

ABOUT THE ART OF OTANIYAZ NIYAZI'S GAZELLES



Literature

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Abstract

In this article, one of the leading representatives of Khorezm's literary environment, Otaniyaz Niyazi's gazelles and his poetic features are discussed. Issues of tradition and identity in his gazelles are explored. It is highlighted that the poet enjoyed the work of the representatives of Turkish poetry and continued their literary traditions. It is also mentioned that most of Niyazi's gazelles are artistically perfect in addition to their ideological content. It is shown on the basis of analysis of his gazelles that he widely used the lively language of the people, that he wrote very fluent, cheerful verses, and that he perfectly mastered the theory of poetry, in particular, the science of aruz and music. Also, Otaniyoz Niyazi's effective use of spiritual, verbal, and common arts, and the fact that he demonstrated his artistic skills through the use of these arts, are justified. It is proven that Otaniyaz Niyazi used verbal arts such as tamsil, husni talil, tajohuli orif, intoq, istiora, irony, irsoli masal, tazmin, problem, tajnis, iyhom, tazod, tardu aks, kitobat etc. In this article, it is also mentioned that the poet continued the tradition of payravnavis and tatabbunavis arts in poetry. The article relies on the opinions of the great art historian Atullah Husayni, A. Rustamov, Y. Ishakov, V. Rahmonov and A. Hojjahmedov in researching Niyazi's art. It is revealed that Otaniyaz Niyazi thoroughly studied the science of rhyme from the great poets, knew the secrets of poetry, used them wisely, masterfully used the arts related to rhyme such as zulqofiyatayn, zulqawofi, tarse, tajnisli qofiya, musajje, tajziya. In the poet's gazelles, the artist's approach to the use of rhymes and radifs is shown, and it is scientifically proven that the poet's skill is visible in each verse each distich.

Otaniyaz Niyazi (1844-1928) is one of the leading representatives of Khorezm literary environment. Genres of the poet's poetry, especially gazelle, were formed and polished under the influence of classical poetics. Naturally, in this poetics, a wide place was given to the formal features of the artistic work, i.e. vazn, artistic art, rhyme, radif issues. After all, Navoi writes in "Hayrat ul-Abror":

*Nazmki ham surat erur hush anga,
Zimnida ma'ni dog'i dilkash anga, –*

and considered it his ideal to write poetic works of high content and beautiful form [7, p. 80]. Niyazi, who aspired to such a goal, did not follow the path of imitation in enjoying classical poetics; he tried to learn creatively from the experience of his teachers and think independently.

This is evidenced by the fact that many of Niyazi's gazelles are artistically perfect in addition to their ideological content. The poet was able to find an artistic form suitable and consistent with the essence of each of his poems, strived for the interrelationship of poetry and music, and created many of his gazelles in accordance with folk tunes and melodies. The poet, who widely used the lively language of the people, wrote very fluent, playful verses that bring joy to the heart. The poet's gazelles and mukhammas, who have mastered the theory of poetry, particularly the science of aruz and music, are extremely melodious and attract the listener's heart.

Skillfully used folk phrases, various puns, beautiful tashkhis and tajnis, attractive way of expression give gazelles a special charm.

Besides, in the following gazelles, we can see that the harmony of poetic meaning and artistic form typical of rare examples of our classical poetry was achieved by inspiration from folk creativity:

*Husni ahli ichra bo 'lding shohi zamon, muborak,
Husn avji uzra bo 'lmoq hurshidson, muborak (122^b).*

Or:

*Ey ishqinga payvastalig', jon usytina, jon ustina,
Ondin yetushgay xastalig', jon usytina, jon ustina (160^b), –*

Otaniyaz Niyazi is considered the owner of a unique artistic skill. His poetic skill was emphasized both in his time and in the later periods. In particular, the articles of A. Fitrat, E. Ibrahimova, R. Jumaniyozov are proof of our opinion. E. Ibrahimova writes as following: “The main place in Niyazi's work is occupied by the lyrics of pure human love, founded by the great figures of Uzbek classical literature, Lutfiy, Sakkokiy, Atoiy, Navoiy” [12, p. 68]. In fact, this subject was able to discover a unique style in Niyazi's pen. Following Niyazi's work, we can be sure that he can meet all the requirements of poetry. Ibn Rashid, an Arab literary scholar who lived in the 11th century, wrote about some of these important requirements in his work “Umda”: “A poet is called a poet because he can perceive and see things that others cannot feel. If he cannot see the meanings, or if he cannot give new meaning to words, he cannot be called a real poet” [11, p. 97].

Continuing the tradition of poetry with a long history, Niyazi wrote extremely playful gazelles. The beauty of life, human aspirations, love and spiritual world found expression in them.

