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## ALISHER NAVOI'S ARTISTIC SKILLS IN THE USE OF WORDS REPEAT AND RHYTHM

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### Abstract

The article reveals the peculiarities of the artistic structure of Alisher Navoi's romantic poems based on the analysis. It deals with the great poet's skill in the use of visual aids and rhyming techniques related to repetition. For this purpose, the great poet's valuable comments on the principles of ghazal writing in the "Debocha" of the "Badoye ul-bidoya", the work of Atoullah Husseini "Badoye 'us-sanoye" by a scholar of classical Eastern poetry, well-known literary critics M. Shaykhzoda, A. Mirzoev, Hayitmetov and Y. Is'hakov's research is based on theoretical conclusions. Navoi's great predecessors, such as Hafiz and Lutfi, were aware of the question-and-answer style in their ghazals. It has been described as an artistic discovery of peculiarities, such as the beginning, the course of events, the sharpness of reality, the peculiar solution, and the praise drawn from reality. The artistic skills of the great poet in the use of the art of tardi reflection are analyzed, and the analysis of the formation of a unique semantic-compositional structure of romantic poems with the help of such pictorial means based on word repetition is revealed. The analysis also reveals the peculiarities of the musajja ghazals based on the formation of the inner rhyme in the poet's ghazal verses, the influence of the inner rhyme and internal radifs on the artistic structure of the ghazal, and the fact that Navoi's musajja ghazals were written not only in the hajj, but also in the rajaz and ramal.

**Keywords:** *romantic ghazal, artistic construction, word-based art, tardi aks (repetition of two or more words in a couplet), tavze (harmony formed by the repetition of the same sounds), musajja ghazal (a type of ghazal in which internal rhymes are formed in ghazal verses), rhetorical arts.*

抽象的

文章在分析的基础上揭示了纳沃伊浪漫主义诗歌艺术结构的特点。它涉及伟大诗人使用视觉辅助工具和与重复相关的押韵技巧的技巧。为此，这位伟大的诗人对东方古典诗歌学者阿图拉·侯赛尼的作品“Badoye ul-bidoya”的“Debocha”中的ghazal写作原则进行了宝贵的评论，以及著名文学评论家 M. Shaykhzoda、A. Mirzoev、Hayitmetov 和 Y. Is'hakov 的研究是基于理论结论。Navoi 的伟大前辈，例如 Hafiz 和 Lutfi，都知道他们的 ghazals 的问答风格。它被描述为对奇特的艺术发现，例如开始、事件的进程、现实的尖锐、奇特的解决方案以及从现实中汲取的赞誉。分析了大诗人运用迟滞反思艺术的艺术技巧，揭示了借助这种以文字重复为基础

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的图画手段形成浪漫诗独特的语义成分结构的过程。分析还揭示了 musajja ghazals 基于诗人 ghazal 诗句中内韵的形成、内韵和内部 radifs 对 ghazal 艺术结构的影响以及 Navoi 的 musajja ghazals 的写作特点不仅在朝覲，而且在 rajaz 和 ramal。

关键词：浪漫 ghazal、艺术建构、文字艺术、tardi aks（在对联中重复两个或多个词）、tavze（由重复相同的声音形成的和谐）、musajja ghazal（一种 ghazal，其中内部押韵是在 ghazal 诗句中形成的）、修辞艺术。

### Introduction

Alisher Navoi is very demanding in terms of form and content, especially in ghazals. In *Badoye ul-Bidoya*, *Debocha*, he critically analyzes the same aspects of the ghazals, he has created before him, and acknowledges the extremely important poetic principles for the completion of ideologically and artistically mature ghazals [Navoi 1987, 19-26]. As the great poet himself noted, it has been scientifically researched that the principle of achieving compositional integrity at the end of the ghazal, of logical connection of verses with each other, was strictly followed in his first work. This literary phenomenon, which was not observed in the ghazals of Salaf poets, including Hafiz, has been studied on a comparative-typological level, and Navoi's literary influence on Persian-Tajik and Turkish literature, his attitude to tradition, and his enrichment of ghazal writing in form and content have been shown in comparative analysis [68-10].

