

# The Symbol Of Beauty And The Place Of Poetry In Nomawriting

S.K. Tohirov<sup>1</sup>, D.D.Muminova<sup>2</sup>

<sup>1</sup>Associate Professor of Samarkand State University, Candidate of Philological Sciences

<sup>2</sup>Teacher of Samarkand State University

*Abstract: This article focuses on the interpretation of romantic lines, secular love, figurative love between a lover and a lover through the great Khorezmi "Love Letter", which is a significant work in the genre of noma. Also, the image of some details (eyelashes, eyes, lips, spots, etc.) used by the artist in his name is revealed. In classical poetry, especially in the noma genre, the means of artistic representation also play an important role. For this reason, poetic arts serve to show the charm of the work and reveal the poet's mastery, and the non-writers who wrote in this genre used the art in their works. simulated and skillfully used similar genres. Through his work, Khorezmi reveals his lover's inner experiences in the example of his verses and shows his high attitude to his lover.*

*Keywords: letter, symbol, love, poetic art, byte, lover, genre, mistress, line, metaphor, eyelash, eye, lip, dot, exaggeration, metaphor, similarity.*

## 1. INTRODUCTION

In recent times, the noma genre has improved in terms of content and genre. This change is especially noticeable in the letters written in the Persian-Tajik, Uzbek and Azerbaijani literature of the end of the XIV century and in the XV-XVI centuries. Khorezmi is one of the most significant writers in the history of Uzbek classical literature in the genre of noma, and his work "Muhabbatnoma" is one of the first major works honoring the love of Uzbek secular literature. In it, the lover's fiery love for his mistress is a description of his sufferings in this way [5, 132]. "Love Letter" includes various genres of poetry - noma, masnavi, ghazal, qita, saqiynoma, fard. But the leading genre in it is noma. The letter is rhymed in the masnavi style [10, 43]: the letters in Khorezmi's "Love Letter" take only the character of poetic letters written by the lover to the lover, do not show the lover's attitude to the lover's mood and love, but create a unique original work.

## 2. APPLIED METHODS

The current research is based on the comparative - historical classification methods. The main objects of the study are the scientific materials.

## 3. RESULTS AND DISCUSSION

If we look at the expression of works of art today, all the details that reveal the image of a person, both in poetry and in prose, are aimed at revealing his two images. In particular, in

Khorezmi's work, most of the details are aimed at highlighting the appearance of the person. "Love Letter" is a collection of letters sent by a faithful lover to his lover. Therefore, the description of the deep feelings of the lover should be the main focus of each letter. But in this case, one, sometimes only a few bytes are devoted to this issue (except for the second letter, written in reference to the saba), and the image of the external beauty of the lover (without leaving out every detail) played a key role. Even the image of a single detail (eyelashes, eyes, lips, spots, etc.) is repeated several times in all letters, sometimes even in a single letter, in different stylistic aspects.

Khorezmi does not deny love, but considers it a step on the path of true love, which is important for his time. The same idea opened up a wide way for him to sing about the real man and his qualities, the beauties of life, the pleasures. Consequently, the object of his image is not abstract, but the real man and his features, and even in this byte, where the influence of the theory of manifestation is felt, the image of the concrete man occupies a central place.

Mango uchmoq erur vasling huzuri,  
Yuzungdin shu'la urur Tengri nuri [4, 25].

For me majestic your presence,  
In your face the rays are [4, 25].

That is, it is understood that the vassal of the lover. These moments emphasize the magical, radiant light on the face of the beloved with a lofty exaltation like the miraculous light of Allah.

The image we know is the lines given to a person's appearance. In the classical literature, of course, the poet did not ignore the image of the mistress, sometimes in love in the epics, and other personalities, using every detail in its place based on the logic of the reality of life. As mentioned above, the letters in "Love Letter" are mostly devoted to the lines of the image of the mistress. In the chapter "Say the previous name" he fully mobilizes his skills to draw the image of the mistress brighter, to highlight and glorify her qualities.

For example;  
Ayo ko'rk ichra olam podshohi,  
Jahon tutti sening husnung sipohi.  
Pari ruxsoralarning ko'rkka boyi,  
Yuzung navro'zu, qoshing bayram oyi [4, 16].

You are the king of the world,  
All the world admires your beauty.  
The splendor of the Parisian spirits,  
Your face Navruz, the brows as the holiday moon [4, 16].