*Firoqi shiddatidin sub hila shomimni bilmasman,
Shuurim boʻlmayin junbush oromimni bilmasman.*

*Ne men ogoh erurman: xesh kimdur ajnabiy kimdur?
Ne ismin alarming balki o'z nomimni bilmasman (94^b).*

Expressing the true state of mind of a love-sick lover, these verses seem at first sight to be given in a conventional manner. The lover is so immersed in himself that he becomes a person of another world. Parting, separation puts him to this state. However, the poet avoids comparing himself to traditional figures such as Farhad, Majnun, Vomiq. He creates a new style:

*Nigorim vasli fikrini nihonda,
Qilurman betakalluf har makonda.
Itob etmasa gar bo'lsa shuurim,
Tunu kun zikrini qilgum lisonda (3^a).*

These verses show the unique side of the poet's lyricism, and their smooth reading is an excellent example of romantic poetry and attracts attention. These verses, in which love is truly expressed in, show that the heart of a lover beats only with the love of God.

*Muriding bo 'lg'omen billoh, ey shayx,
Visolin va 'da qilsang jinonda (3^a).*

It is known that jinon is the plural form paradise. A lover is so infatuated that he is not interested in anything other than himself.

*Fano qasriga kirsang, ey Niyoziy,
Bo 'lursan dahr ranjadin omonda (3^a).*

The poet chooses the palace of death. Because he knows very well that hell is the place of Allah. A lover who has entered the world can enjoy the rays of the unity of existence, and it is inevitable that he will be saved from the sufferings of the world. According to Sufism, death is the goal of a lover. The literary atmosphere of Niyazi's period attracts our attention. This period in our history is considered to be the period when poetry rose and literature matured. In particular, the literary atmosphere in Khan Feruz's palace was worthy of praise. Writing verses to Feruz's gazelles became a tradition. Bayani writes about this: "Hazrat Khan ordered 100 of his gazelles to poets, sing gazelles to accompany him. The poets followed him and recited 100 gazelles. His Highness the Khan ordered Tabibi to compile the gazelles under the Masnavi and make a book" [14, p. 256].

This passage is the history of the origin of Tabibiy's tazkira "Majmuat ush-shuaro". Niyazi also composed gazelles following Feruz's gazelles and he was able to demonstrate his skills.

The art of raddi matla is widely used in payrav (following somebody's gazelles) gazelles. Our poets actively used this art. According to him, the first verse of the matla is exactly repeated in the last verse of the praise.

The matla (rhyme) of the gazelle "Aylading" by Feruz is like the following:

*Ey falak, netdim seni, dushmanlig' izhor aylading,
Notavon ko 'nglim tuganmas g'amga duchor aylading [6, p. 15].*

And maqta:

*Bir yo 'la aylanmayin Feruzning komi bila,
Ey falak, netdim seni, dushmanlig' izhor aylading.*

Inspired by Feruz's gazelle, several sensitive poets wrote payrav gazelles and skillfully used the "verse repetition" method.

Mutrib Khonakharobi:

*Netdim, ey gardun seni, kajravlig‘ izhor aylading,
Turfa mehnatlarga jonimni sazovor aylading* [5, p. 182].

Avaz Otari writes:

*Netdim seni, ey charxi dun, ko‘nglimni noshod aylading,
Furqat g‘amu alamini chekmakka mo‘tod aylading* [4, p. 81].

Niyazi makes the analogy as follows:

*Ey falak, turluk xiyonatlarni izhor aylading,
Bilmadim jurmim na erdi, el aro xor aylading* (78^b).

In the poem, Feruz repeated the verses “Ey falak, netdim seni, dushmanlig‘ izhor aylading”, Mutrib Khonakharobi “Netdim, ey gardun seni, kajravlig‘ izhor aylading”, Avaz “Netdim seni ey charxi dun, ko‘nglumni noshod aylading” and Otaniyaz Niyazi skillfully used the art of raddi matla like “Ey falak, turluk xiyonatlarni izhor aylading”. Alisher Navoi liked the poetry competition, which comes in the form of nazira, tatabbu, tazmin, payrav and more.

Navoi writes about Lutfi's skills:

“... At the end of his life, he recited the famous poem “Oftob” and the poets of that time made tatabbu, they couldn't recite any of the verses like him” [2, p. 36].

It takes great talent to write gazelles following master poets, to attach tatabbu to their gazelles. The tradition of following the great poets can be seen in the examples of creativity in the harmony of distichs and verses, keeping the same radif, vazn criterion and similarities in verses:

Agahi:

*Shukr qilmay vasliga tushdim g‘ami furqat aro
Ushbu g‘am mundaq baloyi jon ekanni bilmadim* [1, p. 350].

Feruz:

*Ixtiyor etdim aning ishqini, so‘ngra ey ko‘ngul,
Jonga chekmak dardini dushvor ekandur, bilmadim.*

Tabibiy:

*Buki mayli ishq etib qoldim azobu ranjga,
Qayg‘u chekmakdin o‘lum oson ekandur bilmadim* [17, p. 21].

Otaniyaz Niyazi:

*Ul pariga o‘zga Majnun zor ekanni bilmadim,
Furqati dashti aro bemor ekanni bilmadim* (87^b).

