



LITERARY FEATURES OF POETRY IN "GULSHANI DILAFGOR"

Sobir Mansurov

Senior Teacher

Alisher Navoi Tashkent State University of Uzbek Language Literature

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ABSTRACT

This article classifies some of the poems in the "Gulshani Dilafor" collection. The study of lyrical works in the collection of the poet "Gulshani Dilafor" shows that Dilafor could not avoid the themes that accompanied the poets in Uzbek classical poetry.

Introduction. The influence of the works of Ahmad Yassavi, Sulayman Boqirg'oni, Fuzuli, Huvaydo, Hazini are felt in Dilafor's work. Also, most of the poet's poems are in sync with the lyrical works of poets such as Furqat, Muqimi, Hamza, Khislat, Kami, imbued with the ideas of nationalism and enlightenment. He, too, relied on the progressive ideas of his time in continuing the traditions of his predecessors, who had shaken the pen before him. While composing "Gulshani Dilafor", the poet Dilafor, like his predecessors, traditionally begins the collection with praise to Allah and praise to the Prophet. The first verse of the verse dedicated to Muhammad (peace and blessings of Allah be upon him) begins with artistically powerful lines such as:

It should be noted that the supreme universe Muhammad (s.a.v) had at first had great difficulty in spreading Islam in his homeland, but later enlightened the Arab world with the light of Islam. Then that pure light illuminated the foreign lands. The above verse also praises the fact that our Prophet ruled Islam in the Arab world like a king, that he was enlightened in other lands, not by himself, and that such a king and such a monk would be blessed. Even one line shows how much potential the poet has.

In the East, lyrical works are important because they are rich in wisdom. Even in poetry bouquets such as "Gulshani Dilafor", the work of "Be adorned with something like admonition, wisdom, and time to complain to the brethren" (Badoyi us-sanoyi) is a natural process. Poems like this, which are dominated by advice, wisdom, and the motive of complaining about the brethren of the time, give rise to the art of the "word-of-mouth" art. Dilafor's:

Guys, we still can't strive for the nation,

Lying in a bed of ignorance, we still can't open our eyes.

Or:

Your life is over, O heart, do not go to bed, wake up,

If you are a king, go to bed early in the morning.

Or:

You are a gangster, O tongue, seek the consent of the Lord,



If the Ummah dies, look for the true Mustafa.

His gazelles, which begin with the mats, are frozen from head to toe with the art of the "kalomi jomi".

The "Mazhabi kalomiy" is one of the spiritual arts, and in prose and poetry it consists of subtle arguments to prove one's point. Evidence can be clear as well as hypothetical. From Navoi's poetry, especially in his gazelles, proof of thought has been used in a variety of forms as a special art.

In the gazelle, the sectarian word is often used within a byte. Evidence is made through various auxiliary words and conjunctions (why, why, because, morning, not strange, not strange, not strange, who, etc.).¹

Dilafgor's gazelle also contain the art of the "Mazhabi kalomiy":

It is strange that a sick slave dies when his soul dies.

If you dream, I'll be in my head.

Or:

But Dilafgor relationship hopes that he will not cut,

*One day, **strangely** enough, he lost his friend.*

Or:

My labor is on my head, my interlocutor is in pain,

My wonder is my misfortune, my happiness is ink, O God.

Or:

My mind is always on you,

Surprisingly, you are hurting the mountain without a blessing.

In the science of art, "when a poet uses various images or phrases to express his thoughts and experiences, he abandons his previous ideas (phrases, images) in the process of painting, rejects them and replaces them with new images and phrases. The art of "rujo" is born out of the desire to express new thoughts and experiences in a more powerful way, replacing phrases and images that seem to be incapable of fully expressing their purpose.² It is noteworthy that the art of "rujo" can be found not only in the poems of the poet Dilafgor, but also in his "muhammas".

The use of the words or in the poet's work served to expand the possibilities and further strengthen the artistic love:

When you cry like a madman, your heart bleeds,

When you cry, your tears flood,

Or like a nightingale in the morning,

Please pray for the fairies,

If unkind, the effect of prayer will be rare.

According to the data, the essence of the art of union is that the poet uses his name or nickname in the poem in such a beautiful way that the lexical and terminological meaning of the word comes to the reader's mind at the same time.³

¹ Ishakov Yo. Dictionary of word art. - T.: Zarqalam, 2006. - P. 32.

² Ishakov Yo. Dictionary of word art. - T.: Zarqalam, 2006. - P. 49.

³ Ishakov Yo. Dictionary of word art. - T.: Zarqalam, 2006. - P. 26.



Given the fact that the word "Dilafgor" means a sick heart, a broken heart, an overly sad person, the poet in the process of using the nickname also tries to express those destructive heartaches:⁴

*Dilafgor osiymen, oh rabbano, have mercy on me,
I beseech thee, O God.*

Or:

*Posted by Dilafgor sadly, if the mistake is forgiven,
Old and young still can't respect each other.*

Or:

*Dilafgor is not happy, although he is having a party.
It doesn't matter, you idiot.*

According to the Dictionary of Literary Criticism, "tavshih" (Arabic - "tavshih" - embellishment) is a poetic art in classical literature, the derivation of a word (noun) from a set of letters at the beginning of a verse or byte (sometimes at the border of the tablets). A poem based on this art is called muwashshah.⁵

The poems in the collection "Gulshani Dilafgor" belong to a unique genre in terms of expression and content, and the poet has created works in such genres as gazelle, "muhammas, muwashshah, musaddas, tarje'band, chiston and fard", which are widely used in our classical poetry. It is known that every artist creates in harmony with the period, so the signs of the existing system in his works are in some sense subdued. This can also be seen in the work of Dilafgor. The collection "Gulshani Dilafgor" contains 51 poems of the poet, 23 of which are gazelles. It is obvious that the role of the gazelle genre in the work of the writer is great.

In addition to the above-mentioned arts, the art of talmeh was also used effectively in these gazelles. The arts used in the ghazals, in turn, reveal the inner spiritual world of the artist. This is especially true of lyrical works on religious and philosophical themes.

In conclusion, it is also clear from the above observations how high the poet's artistic skill was. Dilafgor was able to create unique lyrical patterns using the verbal, spiritual, common forms of art used in our traditional poetry. In his lyrics, the poet made extensive and appropriate use of many of the arts typical of our classical literature.

There are a number of types of art in Dilafgor's work. In particular, the "darj" type of art of "quotation" in art adorned the works of the poet. In the poet's work, one of the oldest poetic methods of rhyme, "radd ul-matla'" or "iyto", is used, for example, one of the two types of iyta, iytoyi hafi (closed, hidden repetition).

In conclusion, although the publishers of the collection "Gulshani Dilafgor" conclude that Dilafgor's work was strongly influenced by poets such as Mukimi, Hislal, and Kami, in fact the subject matter of the poet's poetry is much broader. This is also evidenced by the fact that Dilafgor, as a true Muslim child, made a reference to the prayers of Hazrat Abu Bakr Siddiq. Dilafgor's ghazals also feature motifs of divine love and Sufi love. Although the poet seems to be

⁴ Dictionary of Navoi works (Compilers: P.Shamsiev, S.Ibragimov). - T.: Ghafur Ghulam Publishing House of Literature and Art. 1972. - P. 190.

⁵ Quronov D. Dictionary of Literary Studies. - T.: Akademnashr, 2010. - P. 298.



addressing the beauty of the earth in most of his poems, in fact he expresses his love for the Alloh in them.

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