### Literary review

Reflecting on four important methodological trends in the poet's poetry, M. Shaykhzoda pays special attention to the method of gradual development of the idea in the text based on Navoi on the example of his ghazals [Shaykhzoda 1972, 195-216]. Y.Is'khakov emphasizes the diversity of the composition of Navoi's ghazals, as well as its content and

methods of depiction, and classifies the poet's ghazals in terms of definition, description, praise and commentary, based on their main types. Summarizes their important compositional properties [Is'hakov 1983, 54-67]. The important generalizations of these scientific researches on the composition of Navoi's ghazals are, of course, directly related to the artistic structure of the poet's romantic ghazals, which have a significant place in terms of quantity.

The most important scientific conclusions recognized in Y.Is'khakov's "Navoi Poetics" are significant in that they are aimed at the scientific study of the peculiarities of the artistic structure of Navoi's ghazals, which are extremely diverse, and to identify them on the basis of analysis. The scholar admits: "... we can observe in the ghazals of Navoi the colorful poetic brilliance of hundreds of poetic means mentioned in the works of poetics and not found in them" [Is'hakov 1983, 64]. Such visual aids affect both the compositional structure of the ghazal and its semantic structure, creating a unique artistic structure for each ghazal. However, there are typical features and traditional styles of poetic construction of several ghazals based on certain pictorial means, which Navoi learned from the works of his predecessors, developed them in new forms, and in some of them showed his unique poetic skills. From this point of view, we will try to identify

some peculiarities of the artistic structure of the great poet's romantic poems, which were created on the basis of fine arts and rhyming arts related to word repetition [Khodzhiakhmedov 1999, 218-237].

### Materials and Methods

According to Atoullah Husseini, the question-and-answer form of the art of question-and-answer art, which the Arabic poet calls "muroja'a", is widely used by Arab and non-Arab poets in the form of a question in one verse, an answer in another, or a byte question and answer in another. Sometimes the Ajam council followed the rules of this art from the beginning to the end of the poem [Husseini 1981, 189]. Hafiz, one of Navoi's great predecessors, has three ghazals written in the same style. The lyrical protagonist is a lover's answer to the question of the lover. In these poems, the questions of interpretation and hope are expressed artistically, while the answers are sometimes metaphorical, and in most places figurative reflections of mystical ideas. The poet's repetition of such words as "Guftam" and "Gufto" in the ghazal "Guftam: G'ami tu dorad ..." is repeated 4 times in the ghazal, and the rest of the verses are repeated at the beginning, creating a certain rhythmic beat:

*Guftam: "G'ami tu doram", Gufto: "G'amat sar oyad",*

*Guftam, ki: "Mohi man shav!" Gufto: "Agar baroyad".*

*Guftam: "Zi mehrvarzon rasmi vafo biyomo'z!"*

*Gufto: "Zi xubro'yo in kor kamtar oyad".*

*Guftam, ki: "Bar xayolat rohi nazar bibandam",*

*Gufto, ki: "Shabrav ast o', az rohi digar oyad".*

*Guftam, ki: "Bo'i zulfat gumrohi olamam kard".*

*Gufto: "Agar bidoni, ham o't rahbar oyad"*

*Guftam: "Xusho havoye, k-az boda subh xezad".*

*Gufto: "Xunuk nasime, k-az ko'i dilbar oyad".*

*Guftam, ki: "No'shi la'lat moro ba orzu kusht".*

*Gufto: "Tu bandagi kun, k-o' bandaparvar oyad".*

*Guftam: "Dili rahimat kay azmi sulh dorad?"*

*Gufto: "Mago'y bo kas, to vaqti on dar-oyad".*

*Guftam: "Zamoni ishrat didi, ki chun sar omad?"*

*Gufto: "Xamo'sh, Hofiz, k-in g'ussa ham sar oyad" [Hafiz 1983, 289].*

### Translation of Khurshid:

*Dedim: "G'aming chekarman". Dedi: "O'tar bu dam ham".*

*Dedimki: "Menga bo'l oy". Dedi: "Chiqar biror dam".*

*Dedim: "Vafolilardan o'rgan vafo yo'lini".*

*Dedi: "Go'zal sanamda mehri vafo bo'lur kam".*

*Dedim: "Soching isi-la yo'ldan butun adashdim".*

*Dediki: "Bandalik et bo'lgay nigor Hotam".*

*Dedimki: "Toza ko'ngling bo'lgay qachon muloyim?"*

*Dedi: "Jafoga sabr et, shoyad yetar o'shal dam".*

*Dedim: "Xayoling ila termuldi ko'z yo'lingga".*

*Dediki: "Tun yurarning so'qmog'i boshqa olam".*

*Dedim: "Ajab havo bu jannatdan esdi go'yo?"*

*Dedi: "Bu yor saridan esgan shabada – ko'klam".*

*Dedim: "Labing mayining orzusi bila o'ldim".*

*Dediki: "Sabr qilsang, bo'lg'usi dardga marham".*

*Dedimki: "Aysh-u suhbat ko'rdingki, qanday o'tdi?"*

*Dedi: "Jim o'lki, Hofiz, kechgay shu qayg'u tamom" [Hafiz 1958, 77].*

When the translation is compared with the original ghazal, it is noticeable that the number of bytes in them is the same, but the order has changed significantly. The text, praise, and second byte in the translation did not change their position according to the original. The third byte of the original is translated as the fourth couplet, the fourth by the seventh, the fifth by the third, the sixth by the fifth, and the seventh by the sixth. Nevertheless, the general content of the ghazal has been preserved. Hayitmetov [1961, 90-91] considers the main positive feature of the ghazal as the Tajik literary critic A.Mirzoev. However, as noted above, Navoi is critical of the situation. It turns out that after Hafiz's poems were arranged as a devon after the poet's death by his friend Muhammad Gulandom, the order in the ghazals changed over the centuries due to the lack of connection between the verses. This is confirmed by the fact that the translator had a copy of the devon on which we relied, other than the edition. It is probable that such differences in the text of the ghazals in the copies of the great salaf were known to Navoi from a young age, so he began to write early, following the principle of logical connection of ghazal verses. After all, he admits that he loved to read Hafiz's devon along with the works of Khusrav Dehlavi and Abdurahman Jami [Navoi 2000, 24].

At first glance, there seems to be no question mark in the lyrical protagonist's first sentences to Hafiz in Hafiz's analyzed poem

*"Guftam: "Gami tu dorad ...". But I said, "G'aming chekyapman, axir," "Endi nima*

*qilaman?" or " Vafolilardan vafo yo'lini o'rgansang nima qiladi?" means that it contains the content of the question. Dudog'ing ma'dani jondur", – dedim. Aytur: "Sanga ne?!" "Qomating sarvi ravondur", – dedim. Aytur: "Sanga ne?!"*

[Lutfi 1987, 184]. Aware of these rare examples of poetry composed in a question-and-answer style, he uses such a style in his ghazal "*Jong'a chun dermen ...*" to ensure logical consistency. In this way, the poet, on the basis of a poetic plot, first of all, achieves a logical artistic connection of the bytes. Second, by questioning who or what caused the death of the soul, the personification of the soul and the lyrical protagonist's personalities raises the traditional question-and-answer session between the two protagonists. The lyrical protagonist, the lover, examines the soul, the body, the liver, the heart, and the eyes with a question aimed primarily at determining the cause of his death. Each of the participants justifies himself by blaming the hero whose name comes after him. When the turn came, the lyrical protagonist could not control his anger and went so far as to insult him. The eye, on the other hand, weeps and declares that it has suddenly seen the power of mahvash. The lyrical protagonist then admits that such a death is the destiny of the ancients:

*Jong'a chun dermen: "Ne erdi o'lmakim kayfiyati?"*

*Derki: "Bois bo'ldi jism ichra marazning shiddati".*

*Jismdin so'rsamki: "Bu za'fingga ne erdi sabab?"*

*Der: "Anga bo'ldi sabab o'tlug' bag'irning hirqati".*

*Chun bag'irdin so'rdim, aytur: "Andin o't tushti manga*

*Kim, ko'ngulga shu'la soldi ishq barqi ofati".*

*Ko 'nglima qilsam g'azab, ayturki: "Ko 'zdindur  
gunah,*

*Ko 'rmayin ul tushmadi bizga bu ishning  
tuhmati".*

*Ko 'zga chun dermenki: "Ey tardomani yuzi  
qora,*

*Sendin o 'lmish telba ko 'nglimning baloyu  
vahshati".*

*Yig 'lab aytur ko 'zki: "Yo 'q erdi manga ixtiyor*

*Kim, ko 'rundi nogahon ul sho 'xi mahvash  
tal'ati".*

*Ey Navoiy, barcha o 'z uzrin dedi, o 'lguncha kuy*

*Kim, sanga ishq o 'ti – o 'q ermish azalning  
qismati [Navoi 1990,403-404].*

Like Navoi's ghazals based on a specific poetic subject, this ghazal has a peculiar beginning, the development of events in the artistic interpretation of the questions and answers of the images of the body and the liver, the sharpening of the fictional reality in anger, and the insult to the eyes. the culmination of the question, the tearful response of the eye, and the praiseworthy conclusion.