In these verses, romantic motifs are not exactly repeated, but the poets enrich each other's thoughts and create a pattern of creative following.

Speaking about the artistry of Niyazi's poetry, it is appropriate to dwell on the poetic arts of the poet's work. The poet widely used manaviy (spiritual) and lafziy (verbal) arts.

Ataullah Husayniy calls some of the poetic arts in the structure of a verse or verse spiritual beauties because they can express the nature of form and give the nature of meaning. If it can show both form and meaning characteristics, it is called "verbal and spiritual beauties" [3, p. 225]. Art historian Y. Ishakov conditionally introduced the term "communal arts" [13, p. 106] instead of this term.

We relied on the opinions of the great artist Ataullah Husayniy and A. Rustamov, Y. Ishakov, V. Rahmonov, A. Hojiahmedov in studying the art of Niyazi.

It is known that poetic arts serve to make the ideas expressed in a work of art more vivid and impressive, to embody lyrical and epic symbols more vividly, to provide verbal delicacy, musicality and attractiveness of verses and distichs.

The history of our literature also shows that poetic arts are not a way to showcase the poet's artistic potential, to demonstrate his skillful use of various arts, but to express the scope of creative artistic genius and the artistry of polishing high social and moral ideas [8, p. 4].

Ataniyaz Niyazi also skillfully used poetic arts. It is known that the use of characters such as Farhad, Majnun, Tahir, Vomiq, Shirin, Layli, Azro, Zuhro in the works creates the art of talmeh. In Niyazi's work, in addition to the above, the images of Adam, Noah, Jesus, Yusuf, Ayyub, Suleiman, Khizr, Namrud, Khalil, Iskandar, Jamshid are of great importance in revealing the spiritual image of the poet's lyrical hero.

*Sikandarg'a muyassar aylading mir'oti olambin,
Aningdek jomdin Jamshidg'a getinamo paydo (5^b).*

Or else:

*Labing atrofida to Xizr ko'r di sabzai xatting,
Degay sarchashmai hayvong'a bo'lmishdir alam paydo (5^b).*

In the gazelle writing of the poet, there are references to the appearance of Adam, the attributes of Jesus Christ, such as giving life to the dead, giving light to the blind, the legend of Noah, the throne of Suleiman, the immortality of Khizr, the cup of Jamshid and the grace shown to Alexander. Through these, the ideological content of gazelles increased, and the range of visual media expanded.

Otaniyaz Niyazi, through the art of talmeh, that is, by using the image of Noah, puts forward the idea that this world is full of sorrow:

*Muyassar bo 'lsa umri Nuh, ondin yo 'q sururimkim,
Na dunyo joyi shodi, balki bir g'amxona, g'amxona (100^b).*

It is known that Prophet Noah lived for more than a thousand years. The poet has strengthened the meaning and tone by saying that even if you have the life of Noah, this world is not a house of joy, but a place of sorrow. Here the poet's the following verses come to mind:

*To 'karman ko 'zlarimdin vodiya fyrqatda ashkimni,
Demasam, Nuh yanglig' go 'yiyo to 'fonni istarman (96^a).*

Due to the “to‘fon (floods)”, it is inevitable that the world will become a sorrow-room. In another point, Niyazi refers to the image of Jesus. It is known from the sources that Jesus is the one who resurrects the dead, has the nickname al-Masih (the one who caresser), is able to infuse life into a dead coin by praying, caressing, and blowing. The poet combines the art of talmeh and exaggeration:

*Dardi ishqingdin o 'lum holiga yetganlargadur,
Nutqi jonbaxshing Masih anfosidir, ondin alaz (34^b).*

The beloved of the poet is to such an extent that she is Christ-breathed, and even more “alaz” – more excellent.

Another gazelle of Niyazi is noteworthy. This gazelle also uses the art of talmeh masterfully:

*Davlatning haddin fuzun, Xizr umri bo 'lsin qismating,
Xotiring xargiz bu asnoda parishon bo 'lmasun.*

*Shavkat ichra bo 'l Sulaymondek hamisha barqaror,
Ofarinish chiqmoqi hukmingdin imkon bo 'lmasun (96^a).*

In this gazelle, the symbols of Khizr and Suleiman are used. Of course, through these symbols, great meaning is assigned to the gazelle. In our opinion, it is not surprising that the poet wrote these verses against the ruler, that is, Feruz. He wishes that his country will be prosperous, his life will be long and his memory will be full in this regard. In the next verse, he wants all the places to be under his rule like the prophet Suleiman.

As a person, Otaniyaz Niyazi is a philanthropist and enlightener. That's why he thought about the future of the people and expressed good wishes to the righteous ruler. Through the personification of the prophets, they wanted to see their qualities in the ruler.

