life of a person. The greens of the day (blue grass) are the stages of life associated with youth. How beautiful is the dew in the morning: the blue clouds are the fall of spring rains, the drops from the flowers add to the existing beauty like dew.

Nastarin yuvib yuzni, yosumon tuzib o'zni,

Nargiz ochibon ko'zni, intizori yoronlar [1.58]

This verse is a logical continuation of the preceding verse. The poet emphasizes the beauty of the surroundings. The world has become more beautiful and distracts Man: he washes his face with a rose, puts on make-up, combs his hair, "makes a ball on his face, and raises his eyebrows" (Furqat's line), closes and opens his eyes like daffodils and deer eyes, and attracts Man to himself; he is trying to distract him from enlightenment, to deceive him through external

beauty. It is easy to be fooled. It is in the blood of man to be deceived by the real, apparent, false world. But Furqat's lyrical hero is not like that. That's why the lyrical hero says "I was awake one morning...". Why doesn't it say "one day", "one night" or "the middle of the day"? He speaks the time in the morning. "Dawn" is the time of the beginning of the apocalypse, God of the universe. Because sins committed during the day, apologies made at night, and the beginning of a new day in the morning. Someone has time to apologize, someone can't wake up from a sudden sleep. Here it is... "...the world is on fire, the mountains are smoking, the deserts are shaking". The verses in Tuban are also metaphorical: the poet does not for nothing represent the cooing of the owls and the chirping of the nightingales. In order to understand this, you need to get to the bottom of the fact that "Al-majazu kantarat ul-haqiqat" - "Majaz is the bridge of truth". The moans of nightingales and nightingales are like the cries of humanity. Otherwise, the screams of these birds would not be imaginable. In addition, the "cypress flower" in the text symbolizes the world that is beautiful on the outside, but the inside is different: "Qumrilar qilib ku-ku, bulbul aylabon chax-chax, Sarv gul uza doim tortar ohu-afg'onlar". [1,58] and then:

Bulbul o'qig'och yig'lab, subhidam xazon faslin'

G'uncha qon yutib, yuz chok etdi gul giribonlar, -[1.58]

It is not so difficult to understand the meaning of the move. In this place, the word "subhidam" refers to a completely different meaning, which in this spring indicates the hazan season (autumn), that is, the end of life. That's why he is swallowing blood, and the flower is burning the collar of the sheep. After all, people who are deceived by the pleasures of this world are not drinking blood and burning their collars. Those who have spent their lives in the bright world in ascetic piety, who have greatly benefited their people, who tried to solve other people's problems are passing through Hashr street with a thousand worries, may it be easy for those who spent their lives in vain:

Kechdilar vafo ahli, qolmayin tutib savasi,

Kiydi ko'k qilib savsan zulfini parishonlar. [1.58]

"Wearing blue" in the verse is a sign of mourning. It is not a good sign to have your hair torn and disheveled. Therefore, it is more correct to understand the verse before the praise in its inner sense than its meaning. Based on these, teacher Furqat is not drawing a conclusion that "I should not burn my heart in this trade, after all, the life of the wise has been spent in pain and anger, and the ignorant have lived in joy and happiness." There is no doubt that our limited analysis leads to such conclusions. After all, the author of the poem decided on Ukhrovi literacy since childhood. The habit of understanding the word and its meaning has been ingrained in his blood since childhood. He learned about the secrets of Sufism at the age of eight (he memorized "Mantiq ut-tayr" by Shaykh Farididdin Attar). At the age of twenty, he composed "Devon" (history has not seen any poet who gave the title of "Devon" in Persian, Turkish, or Arabic literature at this age). He performed Hajj. In a word, they are among the saints of the Muslim world. According to archaeologists, in 1956, when the upper part of the cemetery where he was buried collapsed, many of his graves were exposed. The surprising thing is that, despite the fact that Furqat died almost sixty years ago, his body is clean and his beard does not fall out. [9,89] Isn't this a miracle of God! Will there be evidence for our observations, God willing.

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