According to A. Hayitmetov, the pre-praise "byte as a lyrical retreat" is a typical literary phenomenon for the semantic structure of Navoi's ghazals. Y. Is'hakov prefers to call this verse by this name and admits that it is "foreign" or "inserted" in descriptive (definition and praise) ghazals [Is'hakov 1983, 62]. In our opinion, due to its semantic nature, the presence of such a couplet in the poetic function of the bridge, which turns the metaphor into reality, is not observed in the above ghazal, which is based on a specific subject. In the pre-praise verse of the ghazal, the lyrical protagonist ceases to be examined as a true lover, as the cause of his death is connected with the "mahvash tal'ati" during the event, and considers the cause of the event to be partly. In this way, the metaphor automatically

connects to reality, so there is no need for a byte to perform such a poetic function. The repetition of words in the ghazal, such as "dermen" and its synonyms, such as "so'rsam" ("if I ask"), "qilsam g'azab" ("if I get angry") and "derki" ("say") which have the same meaning as "derki," creates a poetic function inherent in the question-and-answer style. Navoi's ghazal "Jong'a chun dermen" was a ghazal with a unique artistic structure.

Among the artistic means of repetition, the use of the tardi aks in a certain order in all the bytes of a ghazal can add character to both its content and its artistic structure. Regarding this art, Atoullah Husseini's Badoyi us-sanoyi states the following: It consists of an oath, in which one part of the word is placed in front of another. Then they do the opposite, replacing the first part with the second. This reflection can be in one sentence or, if necessary, in one of its parts and in its subjectivity "[Husseini 1981, 189]. It is clear from the translated theoretical data that the tardi is based on the subsequent substitution of two words used in the opposite byte. Atoullah Husseini admits that the tardi aks has two forms, the makisi murattab, which is based on the interchange of words, and the maqasi mushavvash, which is based on the interchange of words. This situation, in addition to emphasizing the words used in reverse, gives the impression that the poet's desired literary intention was conveyed to the poet in an unexpected (emergency) way. Naturally, such an unexpected situation excites the poet's feelings. The conditionality of the inclusion of the tardi ax in the list of verbal beauties in "Badoyi' us-sanoyi" is evident from the fact that it expresses such an extraordinary meaning. In our opinion, the refinement of meaning by means of tardi reflection seems to have been a factor in Navoi's

ghazals to be more applied to such verbal arts as tajnis, iyham, tanosib, istiqoq, tazad, taddid, takrir, kitobot, radd ul-matla', tavzi. Y. Is'hakov, relying on Muhammad bin Umar Umar al-Radiyan's "Tarjimon ul-baloga" (XI century), serves to strengthen the meaning of the word *tardi aks* - perfect (used within a byte) and *mahraj* - incomplete (used within a verse) and vice versa. "*Tardi ask aksi mutahodiy*"; He gives examples of how a new meaning is called "*tardi aksi mujriy*." The scholar considers the *tardi aks*, which is a manifestation of the spiritual nature of the *tardi aks*, to belong to the group of spiritual arts [Is'hakov 2006, 77-80]. The fact that Navoi's nine ghazals in the divan of "*Navadir ush-shabab*" alone are adorned with *tardi-aks* verses is a testament to the great poet's ability to use this poetic medium. In the texts of the eleven ghazals (93, 157, 174, 216, 220, 229, 277, 345, 366, 471, 518), the sharp reflections are used to ensure the melody of the initial verses and the poet's literary intent. served to make it artistically unique. Examples of tardy reflections used in various bytes of the ghazal are the reference to the tardy axis in the 2nd byte of the 485th ghazal, the 3rd byte of the 451st ghazal, the 4th, 512nd, and 514th ghazals of the 601st ghazal. In one of them, in order to define the image of the lover's mental state, the maharaja mujri - the incomplete, spiritually new form of the *tardi aks* used in the parable attached to it is noteworthy:

Dog'u qonlig' chok-chok o'lg'on ko'nguldadur  
g'aming,

*Lola tog' ichra bo'lur, kim ko'rdi lola ichra tog'*  
[Navoi, 1989, 298].

