POETIC INTERPRETATION OF LITERARY-AESTHETIC
PHILOSOPHICAL ESSENCE IN KAMIL KHORAZMI'S GHAZALS

Bo'tayeva Nigora Abdumannonovna.

A.Qodiriy a teacher at JDPU named after
External department "Preschool and primary
distance education" department

Annotation: The article contains a brief review of Kamil Khorezmi's lyrics, aesthetics of ghazals, and some ghazals from his divan. Also, the poet's incomparable skill in creating ghazals, his thorough study of the literary heritage of his predecessors, and the symbol of beauty in Eastern classical literature, Yusuf a. s. we can also find that his image has a worthy place among the poet's ghazals.

Key words: Pahlavon, Muhammad Yusuf Bayani, "Shajarai Khorezmshahi", Alisher Navoi, Ogahi, Munis, Laylini, Majnun, Yusuf, Masih anfosi, Iskandar, Yaqub a. s

Introduction: Kamil Khorazmi, one of the bright and talented representatives of Khorezm's literary environment, is the owner of creativity who has won the recognition not only of his contemporaries but also of later scientists with his exemplary life and creative activity. Along with a talented poet, we can add qualities such as a skilled composer, a master calligrapher, a famous painter, a skilled translator, a talented musicologist and a just statesman to his perfect personality. After all, he is a creator who was able to show his talent in all fields of art of that time. Kamil is a literary pseudonym of the poet, and his real name is Niyaz Muhammad.

The nickname Pahlavan was given to him because of his bravery on the battlefield. In Muhammad Yusuf Bayani's "Shajarai Khorezmshahi" the bravery of Kamil Navqiran in his youth is presented in such scenes: "One day, a sighted Yamutkim, nicknamed Karabalaq, was a sharpshooter and a sharpshooter. One day, Muhammed Murad Devanbegi said: "I will give five hundred gold to anyone who hits this Karabalok with his horse, and if he hits himself, I will give him a thousand gold.". Pahlavonnayoz, hearing these words, ran away from the inside of an old hut. There was an old wall on one side of the square, he went to its shelter, and at that moment
he came to the square with a horse. Pahlavonnayoz fired a shot at him. The bullet hit his horse and he fell.

I found out from Karabolok that there was a man behind the wall, there were several cannons, and they were hiding in his shelter. At that time, Pahlavonnayoz put something on his head to the tip of the rifle and gently lifted it up. At that time, the Yamuts knew that now the sniper will go to Karabolok and kill him. "Filhol, they attacked and mounted and took back Karabolok" [1]. Pahlavon Niyaz Muhammad was born in Khiva in 1825 in the family of Mudarris Abdulla Akhund. Abdulla Akhund, along with giving his son the first lesson, carefully taught him Arabic and Persian languages, instilling in him great interest and love for literature. In particular, the poet, who considered Alisher Navoi, Ogahi, Munis, among the representatives of our classical literature, to be his teacher, studied their work with envy. This can be proved by the scope of the theme of Kamil's Shariat and the breath of creativity of our classical literature.

**Literature analysis and methodology**

The literary heritage of Kamil Khorezmi has reached us in one collection consisting of several manuscripts and lithographic versions. These options are different. M. Yunusov, in his research on the life and work of Kamil Khorzami, while studying the structure and lithography options of "Devon Komil": "Among the variants of Komil's Devons, it includes all the works of the poet and can be considered perfect. They are divans stored in the Institute of Oriental Studies under the inventory numbers 1025 and 1949... According to our estimate, it is true to say that the poems in this copy amount to 3680 bytes. It consists of `azals, mughammas, musaddas, musabba, murabba, problem, rubai, qasida and masnavis, among which ghazals occupy the main place.

**Discussion and results**

Although Kamil Khorezmi's poetry promotes the ideas of traditional love, love, enlightenment, friendship, social environment, peaceful living, the main part of his work is romantic lyrics. The poet expresses the beauty of his face more than the sun and the moon, and the eloquence of his words is better than gems and jewels in the
following lines: When the lover becomes completely captive, he falls into the trap of love like Majnun who loved Laila, he becomes a prisoner of grief like Yusuf, he wants to be the Messiah, to be happy in the words of his lover and to appear in front of the shore like Alexander's mirror. will:

Mother Layli is crazy on your way, Mother Yusuf is maddened in your grief, His Messiah is a gem, and Alexander is the mirror of your soul. In another romantic verse, the poet compares his love to the sun and laughs at the fact that his soul is unstable in his presence: The sun has made me afraid, the age has forced me, My soul has become unstable like a particle. In addition to the incomparable beauty and elegance of our lyrical hero, his flirtatiousness, he (beloved) tells us that he (beloved) is scheming, cunning and ruthless in love affairs in the following lines: Ohkim, I fell in love with a cypress flower, Be a merciless murderer, a cruel lover. I don't know.

