

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 10 Volume: 102

Published: 15.10.2021 <http://T-Science.org>

QR – Issue



QR – Article



Abdurashid Buriyevich Tursunov

Termez State University

Teacher, Uzbekistan

a.b.tursunov@mail.ru

ARTISTIC SKILLS OF HUSSEINI OR ANALYSIS OF A GHAZAL

Abstract: The article analyzes the ghazal of the poet Hussein with the redif "aro". The authors reveal the metric features of the ghazal, which play a significant role in the study of the artistic skill of Hussein. Since aruz, as an important component of classical poetics, ensures the harmony of form and content in the ghazal. When analyzing the ghazal, the semantic analysis of the words used in the literary text — in the ghazal — is carried out, which helps to reveal the meaning of this ghazal and understand the spiritual world of the poet.

It's no secret that a ghazal is written according to strictly defined rules and requirements. The aruz metric and each part of it requires a strict rule as a definite mathematical formula. Therefore, the authors tried to study the ghazal in depth from the point of view of form and content, to determine its initial and additional meanings.

Key words: Hussein; poet; poem; ghazal; verse; artistic skill; analysis of poetry; aruz; poetic art.

Language: English

Citation: Tursunov, A. B. (2021). Artistic skills of Hussein or analysis of a ghazal. *ISJ Theoretical & Applied Science*, 10 (102), 552-555.

Soi: <http://s-o-i.org/1.1/TAS-10-102-53> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.10.102.53>

Scopus ASCC: 1200.

Introduction

Ваҳки, кўнглум ноласи ҳар дам бузилгон жон
аро

Гўйиё бир чуғз эрур, фарёд этар вайрон аро.
Хуқкаи лаалинг аросинда эрурму дур тишинг
Ё эрур ул жолаким, бўлғай гули хандон аро.
Ҳар киши кўрса парилар ичра сен кўз
мрдумин,

Бир парини жилва қилгон соғинур инсон аро.
Онча қон тўкти кўзум ҳажрингда, эй қон
тўккучи,

Эмди кўз очсам кўрармен, оламедур қон аро.
Сел келса жола бирла, ўхшатурман ангаким,
Кўзларимнинг оқи окқан дийдаи гирён аро.
Истагач мажруҳ кўнглумдин, ўқини рашқдин,
Топмасун деб ёшурубмен сийнаи бирён аро.
Икки қошининг хаёли муттасил

кўнглумдадур,

Бир диловардекки, солмиш икки ё қурбон
аро.

Ҳажр гирдобида фарқ ўлдум, каманди васл
ила

Чек мениким, қолмайин бу баҳри бепоён аро.

Келди ишқимға илож этмакка бир кун бир
рафик,

Эй Хусайний, куйди ушбу шуълаи сўзон
аро[1,4].

This ghazal, consisting of nine couplet, written on a romantic theme, is the most commonly used ramali musammani mahzaf rhythm in Uzbek poetry. His taqte' (tactic) is as follows: – U – – / – U – – / – U – – / – U – (фо-и-ло-тун / фо-и-ло-тун / фо-и-ло-тун / фо-и-лун).

Radif is a pure Turkish (Uzbek) word. The rhymes are formed from Uzbek (blood), Persian (soul, destruction, flower khandon, diydai giryon, biryon, Kurban, vast, suzon) and Arabic (human) words.

**Ваҳки, кўнглум ноласи ҳар дам бузилгон
жон аро**

Гўйиё бир чуғз эрур, фарёд этар вайрон аро.

The first couplet of matlaa' began with the so-called "ваҳки" ("revelation"). Through this expression, the state of fear of a lover is described. The first couplet can be understood as follows: "my broken (four grief of love, which was destroyed because of balovu's pain, was hurt, was sick) my heart murmured inside my soul...". Analyzing couplet more broadly, the lover is

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

moaning, noticed is suffering. It is also possible to say that in general the place whining the heart "hurts", but since in the second couplet exactly like the combination of "heart screams", such an interpretation comes from a furrow a little oddity as if...