The following content is expressed in the verse: However, the tulip is in the mountain, who saw that there was a mountain in the tulip?! It is clear from the verse that the sorrow in the heart is as great as a mountain.

2, 5 of 46th ghazal, 2, 3 of 49th ghazal, 2, 3, 5 of 229 th ghazal, 1, 4, 6 of 245th ghazal and 3, 5 and 8 of the 39th ghazal in "*Navadir ush-shabab*" The *tardi axes* in verses are an example of the use of this imagery in two or more bytes of the gazelle, indicating that the *tardi axis* has indeed become Navoi's favorite artistic medium. Most importantly, some of Navoi's romantic poems are adorned with the possibilities of the art of reflection from beginning to end, giving it a unique artistic structure and charm. This unique literary phenomenon is an example of Navoi's high art.

One of the unique examples of a romantic ghazal based on the great poet's seven-couplet ghazal *tardi aks* art, entitled "*Ko'zung ne balo qaro boluptur Kim, jonga qaro balo bo'luptur*" [Navoi 1988, 145] This poem was written by Mirzakhan, a young poet who was "*Insoniyat va xushaxloqlikda Xuroson va Samarqand mulkida yagona*" [Navoi 1997, 63] and the great poet wrote a reply to this ghazal:

Ko'zung ne *balo qaro* bo'luptur  
Kim, jong'a *qaro balo* bo'luptur.

Majmu'i *davoni dard* qildi  
*Dardingki*, manga *davo* bo'luptur.

Ishq ichra aning *fidosi yuz jon*,  
Har *jonki*, sanga *fido* bo'luptur.

To qildi *yuzung havosi jonim*,  
*Yuz sari anga havo* bo'luptur.

*Boqiy topar ulki*, bo'ldi *foni*y,  
Rahravg'a *fano baqo* bo'luptur.

To tuzdi *Navoiy oyati ishq*,  
*Ishq ahli aro navo* bo'luptur [Navoi 1988, 145].

In the first verse, the word "*balo*" means "*so many*", and in the next verse, the word "*qaro*" means "*so much*". extremely useful. The same situation inspired Navoi. In honor of the memory of the young talent, the great poet chose the mat

as a tazmin and recited verses 2, 4, 6-7 of the ghazal. decorated with repetitive appearances. The playfulness of the melody, the expressive imagery, the contradictions and the emphasis of the meanings in the form of inverted repetitions created the rhythm and composition of the romantic ghazal, which delighted the poet.

Another of Navoi's ghazals, which has its own artistic structure based on *tardi aks* and word taro, is the romantic ghazal, which begins with the line "*Har labing o'lganni tirguzmakda, jono, jon erur*". Tardy axes, which are formed mainly from the inverse repetition of the words *jan* and *jonon*, and only in one byte from the words *jan-u-chahon*, have also created the art of *tavze* ', which is formed from the repetition of consonant sounds in the ghazal. As a result, the harmony of the repetition of the same sounds, and the melody in the uplifting spirit formed by the inverse repetition of words with such sounds, had a significant effect on the artistic structure of the ghazal:

Har labing o'lganni tirguzmakda, *jono, jon erur,*

Bu jihatdin bir-birisi birla *jononjon erur.*

*Jonim* andoq to'ldi *jonondinki*, bo'lmas  
fahmkim

*Jon erur jonon emas, yo jon emas, jonon erur.*

Bo'lsa *jonon* bordurur *jon ham chu jonon qildi*  
azm,

*Jon ketib jonon bila jondin manga hijron erur.*

*Jon manga jonon uchundur, yo'qki jonon jon*  
uchun,

Umr *jononsiz qatiq, jonsiz vale oson erur.*

Borsa *jonon jon yitar, gar borsa jonon, jon*  
ketar,

Kimsaga *jononu jonsiz umr ne imkon erur.*

Xushturur *jon-u jahon jonon bila, jonon agar*

Bo'lmasa *jon uylakim, o'lmas jahon zindon*  
erur.

*Jonim ol, ey hajr-u jononsiz manga jon istama,*

Chunki *jononsiz Navoiy jonidin ranjon erur*  
[Navoi 1988, 149].