Obviously, in the art of talmeh, in addition to great personalities, there are cases of referring to historical-geographical names, names of famous tunes, works, and names of heavenly planets. We observe this in Niyazi's work. Besides:

*Aylab ummidi shafolat hazrating sorig'a mayl,
Ro'zi Mahsharda qilurlar shoh bo'lsun, yo gado (2^b).*

Or:

*Me'roji vaqti raxshi izin bo'lsa qilg'ali,
Jinsi malakdin o'ldi, to'lug'arsai sano (4^a).*

Or:

*Duogo'yi kamina arzidur gardun janobingg'a,
Rayosat Toshhovuzg'a nasb bo'lsa, qudrating atmam (89^b).*

In the above examples, names such as "Ro'zi Mahshar, Meroj, Toshhovuz" are used as talmeh.

*Rashk o'ti cheksa zamona otashi Namruddek,
Ul Xaliloso zamone navha bunyod aylamas (50^b).*

In this verse, the names "Namrud and Xaliloso are used as talmeh.

In a few other verses, Besutun, the mountain of Qaf, is given as a talmeh. Including:

*Baxri irfoningg'a jo'shish munjazam keldi, ne g'am,
Gar Niyoziyg'a jarima kofdindur imtiqot (61^a).*

In addition to the cited talmehs, we see that the poet's work mentions the names of his teachers and contemporary poets as a symbol of respect. It is also needed considering as a talmeh:

*Yetgandin partavi, ko'ring, zamoyir ichradur,
Ogahiy, Munis, Iroqiylarqa dil oyinafom...*

*Komilu Rojii, Bayoniy, Oqilu Xolis, Rafe',
Gardi kuying ko'zlariga surma qilma subhu shom.*

*Dargohi tavfi aro chobukluk izhor etgali,
Doyi-yu Xokiy, haqiriyga Niyoziydur imom (88^a).*

As we have seen, a whole gazelle is built on the basis of the art of talmeh, in which the best poets of the literary environment of Khorezm and Kokan are penned. Among them, names of poets of Khorezm literary environment. such as Munis, Aghahi, Iraqi, Kamil, Bayani, Kirami, Aqil, Holis, Rafe and Chokar, Raghob, Kamali, Sadiq, Mirza, Farrukh, Sultani, Saadi, Murodi, Doiy, Hokiy, Ravnaq, Ziyrak, Haqiri, Umar Khan, Fazli, Qudsi, who have a special position in the

Kokan literary environment, are mentioned. This shows that Niyazi was also familiar with the works of Kokan poets.

The following distich is distinguished by the use of Yapon “Japanese”, Farang (European) names as talmeh:

*Qilib dardu g'am lashkari birla jang,
Ne andoq yopun ayladi, na farng (81^b).*

The gazelle beginning with this distich is valuable both in terms of theme and idea. After all, it reflects the important problems of the time, people's concerns. Niyazi writes:

*Ajab xayldurkim, onlarg'a emas,
Mudofe' necha bo'lsa tiru to'fang.*

*Agar yo'q muruvvatdin onlargakim,
Ne kin tig'i maflulu ne tutdi zang (81^b).*

In general, we can say that creations in which the art of talmeh is used in Niyazi's works are enormous.

Otaniyaz Niyazi also used the art of ruju effectively in his gazelles. Ruju means “Return” in Arabic and in poetry, the thought expressed by the poet in the previous verse or distich seems to return from the artistic means he used, and in the next verse or distich, it is a stronger expression than it, it is a way of bringing poetic art or clarifying and completing the previous thought [8, p. 47].

The poet writes:

*Lablaringni sharbatidur, obi hayvondin alaz,
Obi hayvon demayinkim, bal erur jondin alaz (34^b).*

Niyazi compares the “lip juice” of the beloved to a “obi hayvon” and turns away from it, saying “jondin alaz”. In the first distich, the poet gives a unique simile to the beloved's lips and in the next distich, he returns from it and makes a stronger allusion.

The ruju art used in the following verse is more special:

*Sansizin majlis erur chox barzax,
Yoqki barzax, degil oni dozax (28^b).*

In Niyazi's gazelle, there are many examples of takrir calculated from verbal arts.

It is well known that takrir means “repetition” and refers to the repeated use of one or another word in a poem. Emphasizing the meaning of the word and its essence by means of repetition is considered the main feature of this art [9, p. 100].

We witness the skillful use of this art in the works of Alisher Navoi and Muhammadriza Agahi. Otaniyaz Niyazi also skillfully used repetition:

*Topmadi olamda bir mahvash saningdek husn aro,
Ishtixoru, ishtixoru, ishtixoru, ishtixor...*

*Bemuhabbat zohido, zuhdingga qilgondin ne sud,
Iftixoru, iftixoru, iftixoru, iftixor.*

*Ey Niyoziy, kir fano qasrig'a, shoyad topg'asan,
E'tiboru e'tiboru e'tiborue'tibor (42^a).*

In these verses, the repetitions in the second lines emphasize the meanings and ideas in the words. It strengthens them, gives a new meaning to a repeated word. It increases the artistic value of the gazelle. It embodies the ideas of the poet in a more impressive spirit.