In the second couplet, the idea is similar to the one above, that is, the moaning of the soul in the broken is exactly the same as the Chugz (owl) who is crying out in the ruin (destruction). In this place, a question arises, why does the whining of a dream sound exactly like an owl, why not to other birds? The reason for this is that even the first couplet soul moans inside the broken soul. On this place the poet assimilated ruined soul stacks in the second couplet. Because the soul (the body too) is burnt completely from the grief of love. The situation has gone to such a degree that if the soul (to the body) is not even taken any medicine)-the grief does not melt, the trouble will soon break it (body and soul). The word ruin in the second couplet can be explained in the same way.

It is known that the devastation is said to a building in which it is impossible to live, how much it is broken, and the rest is also nurturing. This means that if the wreckage is not helped by anything from the outside (not repaired), it can also be irradiated as if the broken (infected) soul was nailed. For these two words, a comparison is found, how much is suitable for each other. In this couplet, the poet formulated the verse with the help of the art of tashbeh, resembling a dreamer, his screams to the owl, and the corrupted (sick) soul to the plague. The author used the words that were compared to each other in two couplets, namely: soul-chugz, his groaning – chugz, and the broken soul – ruin. (Or a little strange: heart screams-owl (!) and he is crying out among the devastated soul-ruin.) The comparison of the words of these two couplets also reveals the high artistic skills of Husseini and his extreme sensitivity in the use of words.

Analysis of Subject Matters

In turn, These words also occupy a leading place in the provision of meaningful attachment in couplet. The words of moaning and wailing, disappointment and soul, destruction and desolation in couplet indicate that the author skillfully used the art of sarcasm. The art of representation can also be seen in this couplet, since the first verse thought is given a living example in the second verse.

*Хуққаи лаълинг аросинда эрурму дур тишинг
Ё эрур ул жолаким, бўлгай гули хандон аро.*

If we pay attention to the third verse, the valentine is turning to the sweetheart again, this time the praise of the sweetheart, the glorification is manifested even more, more vividly than in the previous verse. After the anthem of paramour's lips and teeth, the poet evaluates the face and body of the valentine, in which he also uses his own beautiful way and style. To the mistress

of love: Everyone will refer that the eye of the wigs inside you – mardumin, who sees. Before this couplet interpretation, we will take a look at the meaning of the word "pari" ("faerie"). It is known to us from folk oral creativity and religious sources that fairies are a people of demons and are mentioned as an incredibly beautiful fresco in relation to man. Therefore, we meet many words and phrases, such as "pari", "paridek", "pari like", "parivash", "pari example", "parizoda", "pariroy", "paripaykar", which are used in relation to beauties both in folk samples and in classical and modern literature. Now, returning to couplet, the paramour, together with comparing the fact that his sweetheart sits among the fairies, sets him apart from the fairies. This can be explained by the phrase "quot eyeball". Faeries are considered to have an inconspicuous quality in our classical sources. Some narratives suggest that as long as they were created from a mixture of fire, air and spirit.

Therefore, it is said that they have the property of not being visible by passing light from themselves. Thereby, paramour is not sweetheart his own companion, exactly what he calls an eye man. (One meaning of the word "Mardum" is "people", another is to say "pupil of the eye".) No matter how beautiful a person is, it is worth paying attention to the fact that he is anyway a visible creature. The second couplet describes the real continuation of the first couplet: *Бур парини жилва қилгон соғинур инсон аро*, that is, it is said that it's your standing among the fairies is like a fairy standing among people. To be more precise, the full meaning of this verse is that "whoever sees you among the fairies, thinks of you as a fairy, and of them as a child of a man." To what extent do fairies surpass people in beauty, so that in your beauty you are superior to fairies, by the way, the poet in love. In couplet, the so-called "жилва қилмок" ("make-up") symbolizes a beautiful appearance, which in couplet meant exactly what it meant to be seen (as a faerie (beautiful) to look). And the question "to miss" also applies to the expression of the meaning of "to want", "to seek". It comes in the sense of "speculate(that)" while ranked. In the first dactylic of the couplet, the art of hysteria (the eyeball) was used.

Next couplet:

Онча қон тўкти кўзум ҳажрингда, эй қон тўккучи,

Энди кўз очсам кўрармен, оламедур қон аро.

Coming to this fourth couplet, the love of valentine sweetheart begins to complain about his love for him, about the changes taking place in his life as separation. In the first dactylic, he says: "in your estrangement, my eye has shed so much (so much) blood, o bloodsucker...". (The main reason for all this is only you, that is, your incompaisance – this is the cause. And these works are inherent in you and belong to you like too, so that the executioners are embarrassed ahead of you.)