In the ghazal, the lyrical protagonist is the lover's passion for the vassal. The artistic expression of such words on the basis of a certain repetition is an important manifestation of Navoi's punctuation. Expressing a new meaning based on a tardy reflection requires the poet to have the potential for eloquence and maturity, which combines the requirements of the word, which is highly valued by our classical artists, with openness, clarity, beauty, conformity to rules and skillful expression of subtle, difficult, deep meanings. In this ghazal, the great poet not only uses the word "*jahon*" ("world") within a single byte of "*jon*" ("soul") and "*jonon*" ("lover"), but also expresses new meanings in a single ghazal in accordance with the requirements of certain works of art. and created a unique composition of romantic romances. In verses 1 and 4 of the ghazal, it is clear that the perfect *mujri* type of *tardi aks* was used. In addition to the fact that the "noble" lips in the text are firmly attached to each other, the *pir* also expresses the word "mining" for the divine enlightenment, which is often kept secret, and the mystical meaning associated with the divine mystery. While the repetitions in the fourth byte are perfect, the repetitions in the first stanza of the byte form a beautiful example of the "*j*" in the byte, and especially the "*n*" sound in the byte. In the third byte, such repetition is supplemented by the sounds "*j*" and "*n*" in the rhyming words in the other bytes, with the addition of "possibility" in the fifth byte and "prison" in the sixth byte. Although the words "*jon*" and "*jonon*" are not used in the fifth byte, their repetition in the byte gives rise to *tavze*. In verses 2, 3, 6, and 7 of the ghazal, the perfect *mutahadiy* is used. However,

the repetition of his 2nd verse in the couplet does not express the meaning of monotheism in a unique tone. Apparently, the great poet was perfect in the form of his reflection, as well as in his majraj, in his spiritual nature, and in the art of repetition and repetition, and skillfully used the art of repetition and interpretation. created.

### Discussions and Results

Y.Is'hakov admits that in "Navoi Poetics" the poet approaches rhyme as a means of ideological and aesthetic function and demonstrates its great potential in the ghazal [Is'hakov 1983, 65]. The same is true of the rhyming function of the lover's metaphorical epithets. Another peculiarity of Navoi's romantic ghazals is their artistic structure, which is reflected in the creation of a series of musajja ghazals, each of which consists of rhyming verses. The following notes of Babur prove that this literary phenomenon was practiced in very few forms until the time of the poet:

“At this weight (meaning the sea of Hajj - H.E.) the musajja' ghazal is also rarely mentioned. Mir Alisher recited several ghazals, including a ghazal in the description of a gypsy boy:

Ne lo'livashdur ul qotilki, qon to'kmakkadur  
yaksar,  
Qiy boqmoqlari poki, itik mujgonlari nashtar.  
Yuzidinkim xijildur gul, parishon har taraf  
kokul,  
Sochib gul barg uza sunbul, to'kub kofur uza  
anbar.  
Chu lab asbobini tuzdi, salomat rishtasin uzdi,  
Qamardek hola ko'rguzdi, uzori davrida  
chanbar...”[Bobur 1971, 240].

The inner rhymes in the Musajja 'ghazal appear at a specific place in the verses - in the middle between them and at the end of the single

lines, so that the byte consists of four parts. For this purpose, the ghazal is composed of four syllables in the musammani salim dimension. This weight allows the lines in bytes to be divided into four equal parts by the main and internal rhyme or radix. There is no rhyme in the above-mentioned ghazal. This is a characteristic feature of most of Navoi's musajja ghazals. In the second byte, the words "gul", "kokul", "sunbul" and in the next byte, the words "tuzdi", "uzdi", and "korguzdi" form the main rhyme.

As the great poet Babur acknowledged, the text of the following ghazal, which begins with the line "Masihodin labing afsah, kunoshtin orazing ahsan" written in a healthy weight, is incomplete, but the ghazal is decorated with an inner rhyme. This can be concluded by distinguishing between internal and basic rhymes in the text:

Masihodin labing *afсах*, quyoshtin orazing  
*ahsan*,  
Quyoshingga falak *hayron*, Masihingga quyosh  
*maskan*.  
Ko'zumda gardi *maydoning*, tanimda naqdi  
*paykoning*,  
Anga ko'z mardumi *xozin*, munga jon kulbasi  
*maxzan*.  
Yasarmen yuz malohat, *vah*, bo'lur ko'rgach ani  
*nogah*,  
Ko'zum hayron, tanim *larzon*, esim volih, tilim  
*alkan*.  
Shikeb-u sabr uyin *buzdiki*, ruxsorinda  
*ko'rguzdi*  
Xatidin nur uzu zulmat, yuzidin o't aro gulshan.  
To'karsen qon *ko'zung* birla, berursen jon  
*so'zung* birla,  
Ajoyib zufununisenki, har fan ichra sen yakfan.  
Malomat toshi *dog'idin* yorudi ishratim sham'i  
Ajab ko'kurd *o'tidin* ayladim bu sham'ni  
*ravshan*.