And this gazelle built on the art of repetition is extremely impressive. It states that it is “obvious” that the lover would give his life for the beloved:

*Visoling uchun bermagim naqdi jon,
Ayonu ayonu ayonu ayon (93^a).*

Although he knows that there is no benefit from this work, although he is sure to meet “damage”, although it is “suspicious” that he will almost die from parting”, he cannot stop “explaining” his praise.

*Bu ishdin erur sud yo'qdur manga,
Ziyonu ziyonu ziyonu ziyon...*

*Firoqing aro o'lmayin qolmaqim,
Gumonu gumonu gumonu gumon...*

*Niyoziy ne til birla vasfing qilur,
Bayonu bayonu bayonu bayon (93^a).*

Artistic repetition usually increases the emotional power and emotional impact of a poem, as a result of the repetition of one word in an entire verse, the reader's attention is focused on the thought point on which the poet is focused and that word receives logical emphasis with each repetition. The above gazelle of Otaniyaz Niyazi is a beautiful example of such repetition.

There is a common gazelle with this gazelle in the works of Feruz. This commonality is: 1) both describe the beauty of the mistress; 2) the same 11 verses; 3) two-syllable words are repeated four times in pairs of verses.

Feruz:

*Qilurman yutib shavqi la'lingda qon,
Fig'onu, fig'onu, fig'onu, fig'on.*

In the next verses of the gazelle, the words “nihon”, “jahon”, “omon”, “kamon”, “hazon”, “makon” are repeated.

Istifhom means “to ask”. This method is manifested in the poetic works through the inner world of the lyrical hero, his feelings in his heart, to whom or what he asks about his wishes and through his questions. This method is used a lot in our classical poetry. The questions were repeated in the verses and helped to reveal and emphasize the idea of the work. Agahi used this method very skillfully.

He writes:

*Nozi karashma bog'ining sarvi ravoni sizmisiz?
Oshiqi xasta jismining rohati joni sizmisiz? [15, p. 182]*

Niyazi also used this method with the encouragement and inspiration of his teachers and wrote his own verses. In the following verses, the tone, rhyme and rhythm are almost the same, giving the impression of reading a continuation of the master poet's thoughts and can be a classic example of creative imitation:

*Osmoni husn uzra xurshidi raxshon sizmusiz?
Topmog'on hargiz zavole mohi tobon sizmusiz? (45^b).*

This art is also successfully used in the following verses:

*Ey ko'ngil, mahzunliqim oromi jonim bildimu?
Keldi holimni so'rarg'a yoki rahmi keldimu?*

*Ko'zlarimdin ashkim o'rnig'a har dam qon kelur,
Har tarafdin furqati shamshiri bag'rim tildimu?*

*... Ey Niyoziy, qon to'kar ushshoqlarning ko'zlari,
Xo'blar oni muruvvat dasti birla sildimu? (102^a).*

This gazelle is built on questions. The gazelle can be said to be a charming example of *istifhom* and exclamation method.

The methods of *amr* and *nahiy* means “commanding and forbidding” and means that the lyrical hero in the poem expresses his inner feelings in the way of commanding someone or something or stopping him from doing something [9, p. 113].

In the following verses of Otaniyaz Niyazi, the tones of command are strong:

*Uzoring xo'rdi xobing tarkidin zard uyla, ey oshiq,
Muhabbatdin hama a'zolaring dard uyla, ey oshiq.*

*Muroding uzlat o'lsun, bo'l adam dahr aro andoqkim,
Vujuding anjumanda bo'lsa gar fard uyla, ey oshiq (73^a).*

This gazelle written on the basis of the teachings of Sufism is extremely touching. All the requirements of *Amr* and *Nahiy* method are embodied in verses. Another gazelle ends as follows:

*Olam ichra, ey Niyoziy, gar jafu ko'rmay desang,
Hurvashlar tarkini tutgil, malaksiymodin o't.*

In this case, the poet tells himself that if you don't want to suffer in the world, stay away from *hurvashes* and *malaksiyimos* (angels).

In general, the role and importance of essay art is great in Niyazi's poetry. The poet created excellent examples of this art and continued the work of masters in this field.

The most used art in our classical literature is *tashbeh*. Academician A. Rustamov said that *tashbeh* is “one of the artistic tools that show the skill of the poet, in particular, the richness or poverty of his world of imagination and fantasy” [16, p. 65]. There are several types of *tashbeh*. They differ from each other in terms of meaning. It is well known that in the works of our great poets, the face is likened to a flower, paradise, eye is likened to *nargis* flower and deer, lip is likened to bud, honey, figure is likened to *sarv* and *shamshod*. Otaniyoz Niyazi compares the height of the angel to “*alif*”:

*Alifdek qadding yor tutub jon aro,
FiroQingda yuzlandi dushvorlig' (66^b).*

In the following verses, we witness the art of question and answer:

*Dedim: mani bir lahzae hajringda qo'yma titratib,
Dediki: kuygul rashk o'tidin ko'nglingda emdi o'rtatib.
Dedim: tarahhum aylagil, atrofim oldi xayli g'am,*

Dedi: alardur munising tanho qolursan tarqatib (15^a).