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
РИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Research Methodology

The meaning of the second dactylic in couplet: ("The Father deceased also rested and cry at rest," as they say) *Бир вақт йиғидан тўхтаб, қўзимни очсам, ҳамма ёқ бутунлай қип-қизил қонга бўялмиш...*. In this place, the poet skillfully used the art of exaggeration. After all, because of crying, blood from the eyes never flows out of the eye, no matter how it flows, it is considered that it can occur because of a serious illness or external influence, injuries. In the first dactylic, Paramour said why he was crying a lot, and also said that the reason for this gathering was sweetheart (bloodsucker). Now in the second dactylic, the lover says that when he is tired of crying and tears come to an end and slowly opens his eyes, so much tears (blood spilled) that the environment is stained with crimson blood (in this verse the poet used a higher level of exaggeration).

*Сел келса жола бирла, ўшиатурман ангаким,
Кўзларимнинг оқи оққан дийдаи гирён аро.*

In the fifth verse, sweetheart denounces the phenomenon of nature to the changes taking place in his body due to the work of the lover. In the first dactylic of this couplet, the poet says: "if the flood flows the grains of jala (hail), then I will draw it like this...", the second verse: "diyda giryon (Persian – weeping eye (tears shed from)) of the arrow of my eyes (eye gum)". So the flood is this-diyda giryon, and jola (hail (grain)) is being compared to the eye gum. But if according to the usual order, that is, "flood" – "eye arrow", "jola" – "diyda giryon", then the meaning will not come out. Yet why should the eye now look like a flood? After all, the flood is muddy (even crimson), and the eye is not tip – clear? The thing is: " on the bloodshed my eyes..."-, said the poet in the previous verse. Thereby, his floods look exactly on this basis. In this verse, as in the first verse, the four words of the two dactylics were compared in pairs ("flood"- "diyda giryon", "jola" – "the arrow of the eye"). From this, we can see that the art of tashbeh is also used in this verse. The first dactylic words "flood" and "jola" (jala), the second dactylics words "diyda giryon" and "eye" formed the art of tanosub.

*Истагач мажруҳ қўнглумдин, ўқини
рашқдин,*

Топмасун деб ёшурубмен сийнаи бирён аро.

In the sixth verse, the poet's skill is more appeared. He says: "when yor wanted to take back the arrow of his grief from my (that is, from that arrow) wounded heart, that is, because of jealousy (envy), without seeing it, (in the second dactylic) I hid it in my (siynai biryon aro) fried breast, that he would not find it (arrow). (I already have nowhere else to hide. Even when it was the most acceptable I knew it was the same.) This means that as long as the mistress wants to return nothing to the lover without making love, now the lover, although in some way, must take measures not to return this arrow, because everything that the mistress gives to the lover is dear to the soul, and even

the torment that she gives to him. ("Want to be sweetheart, want to be wounded, your love on the head of and your rage too " like that as if). Siyna("breast") word breast, breastcell; is used in the meaning of the heart. Therefore, the grief of the mistress hid the arrow in her chest so that it would be even possible to compare it with the fact that the skewer would not be visible among the kebabs.

Seventh couplet:

*Икки қошингнинг хаёли муттасил
қўнглумдадур,
Бир диловардекки, солмиш икки ё қурбон
аро.*

Unfamiliar words in the verse: muttasil- adjoining, continuous, continuous; dilovar-hearted, Intrepid, Pahlavan, hero; yo – yay. It is implied that the eyebrow looks like an arc; the victim-in this place: the victim was-in the meaning of the slaughtered.

Couplet's prose statement: "In my heart you always have two eyebrows –the dream of your eyebrows, that is, just think about them (two eyebrows bandaged the soul), it's like a pahlavan (intrepid) put two bows in the middle (between) of the victim."

Hayol(thought)-dilatatory, that is courageous. What is sacrificed is a soul. Eyebrows resembling a bow are punishers of the same heart. They are stuck in a fur soul, as if pulling it on both sides... In general, the fact that the soul of a dream in a verse is thought-provoking is interpreted in detail, that is, with the help of an eyebrow. In the previous verse, too, the word about the arrow that was thrown from the bow was gone.