Yasarda sun' me'mori falak g'amxonasin go'yo  
Ki, qildi dard-u g'am kirmakka har kavkabni bir  
ravzan.

Sen istab Xizr umri, turfa bukim, gunbadi xazro  
Yuziga tun qorasin surtibon aylar sanga shevan.  
Navoiy asrabon *tamkin*, kishidin istama *tahsin*,  
Chu shah ko'rguzdi istihson, ko'rub nazmingni  
mustahsan [Navoi 1988, 380].

In the first stanza of the ghazal, the main rhyme "*afsah*" meaning "eloquent speaker" and "eloquent" is the main rhyme and due to the fact that the amount of syllables is equal to "*ahsan*", it was able to create the melody of the inner rhyme. Therefore, at first glance, these words are not rhyming. A similar situation occurs between the words "*hayron*" ("wonder") and "*maskan*" ("dwelling") in the second verse. Therefore, it is difficult to say that the melody formed by the rhyming words in this text is far from musajja. Only the 7th and 8th bytes of the nine-byte gazelle were created far from the artistic and aesthetic requirements of the museum. The second verse of the ghazal, in particular, the demand for musajja in its praise, is fully expressed. The third rhyme in the third byte is preserved, but the word in the rhyme function, expressed by the word "*larzon*" ("trembling"), is not an internal rhyme, and the main rhyme of the ghazal in the byte forms an incomplete melody with "*alkan*". While the first verses of verses 4 and 5 contain an internal rhyme, in verse 6 this situation is preserved between the first and third internal rhymes. It should be noted that the above-mentioned aspects of rhyme have given priority to the tone of the musajja in the ghazal.

All the bytes of the 7-byte hymn "*Sevungil, ey ko'ngul ...*" written in the healthy weight of Hazaji musamm are selected for the musajja's ghazal, except for the text of the following ghazal:

Sevungil, ey ko'ngul, oxirki jisming ichra jon  
keldi.

Quvon, ey joni mahzunkim, hayoti jovidon  
keldi.

Safardin ul pariy *yetti*, meni mahzunni shod *etti*,  
Ko'nguldin eski g'am *ketti*, tan ichra yangi jon  
keldi.

Xirad, yig' bu *masofingni*, tahammul, qo'y  
*g'azofingni*,

Vara', tark ayla *lofingniki*, oshubi jahon keldi.  
Damekim andin *ayrildim*, ko'ngulni mahrami  
*qildim*,

Bugun keldi ko'ngul, *bildimkim*, ul nomehribon  
keldi.

Keliptur yoshurun ul *shah*, meni majnun eman  
*ogah*,

Pariy ermas esa, bas, *vah*, nechuk ko'zdin nihon  
keldi.

Falak boqdi *fig'onimg'a*, ajal rahm etti  
*jonimg'a*,

Xazonlig' *bo'stonimg'a* guli bog'i jinon keldi.  
Mug'anniy bir navoye *tuz*, Navoiy nag'maye  
*ko'rguz*,

Ayoqchi, tomsa tut, *to'qquzki*, doroyi jahon  
keldi [Navoi 1988, 451-452].

Navoi's romantic musajja ghazals are also written in the healthy weight of the rajazi musamma, which consists of eight complete repetitions of the mustafilun rukni in a byte. The poet's ghazal "*Tandin oqungni cheksalar ...*" is written in this weight, its fabric is not selected for musajja' ghazal, and the remaining verses fully meet the aesthetic requirements of musajja' ghazal:

Tandin o'qungni cheksalar, og'rirdin ermas  
shevanim,

Andin qilurmen navhakim, ayru tushar jondin  
tanim.

