

The Literary And Linguistic Role Of Ghazals In Furkat's Literary Heritage

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Annotation: This article examines the literary and linguistic role of the ghazal genre in Furkat's literary heritage. It was studied that Furkat's poems continue the traditions of classical literature, that the poet brought a new, modern spirit to the genre, and that elements of the Uzbek language were used effectively in them.

Keywords: ghazal, traditions of classical literature, "Furkat's creativity", "tortadur", "surat", linguistic value, language and style, nostalgia(missing) and grief.

Zokirjon Kholmuhammad oglu Furkat is one of the creators such as Alisher Navoi, Fuzuli, Rudaki, Zahiriddin Muhammad Babur, Ogahi, who made a worthy contribution to the prospects and development of the ghazal genre in the literature of the Uzbek national renaissance.

Furkat is known in the second half of the XIX century and the beginning of the XX century as a leading representative of the Uzbek folk literature, an enlightened poet, a great representative of the Kokand literary environment. He is known for his unique lyrics, unique creative work, as well as effective work in the field of journalism, calligraphy and translation.

Throughout his career, the poet continues the traditions of our classical poetry and takes it to a new level. His lyrics, especially his ghazals, are full of the spirit of populism and modernity, and the social tones are obvious. Furkat's work is notable for its effective use of artistic potential, as well as its innovative approach to the word and its form and content in poetry.

It should be noted that in order to study the literary heritage of Furkat, its place in the history of our literature, the language of the poet's work, the features of style, a comprehensive scientific text of Furkat's works was compiled. The two-volume "Tanlangan asarlar(Selected Works)" of Furkat's works, published in 1959, is an important and relatively complete source in this regard. In these two volumes, the poet's ghazals, mustazad, murabba, musaddas, masnavi, fard, maktub and qasida, in general, his poetic works are presented in the form of devons. Ghazals are the main part of the poet's lyrical heritage. In Furkat's literary heritage, the ghazal genre has a special artistic and linguistic significance, and the poet's ghazalism is a leader in the expression of his artistic skills, high talent, and ability to use words.

According to Furkat scholars, Furkat compiled his own ghazals and created a devon, but this devon has not reached us. "With this in mind, a well-known literary enthusiast, a well-known coach in Uzbekistan, a teacher from Kokand Pulatjon Kayumov collected information about the life and work of the poet in 1954 on the occasion of the 100th anniversary of his birth. They created the "Furkat's manuscript divan". The divan contains 152 ghazals, 19 murabbas, 8 mukhammas, mustazaads, 7 letters and poems.

In the pre-independence period, the poet's poems, included in various manuscripts and lithographs, as well as published in the "Turkistan Region Gazette" and known to the scientific and literary community through other manuscripts, consist of 7806 verses. The book "Furkat's Creativity", published in 1990, provides the following information:

"Gazelles - 272 (2293 bytes, 4586 verses); mustazaad - 1ta (9 bytes, 36 verses); jams - 2 (29 couplets, 116 verses); mukhammas - 25 (2039 points, 1195 verses); musaddas - 4 (38 couplets, 288 verses); musabba - 1 ta (7 cpuplets, 49 verses); tarjii'band - 1 (12 couplets, 216 lines); masnavi - 15 (759 bytes, 1512 verses), poetic letters - 7 (259 bytes, 518 verses), qasidas- 5 (194 bytes, 388 verses); tuyuq- 2 (8 verses); fard- 1 (2 lines) - in total we have more than 8800 versesof Furkat's poetry ". It is clear that a large part of Furkat's literary heritage is his poems. Furkat's poems are valuable in that they continue the traditions of classical literature with a new, modern spirit. That is why the poet's poems have been loved, sung and revered as the artistic property of the people since that time. "... my ghazals became popular in the Fergana province (that is,

in the surrounding villages and towns) and in other countries," the poet writes proudly. "... I collected the ghazals and mukhammas by tying them to a sheet of paper," he said. Unfortunately, as mentioned above, the fate of the divan, created by the poet himself, remains unknown.

Zokirjon Furkat effectively used the possibilities of literary language, with the help of which he "created a system of unique and impressive symbols, giving a new spirit and unique charm to traditional symbols and means of artistic expression. Taking a strong place in the treasury of classical poetry, it is possible to observe that the poetic symbols of centuries, the demands and needs of the poetic period of the poet's life, as a result of Furkat's poetic mastery, have undergone a great renewal. A clear example of this is the poetics of the poet's ghazal poems "tortadur", "surat", "kozlarang".

Professor Y. Solijonov describes Furkat as a "eloquent poet", and in several scientific observations he expresses this opinion with examples of the richness of the language of the poet's poems, the selective use of words.