*Ҳажр гирдобида зарқ ўлдум, каманди васл
ила*

Чек мениким, қолмайин бу баҳри бепоён аро.

In the eighth verse, the sweetheart faces the lover again. "I drowned in the whirlpool of estrangement," he says. Unfamiliar words: the swirl of estrangement – the swirl of separation (that is, the evolution, a person falling into it is drawn into the depths of water) kamandi vasl - your love rope and sling, chekmoq – weigh, in this place: rescue; bahri bepayon-the endless sea.

The prose description of this couplet is as follows: "I drowned in the whirlpool (evolution) of separation, drowning. Your love pulled me up with a backpack (kamandi) (chek menikim), do not die, this spring remained in the abyss (the endless sea)," the poor lover pleads. In this place, the example of separation is similar to the one sea, the only thing that can save from this sea, especially its swirl, and if it is also — the guardian of sweetheart. In other respects, this is a love for valentine as if it's a whine like, the mistress can either tie it to herself, save or kill. In fact, that's what drowned the lover – deprivation of love, that is, Sweetheart did not give him appearance. Love is the end of estrangement. The poet skillfully used these two anti-dependent, twin concepts, using contrasts.

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
РИИЦ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Analysis and results

In the maqtaa', a friend who received a message from her boyfriend says that she came:

Келди ишқимга илож этмакка бир кун бир рафиқ,

Эй Хусайний, куйди ушбу шуйлаи сўзон аро.

Love is such a thing that he makes a person crazy. He says that his friend came to save him from a mad superior and a feeling that did not obey him, and therefore from the grief that brought him to love in the praise of his beloved, that is, the romance made me so exhaustingly complete that one day a friend came to enjoy this romance (the first verse); in the second verse: "O Husseini, the friend who came to me that I would help himself was also burnt by this romantic fire (from the word Shulaii suzon)." This is an example of himself being drowned in that a man will save a drowning man in the water. In the process of studying the above ghazal, we can be sure that Husseini uses each word in its place, in general, he possesses a high

artistic skill. If we approach the words used in ghazal with serious attention, we can see that the use of another word instead of them would cause stylistic excesses, both in terms of meaning and in terms of construction, or it could cause a spiritual breakdown of ghazal. Now we will pay attention to the fact that the use of this word affects the methodical construction of ghazals. It can be seen that the poet with the word "chugz" in ghazal provided that the corn itself corresponds to the weight measurements of the previous corn.

We understand that the poet chose every word with a delicate taste and high skill. It is almost impossible to replace one word in the poet's work with another similar meaningful close meaning. This means that Husseini has a great talent. And having such a high level and knowledge, we are well aware of the history that not all rulers are destined. But there are as also Nawoi who have a friend and a minister next to him, such qualities are also rare as if.

References:

1. Bojkaro, X. (1991). *Zhamolingdin k̄yrum ravshan*. (p.26). Toshkent: Gafur Fulom nomidagi nashrijot-matbaa birlashmasi.
2. Xozhiaxmedov, A. (1998). *Ŷzbek aruzi lugati*. (p.280). Toshkent: Shark.
3. Xozhiaxmedov, A. (2001). *She#r san#atlarini bilasizmi?* (p.95). Toshkent: Shark.
4. Jysupova, D. (2015). *Aruz alifbosi*. (p.136). Toshkent: Akademnashr.
5. (1985). *Navoij asarlari tilining izoqli lugati. Tŷrt tomlik*. (p.580). Toshkent: Fan.
6. (1972). *Navoij asarlari lugati*. (p.784). Toshkent: Fafur Gulom nomidagi Adabijot va san#at nashrijoti.
7. (1991). *Olojor, Sŷfi. Sabot ul-ozhizin*. (p.212). Toshkent: Mexnat.
8. Kuronov, D., Mamazonov, Z., & Sheralieva, M. (2010). *Adabijotshunoslik lugati*. (p.397). Toshkent: Akademnashr.
9. (1980). *Aristotel. Pojetika*. (p.20). Toshkent.
10. Boboev, T. (2002). *Adabijotshunoslik asoslari*. (p.559). Toshkent: Ŷzbekiston.