My life was filled with temptations and false promises. received, attached praises to their ghazals, creatively used the ideas of patriotism and justice sung in his works. Kamil's poem related to Navoi's rabid ghazal "Bolmangiz", which glorifies the pains of being loyal to a friend and unfaithful friendship: "Zinhor el ihtiloji, may you be honored together, May you not always enjoy the pleasure of work, Don't be like me, friends, don't sympathize with people. Analyzing these verses of the poet, we can see a suitable harmony with Navoi's ghazal not only in terms of theme, but also in terms of tone. Speaking on the topic of friendship, Kamil's radiative ghazal "Ahbob" (Friends) praises the transience of life and the need to cherish and appreciate friends: Knots respect each other's conversation, my friend, that all our parts are one person in turn, my friend [4]

The meaning and content of these verses of Kamil involuntarily remind of the work of the king and poet Babur. Babur in his following Rubai reflects the fact that the health of friends and loved ones is the state itself, the transience of the world, the enjoyment of friendship. Ahbab, take pleasure in meeting, take care of all your society. That's what it's all about, for Tengri, keep each other's booty for a few days. When we get to know the poetry of Kamil Khorezmi closely, in most of his ghazals, the image of historical figures such as: Majnun, Farhad, Layli, Shirin, Iskandar,
Bahram, Sulayman, Vomik, Uzro, Jamshid, Yaqub, Jesus Christ, and the artistic interpretation of the image of Yusuf. we also meet. In order to express these images in poetry, which are a high example of the art of talmeh, it is necessary for the author to have deep knowledge. We can see that Kamil is not only a connoisseur of Navoi's work, but also aware of the Holy Qur'an and Hadith knowledge in the following verses of the poet: Necha Shirinu Layli kokiling aghlaliga magglul, Zanakhdo's chahi ichra base Yusuf erur masjun.

[5] Layliyu Shirinlar is busy with her hair ring in front of Hus, and Yusuf, who is the symbol of beauty, has his lips attached to Hus, that is, he is subordinate. the hero. It is known that the image of Yusuf is one of the most common artistic images in Eastern, including Uzbek classic literature, and his interpretation is one of the leading themes in poetry, beginning with prose works. Of course, the first foundation for the tradition of this symbol is the Holy Qur'an: "Thus We placed Yusuf on the earth (Egypt) and We did this so that We could give the interpretation of words (dreams). Allah is victorious in His affairs, but most people do not know this. When (Yusuf) grew up, We gave him judgment and knowledge. This is how we reward those who do good work." (Surah Yusuf). There are many works dedicated to the theme of Yusuf in Turkish-Uzbek literature: Durbek's epic "Yusuf and Zulayho", the work of A. Jami, the story of Rabguzi, the history of Navoi, and many poetic scenes of the image of Yusuf in classical poetry. possible

Yusuf's fortitude and persistence in the face of difficulties such as love, emigration, slander, pride, arrogance, and delusion made him the symbol of a lover in literature, especially in poetry. In the praise of Kamil's ghazal, which begins with "A letter is not written on your lips...": And you are not crying in your hut, Kamil, O Yusuf, Always without you ul Yaqub erur, baytul-hazandur bu. Yaqub a., who shed tears in his love for Yusuf, was sad and angry when he left his hut. He compares it to the house of sorrow (baitul hazan) of h. In another ghazal of the poet, Yaqub's emigration and the sadness of the people of Kanan are described as follows: I cry day and night in prison like Yaqub, I am sick of the sick Kan'an malul [6] A reference to the transience of life. In his ghazal, which begins with "Hilal etmang ey,
friends...", the poet talks about not giving in to the lust of the world, the transience of life, the coming of old age after youth, the "iqbal" of dawn after dawn, the inability to remain stable in the world, i.e. leaving the world as a king or a groom. The victory of good over evil is supposedly Yusuf's punishment in prison, and then his finding honor in Egypt is expressed in the following stanza: Do not remember from the height of Jahan pastu, Qilur Yusuf erin gah Misr izzat takti, gah zindon.[7]

Summary

In conclusion, it can be said that Kamil Khorezmi is a prolific artist, his work, including his poetry, is completely filled with romantic feelings and romantic experiences. Literary literature, in particular, gives a special charm to the souls who are fond of poetry, and enlightens the heart and soul.

References