It is understood that the lover describes his lover as the king of all beauties in the chapter of beauty from the very beginning of the word, likens his beauty to the king's army, and exaggerates the fact that he destroyed the world with this army [2, 36]. Describing her as the most beautiful of angelic faces, she likens her face to a new moon. It should be noted that the poet (Khorezmi) demonstrates his innovation in the definition of a lover. He refers to as many new sentences as possible in each definition. This is evidenced by the fact that the face of the sky above is similar to Navruz, a new day, and the eyebrows are similar to the month of the holiday - the new moon, as evidenced by the following verses.

Ko'ngul Shirin so'zuingg'a bo'ldi Farhod,  
Ko'zung Kashmir jodusig'a ustod.  
Qaro Meng ol yangoqingda yaroshur,  
Boshim doyim adoqingqa yaroshur [4, 16].  
Farhod delighted Shirin,  
Her eyes as a master of Kashmir magic.  
Look at your cheeks,  
My head always fits on my forehead [4, 16].

The poet likens the charm of Shirin's words to the state of burning in Farhad's hajj, while the charm of his eyes is compared to the mastery of Kashmir magic (Kashmir's beauty has always attracted people's attention and Kashmir has become a symbol of beauty in poetry) [9, 19]. Even such a beauty attracts the reader's attention by the fact that the beauty of the land does not open the thread before the eyes of the beloved.

The next byte refers to the location of the black spot (meng) on the lover's red cheeks. This means that our faces are involuntarily clear (like the morning), the eyebrows are crescent, the eyes are witchcraft, the cheeks are red, the cheeks are black, and the words are sweet.

The poet describes the lover's waist as follows.

Bo'yung sarvu sanubardek beling qil,  
Vafo qilg'on kishilarga vafo qil [4, 16].  
Make your neck like a cypress tree,  
Be faithful to those who are faithful [4, 16].

The lover's stature resembles the uprightness of a cypress tree, the slender waist resembles a hair fiber, although the resemblance of a stature to a cypress tree is a traditional image, but this is a metaphor based on logic [3, 22]. If the lover's stature was like a willow, that logic would be broken. The resemblance of the waist to the hair is also correctly described on the basis of exaggerated metaphors [3, 23].

Aqiqing suhbatindin jon bo'lur so'z,  
Qamartek chehrangga boqsa qamar [4, 16].

The word that will come from your conversation,  
When beauty looks at his face, he sees a moon eye [4, 16].

It should be noted that the lips of the yoke are not only resembling an agate - a reddish gemstone, but also directly called an agate. The face of the moon is no longer satisfied with the above description, but is now evaluated by the blink of an eye when looking at the face of the moon. In the following verses, while Yor's eye describes her lashes as narcissus, the smile on her face resembles a purple flower.

Urur nargislaring Novakni jong'a,  
Kular chehrang chechaktek arg'uvong'a [4, 16].  
Your adore keeps me closer,  
The ashes are pinkish-purple [4, 16].

In the following verses, the poet again describes the beauty of his lover, saying that he even went to the distant lands of Chin-Mochin, China and Turkestan, and that all the kings of the world kissed him in front of him [2, 33]. lines are given.

Tabassum qilsangiz shakar uyolur,  
Tishing injusidan Gavhar uyolur.

Jamoling etti olamg'a sipahlar,  
Qotingda er o'parlar jumla shahlar.  
Falak ishqing yo'linda besaru poy,  
Isirg'ang donasi Zuhra, yuzing oy,  
Latofat mulkida sultonsen, ey jon,  
Qamuq boshdin – ayoqqa jon sen, ey jon.  
Qatiq kulsang magar og'zing bilurgay,  
Pari ko'rsa seni mendek telurgay.  
Soching bir Torina ming hur etmas,  
Yuzungnung nurina ming nur etmas [4, 17].  
When you smile, sugar is ashamed,  
The pearl of the tooth is ashamed of the pearl.  
Jamal's armies to the seven worlds,  
The earth kisses the ground, including the cities.  
Besaru poy on the way to the sky,  
Zuhra, the moon of your face,  
You are the queen, my love,  
You are the soul of the foot, O soul.  
If you laugh hard, your mouth will know,  
If Angel sees you, I'll tell you.  
Your hair does not make a torina thousand,  
The rays of your face more than thousand rays [4, 17].