Gulxan kuli ichra *nihon*, jismim junundindur  
*nishon*,

To telbalik barqi *ayon* bo'lg'ach kuyuptur  
xirmanim.

To ishq aro *afsonamen*, o't ichraki devonamen,  
Ul sham' uchun *parvonamen*, bo'lmish  
o'rtanmak fanim.

Ul sho'x sekritti *samand*, ermas nasihat  
*sudmand*,

Har do'st bersa emdi *pand*, uldur ulug'roq  
dushmanim.

May ichkali ul *no'shlab* zohir qilur har dam  
*tarab*,

Bu nav' ochilmoq ne *ajab*, andoq su ichkan  
gulshanim.

Chun odamiyda yo'q *vafu*, ko'r ul pariy ishq  
*aro*

Javlangahim dashti *fano*, vayronayi g'am  
maskanim.

G'am tig'idin qochmoq *havas* qilma Navoiy har  
*nafas*,

Ul tiyg'ing da'figa *bas*, yuz  
pora xirqa javshanim [Navoi 1988,  
334-335].

Navoi's ghazal "*Qoshi yosinmu deyin ...*" is a romantic ghazal in this genre, which has unique features in terms of artistic structure. Its verses have a unique system of selection and rhyme, which is observed in some of the poems of the poet:

Qoshi *yosinmu* deyin, ko'zi *qarosinmu* deyin,  
Ko'nglima har birining dard-u *balosinmu*  
deyin?

Ko'zi *qahrinmu* deyin, kiprigi *zahrinmu* deyin,  
Bu kudurat aro ruxsori *safosinmu* deyin?

Ishq *dardinmu* deyin, hajri *nabardinmu* deyin,  
Bu qatiq dardlar aro vasli *davosinmu* deyin?

Zulfi *dominmu* deyin, la'li *kalominmu* deyin,  
Birining qaydi, yana birining *adosinmu* deyin?

Turfa *xolinmu* deyin, qaddi *niholinmu* deyin,  
Moviyo ko'nglak uza gulrang *qabosinmu* deyin?

Charx *ranjinmu* deyin, dahr *shikanjinmu* deyin,

Jonima har birining javru *jafosinmu* deyin?  
Ey Navoiy, dema qosh-u ko'zining vasfin et,

Qoshi *yosinmu* deyin, ko'zi  
*qarosinmu* deyin? [Navoi 1989, 349-  
350].

This ghazal, unlike other musajja ghazals, is written in the weight of a ramali musammani mahzuf (foilotun foilotun foilotun foilun). In addition to the internal rhyme, the internal radifs also played an important poetic role in the composition of this 15-syllable ghazal. The first stanza of all the verses of the ghazal, except the praise, formed the rhyme musajja', the praise of which is adorned with the art of radd ul-matla'. The inner radif, used in odd verses to divide the bytes of the musajja into 4, always ends in a syllable before the last syllable of the second syllable, creating a distinctive melody in the ghazal. Most importantly, the main rhymes of the ghazal are also unique, and such a system of rhyme is not found in any other ghazal. With the exception of the first stanza of the praise in the ghazal "*Qoshi yosinmu deyin ...*", all the verses rhymed with each other (a-a a-a a-a a-a a-a b-a), which played an important role in creating a unique artistic structure for this romantic ghazal. Thus, this ghazal is composed in the weight of a musamma, the musajja is a rhyme with an internal rhyme, only the pre-praise verse is left open, the rest of the verses are rhyming with each other, and the praise is adorned with the art of rad-ul-matla. is a romantic poem.

### Conclusions

Observations show that Navoi created unique examples of romantic ghazals with a unique artistic structure, relying on the visual arts and rhyming arts associated with the repetition of words.

The beginning of the poetic plot of the poet's poem "*Jong'a chun dermen ...*" is an

example. In this way, he gradually developed the romantic gazelle with its own artistic structure.

Navoi's mastery was reflected in the unique artistic structure of his poems, such as "Ko'zing ne balo qaro bo'luptur", "Har labing o'lganni tirguzmakda, jono, jon erur", which skillfully uses the formal and spiritual forms of reflection, interpretation and repetition. He also wrote musajja ghazals in the Hajj, Rajaz, and Ramal seas, especially the Ramali Musamma, written in the weight of a mahzuf. He discovered the unique artistic structure of the romantic ghazal with the ghazal "Qoshi yosinmu deyin" written in a descriptive manner.

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