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**PUBLISHED
SINCE 2000**
(Online since 2020)

**PUBLISHED SIX
TIMES A YEAR**

2021/2(84)

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БУХАРСКОГО
ГОСУДАРСТВЕННОГО
УНИВЕРСИТЕТА**

*The journal is published in the Bukhara
Regional Department of Press and
Information of the Press and Information
Agency of Uzbekistan on August 24, 2020
With registered certificate № 1103*

*The journal "Scientific reports of Bukhara
state university" is included in the list of
scientific publications recommended to
publish the main scientific results of
doctoral dissertations of the Higher
Attestation Commission under the
Cabinet of Ministers of the Republic of
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Navoiy gulshani

*If we call this great man a saint, he is a saint
of the saint, the thinker, the thinker of the thinkers,
the poet, is the sultan of poets.*

Islam Karimov.

ALTHOUGH YOU HAVE PIERCED MY HEART IN THE FIRE OF THE LOVE

*Khamidov Azimjon Khayotjon ugli
master, BSU*

Alisher Navoi's priceless romantic ghazals contain the description of a lover who is incomparably beautiful, as well as the mental state of a lover who is madly in love with her, suffering in exile, whose only goal is to reach his beloved; this kind of ghazals make up the majority. The ghazal which begins with the verse of the great poet "Qosh-u ko'zungni munajjim chunki ko'rdi beniqob..." (Navoi. Garoyib us-sighar. Perfect collection of works. Volume 1. Tashkent: "Science", 1987, p. 70) is one of the above-mentioned ghazals:

*Qosh-u ko'zungni munajjim chunki ko'rdi beniqob,
Dedi: ko'rkim, qavs burjidin tug'ubtur oftob.
Bir labing jon oldi andoqkim, birisi bilmadi,
Emdikim bildi, arolarinda bordur shakkarob.
Gar falak qoshing bila bahse hilolidin qilur,
Bir desa payvasta, jono, eshitur ikki javob.
Gul kibi yuzungda ter fard etti hushumdin meni,
Garchi behush elga hush uchun muqavviydur gulob.
Kim sirishkim ko'rdi, ma'lum etti ishqim hosilin,
Dona birla uylakim el naqdini aylar hisob.
Garchi ishq o'tida ko'nglumni o'qungg'a shishlading,
Garm bo'lmakim, hanuz ne six kuymish, ne kabob.
Ne chamandur buki, hasrat suyi-yu dard o'tidin
Parvarish topmish qayu bir guldakim bor ob-u tob.
Gar Navoiyning kuyuk bag'rida qondur, ne ajab,
Xomso'z o'lur yolin uzra tushub kuygan kabob.*

The ghazal begins with a description of a lover who has a unique beauty. In it, the great poet uses a surprising analogy in the verse of the astrologer, who saw the mistress's eyebrows and eyes without a mask: "See that the Sun was born in the Brackets of the zodiac" ("Ko'rkim, qavs burjida oftob tug'ilibdi"). The Brackets, one of the twelve constellations in the direction of the sun's motion, is a constellation of stars in the form of an arrow above the waist. The transformation of imaginary expositions of the sun under this arc-shaped constellation into the eyes of a lover is a unique artistic discovery. In this way, the poet has the opportunity to portray the lover as the owner of incomparable beauty. In the following verses, such astonishing exaggerated descriptions of the lover are continued. In the second verse, one of the lips of the lover takes the soul of the lover in such a way that

the other is unaware of it. The poet attributes this to the presence of "sugar" between the two lips. This image indicates that the lover's upper lip is red, and the fresh water between them does not fully show the lower lip. Such a state of affairs on the lips, on the other hand, indicates that it will bring both pain and kindness to the lover. In the next verse, the creative reader again focuses on the eyebrows of the lover. These eyebrows were such that if the sky was arguing with the mistress and boasting about her new moon, she would respond with two eyebrows like the new moon on her face. Apparently, the beauty of the sky is more than doubled in the description of the beloved one. Which is why the state of love, amazed by such beauty, finds its artistic expression in the following verses.

In the fourth and fifth verses of the ghazal, the pain and suffering of the lover, who is intoxicated by the unique beauty of his beloved, is told, as well as the suffering caused by the pain of exile. In the fourth verse, it is said that the lover's skin, which looks like a drop on the face of a flower, caused the lover to faint. However, when a person is unconscious, if he is given water to drink or if he is hit in the face, the anesthesia spreads. The lover loses consciousness because of the beauty of the situation on the face of the lover. The sweat on the beloved's face is a symbol of the life in him. The image of the state of love also includes the image of the inner beauty of the lover in the artistically expressed bytes. In the fifth verse, attention is drawn to the fact that the lover shed painful tears after fainting. Anyone who sees the bloody tears of a lover will know the fruit of his love. It is as if people were counting gold and silver coins in pieces. With such an example, the great poet exaggerates the fact that the lover suffered in the way of love and shed countless bloody tears. At the same time, the similarity between the bloody youth and the gold and silver coins in form and color amazes the reader. In the next verse, the image of the "swollen heart" is further illustrated. In it, the lyrical protagonist - the lover - addresses his lover in the following way: "Even if in the fire of love you pressed my heart to the arrow, do not worry about it, because neither spear nor kebab burned from it." The "lover's arrow" used in the verse is his fiery look, which gives the impression of piercing the heart of the lover. This, of course, was due to love. In the fire of this love, the lover is warmed by the spear created by the eyes of the lover. But the good thing is that neither the spear, which expresses the look of a lover, nor the kebab, which is the expression of a lover's heart, are burned from it. What is important for a lover is not that his heart is not burned, but that his lover's eyes are not damaged. Therefore, the folk proverb "Neither spear burned nor the kebab" is very appropriate.

In the seventh verse of the ghazal, it is said that the flowers in a rosery grow with the water of pain and sorrow, and that these flowers contain both water and fire. The "rosery" ("chaman") in the verse is an artistic symbol of the lover's heart, and the flowers in it are an artistic expression of the limbs of the beloved, which are described as incomparable beauty. It turns out that all these beauties of the beloved require the lover to grieve. The fact that the flowers in the heart are made of water is a sign that the beloved is complimenting the lover and looking at him. In the last verse of the ghazal, the poet is not surprised that there is blood in his heart, because even if the kebab falls on the fire, it remains half-cooked. The great poet uses the example of cooking kebabs to express the state of his burning heart in love. It is not surprising that there is blood in the heart of a lover, just as the kebab on the fire is undercooked. In this way, the great poet expresses the fact that in the fire of love there was no chance to burn out, and the burning process will take a long time. From these images, it is clear that the liberation of man from evil is the result of constant hardship. Symbolic images of love end with a reminder that spiritual maturity is a long and arduous process, as a matter of fact.