The lover's smile is so sweet and sweet that even the sugar is embarrassing. She is ashamed of the pearl of her teeth. Gavhar is ashamed to see that the teeth of Yor are pure and clean. From the point of view of the lover, the earrings in his ears are not left out. Every visible detail of the lover is described with phrases and allusions from the language of the lover. While the wise are as bright and graceful in the light as the star Venus, the face of the earth is like the moon. The face of the lover is as delicate, spotless and bright as the moon. He draws his mouth with such ingenuity that he is known for his small size only when he laughs out loud, and when even a fairy-angel sees this, he (madly) wants it. In the last stanzas of the first letter, the sufferings and inner experiences of the lover, which he suffers because of his unparalleled lover in beauty, are expressed in beautiful lines. The description in the first letter is a sufficient source for the reader to imagine a more accurate portrait of the image of a mistress, and has a moon face, crescent face, narcissus eyes, onyx lips, cypress-like waist, a smile thinner than sugar, pearly teeth, bright faces, witch eyes, only when laughing (mouth). The presence of a beautiful girl with a mouth as thin as it is known appears before our eyes as a reflection in a mirror. But the poet does not limit himself to this, but in the following letters also increases its value by describing the beauty of the crack with more elegant descriptions. It should be noted that the poet uses the same definition, that is, the phrase "Christ is faithful, Joseph is lycosen" for two purposes. In one sense, it refers to Muhammad Khojabek, who had previously initiated the writing of Muhabbatnoma. Now consider how justified this definition has been in both places. In our opinion, opening the way to exaggeration in the definition of a lover does not lower the value of the work, including the value of the work. Because it is

natural for a lover to embody all the beautiful qualities as a typical representative. But for a particular historical figure, such a definition seems a bit dubious.

This description of Khorezmi's Muhammad Khojabek (the revelation of Janibek Khan) does not fit into the person as if he did not justify himself here, but shows the artificiality of the allegory used to praise the owner of the description. This leads to a slightly negative impression of Khorezmi's work on the student.

Throughout the letter, the poet describes the lover's lover, the power of his beauty, as follows; Qilur zulfung qamuq olamni shaydo,

Bo'lur jodu ko'zingdin fitna paydo.

Yarar ming jon bir ishkoling fidosi,

Ko'zum mardumi xolingning fidosi.

Seni ko'rgan o'zindin yot bo'lur,

Ruhungni ko'rsa, ming shoh mot bo'lur.

Ikki zulfung ko'ngullarni panohi,

Eshiking tuprog'i jon sajdagohi [4, 20].

Hair your ties the world,

There will be a conspiracy before your eyes.

The sacrifice of a thousand lives,

The sacrifice of my eyes.

Anyone who sees you will be a stranger,

If he sees your spirit, a thousand kings will be dull.

Shelter of two hair souls,

The soil of your door is the shrine of the soul [4, 20].

The lover described by the lover is so beautiful that his single black hair enchants the whole world, and his witch eyes reveal all the conspiracies in the world. Anyone who sees these beauties will lose consciousness. When the eyes of the kings fall on his face, Haddi hardens like a board, matte in chess. In the descriptions continued at the same time, the poet now compares the lover to a flower, a flower. He says you are a pure flower and your enemy is a thorn. In his opinion:

Raqibingdur tikan, siz toza gulsiz,

Chechak Chimgan aro bo'lmas tikansiz.

Your opponent is a thorn, you are a pure flower,

You are a thorn in the side of a flower.

proves by quoting the sentence. Again in the following byte:

Shakardin totli so'zli dilrabosen,

Dareg'okim, chechaktek bevafofen.

Sugar sweet beautiful,

But it seems, the flower is insecure.

he gives an objective assessment of the lover's description as unfaithful as a flower.

Raqibingdur tikan, siz toza gulsiz,

Chechak Chimgan aro bo'lmas tikansiz.

Shakardin totli so'zli dilrabosen,

Dareg'okim chechaktek bevafofen [4, 20].

Your opponent is a thorn, you are a pure flower,

You are a thorn in the side of a flower.

Sugar sweet beautiful,

But it seems the flower is insecure [4, 20].

In the third letter, the poet explains the definition of the mistress more perfectly, and thus the way in which the lover's relationship with the mistress is more strongly connected and how to reach his guardianship.

Although the poet gives a generalized image of the mistress in the first and third letters, the method of depiction goes in the traditional uplifting spirit, but sometimes clear descriptions in the details related to it also do not overlook the inner world of the mistress along with her appearance. The same is evident in the fifth letter.

Ayo Gulchehralar molik rikobi,

Qamuq olam sening g'amzang xarobi.

Latofat mulkinging sohibqironi,

Muvafiq surating birla maoniy.

Hiradni ozdurur g'amzang xumori,

Yanoqlaring Xalillulloh nori [4, 24].

the beauty kills me,

The gloomy world is the ruin of your grief.

The owner of adore's property,

The right picture is the same.

The humor of grief that deceives Hirad,

Khalilullah mole on your cheeks [4, 24].