In these verses, the poet puts forward the idea of a lover informing his lover of his condition through the art of question and answer. In the second verse, a unique example of art has been created saying “my lover is surrounded by sadness, what should be done, lover, they are your friends, if you spread it, you will be stay alone”.

Of course, pain, grief is the basic emotion in poetry. This feeling leads the poet to greatness, and the lover to immortality. But the grief surrounding the lover is a motif that has been used many times in our classical literature. The poet was able to demonstrate his skill by interpreting the motif in a new way, justifying the fact that the man had caused his lover to suffer in an unexpected way.

The art of exaggeration is used in many places of the poet’s gazelles. Besides:

*Sitamgar mahvasho, hajringda bag’rimni kabob etding,
Netay, ko’z mardumi qoni bila oluda ob etding (79^a).*

A lover whose soul is burned could become a true love singer.

It is known that “mubolag‘a” (exaggeration) means “enlargement”, “strengthening” in Arabic and means the art of exaggerating and intensifying the state or action of an artistic image depicted in a literary work. In this type of image, the characteristics of the artistic representation are more clearly manifested, they are embodied more vividly in front of the reader's eyes [8, p. 9]. In fact, we see proof of the above point in the following verse:

*Farhod qazdi Besutun man yangliq, ermas hajr aro,
Kim qazdi g’am xorosidin tirnoqi fikrim necha tog’ (67^a).*

There are several types of exaggeration. These are called tabligh, ighroq, ghuluv. Otaniyaz Niyazi successfully uses these types of exaggeration in his gazelles. In the following verse, ghuluv is used, and it refers to a lover who is impossible to have in life and is unbelievable:

*O’lukni tirguzursan nukta deb, ey xo’blar shohi,
Ne g’am o’ltursa ishqing ahlini kofir ko’zing gohi (111^a).*

The first distich shows the art of exaggeration, while the second one uses the simile “kofir ko’z (not muslim eye)”. These poetic arts make the beautiful content of the verse more impressive. The poet writes unique verses saying that if your no Muslim eyes kill the people of love, then you will raise the dead as a dot.

Otaniyaz Niyazi also refers to verbal arts such as tamsil, husni talil, tajohuli orif, intoq, istiora, irony, irsoli masal, tazmin, problem, tajnis, iyhom, tazod, tardu aks, kitobat etc.

In the following verse, the poet used the art of tashkhis:

*Mahv etib vasli nahori shomi hijronim mening,
Tiyra kulbamni yorutdi mehri raxshonim mening (80^b).*

In this point, saying “Tiyra kulbamni yorutdi”, the poet used the characteristic of the sun in relation to his beloved.

It is known that the famous gazelle of Agahi with the rhyme “Qoshu ko‘zing” served as a source of inspiration for many poets. Niyazi, like contemporary poets, wrote gazelles in this style and in this he also used the art of tashxis as well as many visual tools. Besides:

*Tiyg‘i kin surmak ne hojat ishq eli qatli uchun,
Bir nazarda o‘lturur bermay omon qoshu ko‘zing (75^a).*

The poet describes the eyes and brows of a lover to such an extent that a blade is not necessary for the execution of lovers, and the eyes and brows of a lover are in a sense a murderous executioner. With this, the idea that the poet is putting forward is more clearly expressed, and the image of the depicted lyrical hero has gained vitality.

Niyazi's lyrical hero sings with great passion about the beauty of the beloved, parting, separation, meeting the beloved and shows that purity and sincerity are the highest virtues in the path of love:

*Ey Niyoziy, poklik bo‘lsun shioring ishq aro,
Yo‘qsa ma‘shuqing firoqi qilib xor o‘lturur (39^b).*

The art of lutf is also used in this verse. That is, the word “o‘lturur” has two meanings: one means to kill, and the other is to humiliate and punish if you do not follow the path of purity in love.

Another feature of the poet's lyrics is that he is not limited to praising beauty. Niyazi adds a small new detail to this traditional content. In this case, the fact that this incomparable beauty is not eternal, that it is considered as a prize in its time, and that it is necessary not to humiliate the gift given by nature, without trampling it under the feet, passing it from hand to hand. On the contrary, he compliments the true appreciator of this beauty and urges him to be kind to the true lover.

*Mahvasho, husning guli bir necha kun mehmon erur,
Qadrini bil, esguchi bodi xazon xandon erur (35^a).*

In the first line, the art of tashbekh-allegory is used, while in the second, the method of parallelism is used. In other words, the law of nature is compared with the coming of autumn, when the autumn wind blows, any flower will inevitably fall, and the law of human beauty will weaken over time. This analogy is extremely unique.

