
CHARACTERISTICS OF DILAFGOR'S LYRICS

Sobir Mansurov*

*Senior Lecturer,
Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi,
UZBEKISTAN

Email id: sobir_mansurov@umail.uz

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ABSTRACT

During the years of independence, a number of scientific and practical works have been carried out to study the literary heritage of enlightened artists who lived and worked in the late XIX - early XX centuries. However, it is also true that there are many topics which should be investigated in the literature of this period. One of the urgent scientific tasks is to study the lyrical works in Dilafgor's collection "Gulshani Dilafgor" on the basis of the latest achievements of literary criticism and literary sources and textual studies.

KEYWORDS: "Gulshanidilafgor", *The Love of Sufi*, "Al-Majazuqantaratul-Haqiqat", "Divine Love In A Figurative Way".

INTRODUCTION

It is difficult to find much information about Dilafgor's biography and literary heritage. The available sources are also in the form of brief reports on the works of this poet. As a poet, Dilafgor created more perfect lyrical works. He was also inspired by other poets' literary works, he wrote analogies to them, and rhymes to his poems. He wrote poems which were similar to Fuzuli's poems. He wrote muhammas to some poets' works, such as Yassavi, Mashrab, Khislat, Hazini, Muqimi, Furqat, Zavqi, Miskin, Kami. Although most of Dilafgor's lyrical legacy consists of romantic poems, in time the poet turned to other genres as well.

There is no exaggeration to say that the advent of photography in the early twentieth century enriched the ghazal genre with a number of innovations. When the lyrical protagonist's heart is full of love, the image of beloved inspires him even more:

You sent your photo with kindness, my darling

Your photo came on time luckily, my darling

It is difficult for lyrical protagonist to breathe even a single breath without his beloved. He always lives with his imagination. In particular, the poet's radiant ghazal "Without You" is distinguished by its playfulness and light reading. The text of the poem is as follows:

Motives of divine love and the love of Sufi are also mentioned in the poems of the poet. Although the poet in most of his poems seems to refer to the beauty of the earth, he is, in fact, expressing his love for the Creator. Of course, it should not be forgotten that "Al-Majazu Qantar al-Haqiqat" ("Majaz is the bridge to the truth"):

God, my life is over, O my angel.

The world was dark to my eyes.

I was like Majnun, do goodness, oh my heart,

How long will I have difficulties for Laylo

I put my head on the threshold, O my killer,

You are the best in the world.

As we have seen, Dilafgor's verses on "figurative divine love" are numerous. Another of them begins with the following matla':

In this world, o darling, your face is like the Sun.

Not the Sun, it is like the moon in the sky.

In the history of our literature, there is probably no Turkish-speaking artist who did not enjoy Fuzuli. Once upon a time, it was customary to write ghazals in Fuzuli's language due to his sweetness. Well-known poet of the Uzbek, Erkin Vahidov also acknowledged Fuzuli's genius:

My poetry is a lie but,

I am really in love with Fuzuli's poetry, - he wrote.

Dilafgor, like his predecessors, wrote Fuzuli poems and continued this tradition in a sense. In particular, the poet's ghazal, which begins with the following verse, is similar to Fuzuli's:

There is no beauty like you among all beautiful ladies

How can I compare your coming with other things?

Do not your lips kiss, when anyone glance for them?

Alas, O the killer of hearts, there will be no king with you...

The miracle of Jesus' resurrection from the dead in our classical literature, the qualities of the word of God, such as the giving of life or the resurrection of a lover, have become a figurative image. In the above lines of Dilafgor, "Nigoro, I will not give you a precious gift, I am a Hizri animal", a figurative image is taken as "Hizri of Life". Ibn Sina writes in his pamphlet- The Art of Poetry: is obtained. It is called a metaphor to take something in a slightly modified form without taking it as it is. The poem is formed from the metaphor or another kind of metaphor.

In Eastern literature, nazira is a very common tradition, taking the form of a kind of creative competition with contemporary poets or predecessors.

Why, why do you bother me so much?

You fill my heart with grief.

The poet Dilafgor connected nazira with Hamza's poem, which begins with the above-mentioned matla, and it begins with the following matla:

You do it by staring at it,

You will suffer until I feel sorry for you.

Let the intelligent die,

When will you enlighten the house of the soul with grace?

According to the Dictionary of Literary Criticism, "the theory of another poet's work does not consist of imitation; it requires a creative approach of the poet, which provides a brighter expression of the subject and the rise of the artistic level." At this point, it is not difficult to feel that in Hamza's work Dilafgor created artistic high lines while developing the ideas expressed in the verse.

Another aspect of Dilafgor's poetry is that Muslim's real faith in the Creator is a manifestation of determination in the profession. The poet warns that every believer should be prepared for the real

world, not flying into the lusts of this false world. The poet, who continued the same idea in his radifi ghazal, "Rely on it," reminds us that we must always rely on the Creator:

The poet Dilafgor, as a Muslim, could not help but be inspired by mystical works.

You are a slave, O my heart, seek the consent of the Lord,

If the Ummah dies, look for the true Mustafa.

Like Adham, leaving this world song,

Cry saying oh and cry again, look for the real king.

In this ghazal of Dilafgor, the idea is put forward that "Even if you are a king like Ibrahim Adham, do not fall into the trap of this world, leave it, you will need more real pleasures in another world."

In the poems of Dilafgor, one can also observe the tone of the themes of the wisdom of the Turkish poet Yassavi. There is no doubt that it is a bitter truth that the last thing a man does is fall on a "four-legged wooden horse."

It is not difficult to understand that enjoying and appreciating the beauty of nature is a feature that penetrates not only in Islam, but also in the heart of every creature that claims to be human. In our classical literature, a number of works in the series "spring" have appeared. Such poems can be seen in the works of poets such as Muqimiy, Furqat. It is known that Furkat's ghazal "Faslinav bahorkeldi, ketibonzimistonlar" is very popular.

In short, the publishers of the collection "Gulshani Dilafgor" conclude that the influence of poets such as Muqimi, Khislat, Kami was great in Dilafgor's work, but in fact the scope of the poet's poetry is much wider. This is also evident, as a true Muslim child linked the prayers of Abu Bakr Siddiq. Motives of divine love and Sufi love are also sung in Dilafgor's poems. Although the poet in most of his poems seems to refer to the beauty of the earth, in fact he expresses his love for the Creator in them.

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