Apparently, the poet describes the emergence of a true beauty from the harmony of inner and outer qualities by giving the lover a line to both the inner and outer world. At this point, we considered it appropriate to pay attention to some of the poet's thoughtful remarks in the language of love. When talking about this, it is worth noting that the poet seeks to convey the beauty of the beloved in a thousand different metaphors. But given that he meant human love, he acknowledges the infidelity, transience, mortality of this world, as well as the transience of beauty. He is fascinated by the life-giving charm of wealth and longs for it with all his being, but their pricelessness makes him sincerely regret it. For example, from the language of love;

Ayo, nomehribon ahdi baqosiz,

Jahon eltek, umur gultek vafosiz [4, 23].

Oh, the unkind covenant is priceless,

The world is unfaithful, the flower of life is unfaithful [4, 23].

By quoting the verse, the poet described the mistress as unkind and the covenant as a fan. They all point out that the life of "eltek" and "gultek" is a fan. The characteristic is that the poet, realizing the shortness of life, does not fall into a whirlpool of despair, but encourages him to spend his life enjoying the beauty of a beautiful mistress, who is a part of being, including all the beauties of being. We understand this from the poet's subsequent letters to his mistress, not from the depressed mood of the lover, but from his more beautiful and charming allusions to his lover, who is more deeply attached to his mistress. Consider, for example, the following definitions in the fifth letter.

Men asru benavo siz muhtashamsiz,

Latifu noziku Zebo sanamsiz.

Chechak dermen yuzunguzgo kamar ham,  
Xaloyiq sevganin Xoliq sevar ham [4, 25].  
I am lower, you are magnificent,  
Slim and delicate and beautiful.  
The buds of flowers are yours,  
He who loves the people loves the God [4, 25].

It is also clear from these descriptions that those who are rich in subtleties in beauty are as happy as those who live in paradise for the lover of the world. Because he sees the light of the rays of God in the light on the face of the earth. He confesses that he is the beloved servant of Allah because he is loved by all. The lover also writes this, urging his lover to refrain from building a building out of pride.

Sening ishqing kamandin bizni tortar,  
Jamoling ravnaqi olamni o'rtar [4, 25].  
Your love command draws us,  
Your face spreads throughout the world [4, 25].  
Indeed, as the artist emphasizes, the lover is his pure love, the attainment of his inner experiences.

The sixth letter also begins with a direct praise of the lover's definition.

Ayo bo'yi sanubar, chehrasi oy,  
Kuyosh yanglig'jamoling olamoroy,  
Xating to'tisi la'l uzra qo'nub bor,  
Beribtur pistaga qandu shakarbor.  
Turubtur ko'zda qaddingiz xayoli,  
Aningdekkim suv uzra tol niholi [4, 26].

Oh, my lady, face moon,  
The sun is shining brightly,  
The parrot has landed on the dumb,  
with sweet and candies.

The dream of standing tall in your eyes,  
Willow saplings on the same water [4, 26].

In this letter, the lover writes that he will never forget the words of the moon, the beauty of the moon, the beauty of the sun, the beauty of the sun.

(Since the word is a sacred blessing, it is taught by humanity from its artistic interpretation. played an important role. In the works of the poets of this period, they sang pure and pure love, which shone from metaphor to truth.

As he thought of the wound in his mind, he involuntarily confessed once again that the teeth of the wound, his lips, were pearls in the box of his soul, his face and eyebrows were unequal in the sun and the moon; the suman-like face is described as worthy of a thornless, flower-shaped figure like a graceful shirt;

Sumantek orazing guldur tikansiz,  
Mango do'zax erur uchmoq sensiz.  
Yuzunguzda ko'runur ko'zku tek nur,

Bo'yunguzg'a latofat kisvati tuz.  
Tishing la'ling guhar jon durji ichra,  
Yuzung qoshing Quyosh, oy burji ichra [4, 26].  
Slim bofy as without thorns,  
Ever blesses me to fly you.  
The mirror light that appears on your face,  
Salt on the neck.  
Teeth as the pearls,  
Add your face to the Sun and the Moon in the constellation [4, 26].

even these words describe the attitude of lover to his beloved girl. The poet uses hyperbole to describe her;

Your face as the rays of the Sun.  
Its light around all over the world [4, 26].

#### **4. CONCLUSION**

though the similarities are often used in nomas, the poet used such original poetic styles (tashbeh, hyperbole) in order to describe the lover's image. While reading the novel, a reader imagines very beautiful, slim and stylish girl and loves her. it proves that poet used skillfully poetic arts.

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