

## THE SINGING OF THE THEME OF LOVE

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#### ABSTRACT

*During his creative work, the poet created many lyrical poems, ghazals, muhammas, musaddas. The suffering of the hijran is also important in poetic writings.*

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Furqat, son of Zakirjon Khalmuhammad, is one of the creators who took a great place in the Uzbek literature of the period of national renaissance with his work. During his work, the poet created many lyrical poems, ghazals, mukhamas, musaddas. The sufferings of the Hijran are also important to the poetic letters. The poet is a creator who has blessedly contributed to the development of life lyrics in Uzbek literature.

Speaking about the content and genre features of his works, Furqat writes: "Each of us was particularly attached to him by using ghazals to describe love and beauty, and sometimes to find a rich ghazal from the ancient Shuora divans."

Lyric poetry is very important in the creative heritage of the poet.

Ghazals occupy a large place in Furqat's work. It is known that his ghazals, raised to a high artistic level, are an artistic discovery. It is the virtue of Furqat's ghazals that he deals with poetic details and expresses a new idea in each stanza. In some of the poet's ghazals, a magical image of the lover's appearance is given.

In determining the nature of Furqat's lyrics, the leading directions in it, the ghazal that begins with "Qasida aygyl oshal dildorga" occupies a special place. The love in this ghazal is not only figurative, but also divine.

"Kazida, aygyl oshal dildorga,

I'm sorry, I'm sorry"

In the second stanza, the poet writes that he is at the mercy of his lover.

The lunch sale is the beginning

Shame on the market"

There is a deep meaning hidden in these verses, which are very simple words. For example, the words "merchant" means separation from Allah, and "market" means the world. The reason for this divorce is the infamy of the lover.

He concludes that separation from the Creator is the reason for the "disgrace" of the lover. In the next stanza, the poet evaluates his situation from the perspective of others. The poet had the right to write the verses below while talking about the subject, character and purpose of his ghazals.

O people of love, the symbol of love and understanding.

On the day it was written, look at my poem, Furqat.

In Furqat's lyric poems, life and love for it are filled with passionate lyricism

In his poems "Ul karo koz...", "You didn't ask, your eyes are black", "Your face is ashamed", "I saw the shape of a waist", "Seasonal flower", "Beauty", "Istar kungul" portrayed the images of a warm lover and a beautiful lover. created

The best aspects of the poet's lyricism can be seen in his ghazal, which begins with the line "Chaman sahnida derlar sarv birla yosuman shinin".

This poem describes only one quality of a lover - tenderness. The poet reflects the inner world of the lover using a tool that should show the outer side. He compares the delicacy of a mistress to a cypress.

The thinness of his clothes is like the delicacy of a flower. In the fourth stanza of the ghazal, it is dedicated to showing the worldly subtleties of the lover.

"I am the one who encouraged souls to find happiness in adulthood,

The tongue is thin, the tongue is thin, the lips are thin, the voice is thin" (page 101)

In the following stanzas, the poet expresses the resemblance of the eyes to each other through beautiful means.

The poet's ghazal "Koshki" is more hopeful than other poems on the theme of love. In this work, he does not want to complain about the land, he does not want to count the sufferings, but it reflects the happy moments when it is possible to live with the land, even if only in imagination.

"I wish we could be together, both of us."

Your eyes are widening, now we are two in secret"

(page: 82)

This poem of the poet is different from his previous poems, and it is not true to the current lover. That's why it is necessary for both of them to get rid of the consequences brought by the era.

"Always be a doer of the times."

If we become drunken, it will take away the sorrow the two of us" (page 82)

The poet presents the image in a formal manner, it seems that he paid more attention to its vitality. Furqat clearly showed that he is an artist of words with this poem.

Furqat's ghazal, which begins with "Ul karo koz...", ranks among the poet's best works in terms of imagery. In the ghazal, the poet also sings about social issues related to love. The first stanzas of the ghazal begin with a description of the beautiful yor sutra and her black eyes. There is no need to drag the black eyes of this beauty. They are so dark. The image of the eyes of the beautiful is continued in the next stanza. Here it can be seen that the poet used a metaphor that he rarely uses.

Due to the blackness of both eyes, the poet makes them look like a black Indian boy. Then an image of furrowed eyebrows is given. Supposedly, two Hindu children are standing side by side and drawing a bow.

He has dark eyes that are full of antimony.

Maybe he's making too much noise.

Under the eyebrows, as if two fatan eyes

I have two eyebrows, he approaches or pulls

Furqat was able to take the tradition to a new level, and with it, he was able to raise his lyrical talent to a higher level. In this poem, only one quality of a lover is described - tenderness.

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