In his time, there were many poets who followed the path of Furkat Aruz and created in the ideological direction inherent in his work. Gharibi (Shuhrat) (1877-1961), the son of the poet Mulla Umrzaq Abduvali, who rose to the rank of devon in the second half of the 19th century and the beginning of the 20th century, is one of them. As a result of his attitude to the traditions of his teacher Furkat and his literary influence, he associated the poet with poetry. The ideological and artistic integrity of the muhammad, which is connected with Furkat's radiif ghazal "bo'lurmu", is preserved, in which the traditions of the master-creator are worthily continued in the pen of Gharibi. The muhammad, which is connected with Furkat's famous ghazal, which begins as "Surmadin ko'zlar qaro" by Gharibi, is also significant in that it preserves the artistic style of Furkat's ghazal. Mukhammas begins in the form of following

*Bir parivash qomatin ko'rgach, bo'lubman hangu mang,
Lol aqlim, hush uchub, tahsinida boshlar garang,
Sharh qilsam vasfidin, ahboblar, manga qarang:
Surmadin ko'zlar qaro, qo'llar hinodin lolarang,
G'ozadin yuzlarda tobu vo'smadin qoshlar tarang*

It should be said that the Furat's ghazals are very rich in literary and artistic arts, as a result of the appropriate and productive use of artistic means of painting in gazaliyot, have achieved a unique revealing of the content and essence of the lyrical work.

According to sources, in the last years of his life, Furkat began to compile a two-volume collection of works created in Yorkent. He named the first volume of Devon "Debochai avval" and intended to include ghazals and musamats in it, and the second - "Debochai sani" - but the poet did not succeed in achieving this noble goal. Nevertheless, the poet's collection in Uyghur has been published with the help of friends, fans and scholars. The collection also includes the largest number of poems by 196 poets. Most notably, Furkat, which is still considered a relatively complete publication, ghazals such as "Bu zamona jabro'sida vafo", "Berdi jahonlarg'a safo", "Andalibi xush navo", were not included in Furkat's "Tanlangan asarlar (Selected Works)" in 1959, published by Professor H. Rasul, are available in Uyghur.

The artistic and linguistic value of the ghazal genre in the literary heritage of the poet is enormous. The fate of Furkat, who went to different parts of the world and then left the country, went abroad. 'z finds expression using. In this regard, the ghazal that begins with Furkat's verse is noteworthy. The artistic and linguistic value of the Gazelle genre in the literary heritage of the poet is enormous, and since the age of 14-16 they have not lived in one place, to the old Margilan, The New Margilan, the Kokand, the Khujand, the Tashkent also visited, and then the fate of the Furkat who went abroad, his sarson-sargardon, the rebellion in the character of the poet, grief finds expression with the help of artistic vocabulary. In this respect, the ghazal, beginning with the Corn of the Furkat, has a lot of attention.

*Biz, istig'no eli, qichqirmagan ma'voga bormasmiz,
Agarchandikim, xirman aylasa, dunyoga bormasmiz.*

This 7 byte (14verses) poem, on the surface, seems to express a person's arrogance, haughtiness, and disregard for others. However, the fact that the phrase "Men (I)" does not appear in any line of the poem, and the fact that the lyrical protagonist thinks "Biz (we)" on behalf of the majority, proves that the initial idea is wrong. The words "'Biz – istig'no eli (We are the people of refuge)" and "Biz ellar - faqr elimiz (We are the people of poverty)" mean organization and unity. In this poem, the poet Furkat, like his teacher Navoi, clearly

expresses the main purpose of living and creating as a person and a poet, to uphold the tenderness, honor and dignity of humanity above all else.

The thematic content of Furkat's ghazals is also significant. Topics such as patriotism, friendship and public spirit are especially priority:

*Vatanning ishtiyogin tortaram g'urbat g'ami bilan,
Turub erdim qutulmay g'ussau ranju inolardan.*

He loves his homeland, Turkestan, the motherland of Uzbekistan, more than any other place, and skillfully brings the unique landscapes and moods of his people to the lyrics. The poet's ghazals, such as "Fasli navbahor o'ldi" and "Bahor ayyomida", describe the beauty of spring in his homeland, the vitality, love of life, hope for a bright and happy life.

*Fasli navbahor o'ldi, ketibon zimistonlar,
Do'stlar g'animatdir, sayr etib gulistonlar.*

In this ghazal, Furkat appears as a sensitive singer of the beauty of nature. Most importantly, the poet praises humanity, creativity and beauty, as well as advanced worldviews.

It is known that most of Furkat's lyrical poems were written during his years abroad. The fact that this was considered a great tragedy for the patriotic poet, who was forced to leave his homeland, is deeply expressed in his lyrics. Nostalgia and the pain of exile were the main themes of his poems, as well as his poetic letters.

In general, "Furkat's poems are full of the voice of a man who can feel the beauty of life. His unique style, subtlety and depth of ideas make his ghazals one of the rarest masterpieces of Uzbek poetry of the late 19th and early 20th centuries." While ghazals are a great artistic treasure of the poet's creative heritage, they also have a special linguistic value, in which actively and effectively used lexical units define the special place of the poet's ghazals in the development of the Uzbek language.