*Ko'zing bedodidin jonlar ko'ngil shohiga dod etmish,
O'zi ko'rgan sitamni shah raiyatlarga yod etmish.*

*Shuuring bo'lg'och onlar dodu bedodiga oyining,
Tag'ofildur vale hajring alar dardin ziyod etmish (53^a).*

Niyazi's poetry has its place among the classic Uzbek poets of the late 19th and early 20th centuries due to its comprehensive content, artistic beauty and linguistic richness. The poet realized that creative work requires great ability, great imagination and deep thinking, patience and perseverance and therefore he was able to create meaningful gazelles.

Niyaz's inner experience has different emotional colors and colorful content. That is why the poet's lyrics are close to the hearts of the people and are composed in such a tone:

*Jamolin orzu aylab, boqib har yona, har yona,
Ko'zim kelmish firoqi dardidin giriyona, giriyona.*

*Agarchi o'lmakim bo'lmish muayyan dardi ishqidin,
Urar, bilmasun deb el qadam mardona, mardona (100^a).*

If the above verses reflect the feelings of being in the middle of a long journey, then the feeling of complaining about the world, hatred for the enmity and grudges of this world are reflected in these verses.

*Hodisoti dahrdin ranjida aylab xotirim,
Turfa illatlar bila jismimni bemor aylading.*

*Bir dame ochmay Niyoziyning murodi chehrasin,
Har adovatkim anga olam aro bor aylading (78^b).*

So, Otaniyaz Niyazi's lyrical hero is sometimes portrayed as a faithful, loyal lover and sometimes as a patriot who cares for his country and burns his soul for its future. These are further improved in the poet's artistic thinking through poetic arts. The poet's skillful use of poetic arts in making the content of the gazelle unique and impressive shows his skill.

Poets aimed to make their works not only ideologically but also artistically sophisticated. In the artistic development of the work, along with poetic arts, the role of rhyme is very important. The artistic sophistication, richness and beauty of poetry depends on rhyme.

It is known that rhyme is one of the important means of attractive and effective reflection of socio-ethical ideas and deep philosophical observations expressed in poetic works. Every creator carefully studied the science of rhyme, matured by learning from the art of poets in this field [9, p. 115].

Otaniyaz Niyazi also learned the art of rhyme from great poets, knew the secrets of poetry and used them wisely. In our literature, there are arts related to rhyme, such as *zulqafiyatayn*, *zulqavofi*, *tarse*, *tajnisli qofiya*, *musajje*, *tajziya* and the extent to which they are used determines the poet's talent. We witness the skillful use of these rhyming arts in Otaniyaz Niyazi's work.

Obviously, the art of rhyming two words in verses is called *zulqafiyatayn* – the art of “double rhyming”. Ataullah Husayni writes: “Whoever recites a poem called *Zulqafiyatayn*, then two rhymes are necessary and when he stops at the rhyme before the last rhyme, he makes it necessary for the poem to come out correctly and the meaning...” [10, p. 83].

The two rhyming words in any verse can be placed at the end of the verses consecutively or at different places in the verses. This passage found in Otaniyaz Niyazi's gazelle is an example of the poetic type of *zulqafiyatayn*:

*Zihi hilm avjida shahzodalarga nisbating ahlam,
Hayo bog'i aro bo'lmish niholi qomating aqdam (89^b).*

In the following verse, there is a strange rhyme, that is, two rhyming words are not next to each other in the verses, but in two places:

*Shirinzabon, pistadahon aylab o'zin eldin nihon,
Jon shaxsin istab mezbon, so'zda fasohatling kelur (37^b).*

Otaniyaz Niyazi used the rhyming word at the end of the verse twice to finish beautiful verses:

*Jamolin orzu aylab, boqib har yona, har yona,
Ko'zum kelmish firoqi dardidin giryona, giryona.*

*Parishon o'lmoqim ko'rgach uzorin turfa emasdur,
Agar nutqida qilmas lablarin xandona-xandona.*

*Agarchi o'lmagim bo'lmish muayyan dardi ishqidin,
Urarman bilmasun deb el, qadam mardona, mardona.*

*...Abas manzilgahing ta'miri keldikim, ko'rub bilding,
Hama ma'murlarning bo'lmoqin vayrona, vayrona.*

*Vujudi qasridin chiqsun Niyoziy gar farog' istar,
Vagarna solg'usidir xud o'zin zindona, zindona (100^b).*

It seems that repeated rhymes increased the artistic value of the gazelle, gave it attractiveness and sophistication. The lover, who is saddened by the beloveds oppression and separation, expresses his opinion very impressively. The selected words “mardona”, “har yona”, “griyona”, “xandona”, “vayrona”, “zindona”, “g'amxona” are very playful in tone. It can be said that the gazelle was created on the basis of folk melodies.

