



ELEMENTS OF NATURE AS A MUSHABBIHUN BIH IN THE CLASSIC POETRY

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ABSTRACT

This article is about the art of tashbeh poetry, which is the most active poetic art in classical poetry, and mushabbihun bih, an element of tashbeh art, and the importance of using mushabbihun bih in the expression of elements of nature in classical poetry data are given.

In classical poetry, paysage serves two main functions.

1) the object or subject of the artistic image. Poems that serve as the object of paysage imagery are devoted to depicting nature according to their ideological content and are called paysage works.

2) Poetic image tool. In this case, the paysage, regardless of the content of the work, plays an aesthetic function as a poetic material or image in the creation of its theme and idea.

The paysage work should be, first of all, devoted to the whole paysage in terms of subject matter. Second, the play depicts a specific paysage. Third, this poetic paysage is narrated through the experiences of the poet or lyrical hero. Fourth, in the paysage play, the author's ideological goal is to praise the beauties of nature and encourage people to enjoy nature. Paysage works can be found in the

works of Hussein Baykaro, Navoi, Lutfi, Atoi, Gadoi, Sakkoki, Babur, poets of our classical literature.

Representatives of our classical literature deeply felt the beauty of nature and encouraged people to enjoy it. The poet sings about the beauty of nature in all kinds of works. There are special works dedicated to certain seasons. For example, in Sakkoki's paysage lyrics, works on the theme of spring have a leading place.

*Gul g'uncha bo'lor ko'rsa yuzini
chaman ichra,*

*Titrar ko'rub oy engini sham anjuman
ichra*

or dedicated to the description of the nature of Munis dedicated to the description of the nature of Munis:

*Chamanlarig'a kelgilki, fasli
navbahor o'lmish,*



*Riyozi xuld chnglig' tog'u sahro
lolazor o'lmish*

In the ghazal, which begins with the matlai, the poet describes the spring paysage of the world garden. It invites people to go out into the beautiful meadows and enjoy life. The poet praises beauty and encourages it to be valued. Indeed, how inappropriate it is not to go out of the house, to be deprived of nature, at a time when the nightingales are singing madly in the midst of the flowers, which are shining like fairies in the blossoms of tulips in the deserts, shining brightly in the spotless light of the spring sun. In the poem, life and man are glorified, and the influence of man on the being is clearly reflected. It depicts the tranquil paysages of nature, the passionate and passionate feelings of the lyrical hero.

*Kun tushta
ko'rsa jamoling kamolini,
Uyg'onib ixtiyor etar
o'z zavolini.*

In the ghazal, one of the most striking examples of paysage lyricism, the vitality and uplifting spirit of Sakkoki's worldview is deeply expressed, while Munis is not only the world's most beautiful garden, but also the desert both are incomparable in beauty, purity, and purity. In another poem, the poet emphasizes that a desert trip is very useful for human health, and that the desert paysage will relieve a person of all sorrows and pains. He imagines the soul, deprived of the rest of nature, as a rusted body.

Sakkoki:

*Ey rost qading sarvi ravon jon
chamanida,
Yuzung bikin gul yo'q guliston
chamanida.*

Munis:

*Sayri sahro ketorur zangi kudurat
dildin, MUNDIN
aksar edi ma'voyi Masiho sahro.*

When we look specifically at works devoted to the depiction of nature, the laws of the peculiarities of paysage poetry are revealed. When society, people, including lovers, are portrayed, poets use images associated with nature. For example, the body of a lover is compared to a cypress tree, his hair to a sunflower, his lips to the fountain of life, and his behavior to the vegetables around a fountain. In paysages, we see the exact opposite. When describing nature, the artist uses more poetic images related to society, such as cypress, sunbul hair, spring lips, and green grass. This characteristic is also reflected in the above-mentioned ghazal. The flowers are like parivas, the grasses on the lips of the water, which bloom in the midst of the blossoms.

Sakkoki:

*Tun chaman ichra niqobin olmish ul
gul yuzidin, G'uncha
yanglig! chok bo'lmagan giribon qolmadi.*

Munis:

*Shukrkim, gardun yana olamni
bo'ston aylamish,
Elni bo'ston ichra har sori gulafshon
aylamish.*

Munis's ghazals dedicated to spring are beautiful paysages in terms of content, especially imagery. The poet's lines have their own image systems. (night, flower, bud, chaman) are the main poetic images mobilized by the poet to achieve his artistic goal. The poet is thankful that Gardun



"turned the world into a wasteland again" and "wrapped the people in flowers" by waving "everything in the desert". Gardun enlivens all plants, from thorns to trees, and turns the plant world into a bouquet of souls.

That is why the poet describes him as miraculous and powerful as Christ, the legendary figure who resurrects the dead.

*Ey Masihodam
begim, bir dam birla bergil shifo,
Sheva birla ko'zlaring
jonimni bemor ayladi.*

Yor-Masihodam makes his lover's eyes sick, but his breath (word) heals him. So, the word yar is life-giving. Sakkoki's

method of contrast is not limited to the traditional image of Christ in literature, but creates new original images.

*Yuzingni qilur toza ko'zum yohiyu
ohim,*

Gul toza bo'lur to'sa, bale obu havoni.

Sakkoki says that the tears and sighs of a lover make his face cleaner and more beautiful, just as a rain and a gentle breeze cleanse a flower and reveal its color. In this verse, tazod (tears and sighs serve to keep the face clean, although these are contradictory) and tanosub (rain and breeze reveal the color of flowers make the lover's face cleaner from tears and sighs). to be more a parallel). At the same time, it is like a hundred flowers in a bay, tears in the rain, oh a breeze.

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