Otaniyaz Niyazi's gazelles also make good use of the tajnisi muzori type of rhyme. Tajnisi muzori is the difference between two words that are close in form by one, sometimes two letters at the beginning, middle or end of the word. For example:

*Shohid nozukbadan majlis aro kelsa kosh,
Bazm eli qo'yg'ay edi har dam ayoqig'a bosh.*

*...Shoraki dil rashkdin tayri chaman dushmani,
Bo'lg'usi gulshanda gar orazindan qur fosh (52^a).*

In these verses, the words “bosh”, “kosh”, “fosh” differ from each other by one letter.

There are such gazelles in the work of the poet, in which we can see that he has demonstrated great skill in the art of rhyme. In this quoted gazelle, the rhymes differ by only one letter:

*Qilib dardu g'am lashkari birla jang,
Ne andoq yopun ayladi, ne farang.*

*Shikastig'a qodir bo'lsa olmadim,
Kim, onlar shumorig'a yo'qdur darang.*

*Agar yo'q muruvvatdin onlardakim,
Ne kin tig'i maflug'u ne tutdi zang.*

*Kishi qolmadi dahr aro ko'rmagan,
Oyoq qo'llaridin lagad birla chang.*

*Qayu jinslar shikvasin ayladi,
Niyoziy chekibmu xumor uzra bang (81^b–82^a).*

In the first and second verses, the rhymes are distinguished by the letters f and d, and in the next verses, they are distinguished by the consonants z, ch, b.

In our classic poetry, rhyme is often used together with radif. Radif is a word that expresses the meaning “following” and in literary studies it means a word or a combination of words that is exactly repeated after a rhyme [9, p. 156]. As much as the rhyme is influential in poetry, the radif is no less. We find many one-, two-, and three-word types of radif in Otaniyaz Niyazi's poetry. The poet uses traditional radifs such as “ko‘z ustina”, “jon ustina”, “bosh ustina”, as well as “jon olg‘usi”, “jon bergusi” and uses them repeatedly.

Niyazi writes:

*Qotil ko‘zing man zorni o‘lturgusi, o‘lturgusi,
Ishq arsasida xorni o‘lturgusi, o‘lturgusi.*

*Dardi firoqing kasrati rashk otashi ifrotidin,
G‘am xayliga duchorni o‘lturgusi, o‘lturgusi (112^a).*

Or else:

*Kulbamga kelgach, siymbar jon bergusi, jon bergusi,
La‘li suyi hayvon agar jon bergusi, jon bergusi.*

*Shuhrat topibdur el aro har damda ruhafzoliq‘,
Jon kishvarin olmish magar jon bergusi, jon bergusi (113^b).*

In Niyazi's gazelles, he cites such addresses “Ey ko‘ngil”, “Ey Gulbadan”, “Ey rafiq”, “Ey hofiz”, “Ey o‘g‘ul”, “Ey do‘stlar”, “Ey sho‘x”, “Ey oshiq” as radifs:

*Na nav‘ lahn edi bu jong‘a ofat, ey hofiz,
Ki olam ahlig‘a soldi qiyomat, ey hofiz (64^a).*

Or:

*Uzoring xo‘rdu xobing tarkidin zard uyla, ey oshiq,
Muhabbatdin hama a‘zolaring dard uyla, ey oshiq (73^a).*

Also:

*Aylagil elni jahon qasrida mehmon, ey rafiq,
So‘ngra padrud aylamaslikka ne imkon, ey rafiq (74^a).*

In these motivational appeals, the poet sometimes advises and sometimes explains his situation.

*The poet also refers to pair-words when using the radif:
Jonim ichra o‘t solib mushkin qaro qoshu ko‘zing,
Qildilar tan kulbasin motamsaro qoshu ko‘zing (75^a).*

In Niyazi's poetry, radifs increased musicality and harmony and served to strengthen the expressed meaning.

In general, Otaniyaz Niyazi's gazelles have an artistic approach to the use of rhyme and radif usage. The skill of the poet is evident in every verse, every distich. This shows how important the artistic value of gazelles is.

Thus, gazelle writing, as in the works of representatives of our classical poetry, has a large position in Niyazi's lyrics and arouses great interest. Its ideological basis is the interpretation of traditional love and the perfect human being. This situation is characteristic of all the poet's gazelles, which are collected in manuscript and lithographic editions.

In Niyazi's poetry, the lyrical hero has a huge heart, a thirst for goodness, a selfless person on the path of honesty and loyalty. The image of the mistress is a charmer that is incomparably beautiful, possessive, and sometimes jealous of the lover. Also, the more the hypocrisy in the images of the harmful rival and the hypocritical ascetic is condemned, the more the feelings of constancy and loyalty in true lovers are glorified.

Gazelle writing deserves attention not only for its content, but also for its artistic form and poetics. In each gazelle, the poet uses poetic elements such as style, vazn, rhyme, radif, similar to its essence, uses spiritual and verbal artistic arts such as talmeh, tazod, ruju, repetition, tajnis, as well as figurative and aphoristic expressions and in many cases close to folk tunes. refers to colorful tones.

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