

# LOVELY AND INFATUATED POEMS IN THE KOMIL LYRIC

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## Abstract:

In the article, a brief review of Kamil Khorezmi's lyrics, oriphon and romantic ghazals, as well as some ghazals from his ghazals is written. Opinions were also expressed about the poet's unparalleled skill in creating ghazals, his thorough study of the literary heritage of his predecessors, and his worthy continuation of the traditions of Eastern classical literature.

**Keywords:** Classification, ghazal, love ghazal, perfection, enlightenment, mysticism

## Introduction

Considering that Komil Khorezmiy has been at the center of complex political and social situations all his life, it is worth saying the poet's poetry not only the praise of divine work, but also the lyrics of the true enlightenment. Komil Khorezmiy is a creator who has managed to find a unique creative path in the concept of creativity, not abandoning classical lyrical traditions. This is also the reason why he first introduces the ghazals of praise and NA't into his devons, which he composed according to tradition.

Analyzing the lyrics of the poet, the result of our research became the basis for the classification of ghazals as follows:

- I. Praise ghazals;
- II. Naat ghazals;
- III. Munojot ghazals;
- IV. Orifona ghazals;
- V. Hungry ghazals;
- VI. Ghazals in the spirit of enlightenment;
- VII. Ghazals written in form and content following the work of Hazrat Navoi.

## LITERATURE ANALYSIS AND METHODOLOGY

The literary heritage of Komil Khwarazmi has come down to us with a single devotional consisting of several manuscripts and stoned variants. These options differ from each other. M. In his study on the life and work of Komil Khorzami, Yunusov studied the structure and stoning variants of the "Devoni Komil": "the fact that within the variants of the Komil devons, the poet includes all his works, can be considered perfect, Özssr FA. Are devons held at the Institute of Oriental Studies under inventory numbers 1025 and 1949... To say that the poems of this copy, according to our approximate account, are 3680 Bytes, is true." The main part of the poet's



literary legacy left to us is made up of ghazals, mukhammas, musaddas, musabba, murabba, muzul, ruboi, Qadasi and Masnavi, among which ghazals make up the main place.

### Discussions and results

Orifona ghazals. A large part of Komil Khwarazmiy's work is made up of ghazals in the spirit of orifona, as reflected in the work of Alisher Navoi. Such a meaning is clearly visible in the composition of the ghazals of praise, na't, munojot, in love, rindona, which took place from the work of the poet.

Speaking about orifice, the master scientist N. Komilov describes that " Orifona mysticism is mysticism that covers all sciences, and also adds wisdom and philosophy."Mullahojaeva, however, says that" issues such as the perfect perception of the world, the ability to see the breed in quality, the essence in an event, the perception of the self-form the main idea and main content of the orifona ghazals".

The earned status of Orif is enlightenment. At the heart of the word Enlightenment lies such concepts as science, knowing, learning, knowing, perceiving. The Enlightenment is one of the stages of mysticism, and solik Sharia, who reached this level, passed through the ranks of the sect, must have mastered the sciences at this stage perfectly. From this we can say that orifona talks about the efforts of the Sufism righteous, the lover to reach the truth, the hardships he has suffered in the way of self-indulgence. Perfection, which arises when summarizing mature and majestic feelings in a person, is a perfect reflection.

It would not be a mistake to say that the lyrics of the perfect Khorezm are also built precisely on the feeling of striving for perfection. The poet analyzes himself in every verse, whispers in every verse. Every Ghazal expresses his love for God. Orifice is such a gift that the orifice person sees the opposite of the quality of the truth everywhere and in everything.

Balandu past olam borchasi ma'muri amringdur,  
Kim ondin bo'ldi nunu kofdin arzu samo paydo.

The above stanzas are an example of the poet's Ghazal of praise, in which the poet, through the art of Scripture(nunu kofdin), refers to the fact that the whole universe is at the command of the truth, that the created universe is constructed from a single word "kof" and "nun" i.e., "kun"("wounded"). Or, in another praise gazelle, we can meet such verses:

Zihi ermas vujudung'a zamon zohir makon paydo,  
Desam paydo nihonsen, borsen desam nihon paydo.

The poet talks about the inability of God to give proportions to time and space, about his age and eternity, gives a unique interpretation of lomakon. The poet skillfully applies the art of tyranny, first through contradictory meaningful words in the style of emergence-nihon, and then nihon-emergence. As a result," Sameh desam - nihonsan, nihon desam - paydosan", Haq Taolo also uses the art of tazad in expressing that it is not easy to understand.

Or, in a munojot Ghazal of the poet, such verses come:

Solib borcha qilmishlarim yodima,  
Ichur emdi rohi nadomat manga.

The fact that man knows his limits before the Creator is one of his banal manners. However, if the borders are broken, it will remain in the eyes of not only God, but also of humans. But the



servant is the wrong-doer. Where does a person forget his limit? Man forgets the limit when he rises to the memory of his sins. His lust throws a haakalak. Physical and sensual pleasures remain preoccupied with work. In the above stanza, Kamil pleads with God and asks him to remember his sins and enjoy the May of humility and repentance. While the poet points out that the world and the jamiki creatures in it are fleeting, he expresses his thoughts extremely terribly through the means of the arts of tashbih (rohi nadomat) and amr(ichur).

Orifice is the most beautiful of the qualities that a perfect person should achieve. There is also such a great degree that it is in love. Love is the mercy of God. The work of the creator is matured primarily by falling in love with the created. As the righteous enter the path of the sect and rise upside down from the stages of mysticism, he cannot reach any level in the eyes of the Creator, if he is not at the top or, if he is not in love with the truth, if he is not at the heart of the lower tier. Because, essence, content is more important than form. Master scientist N.Komilov comments:” passionate mysticism is mysticism, which prioritizes romantic experiences, romantic-delightful lore, and discusses, or rather prefers a flood of emotion, love-pleasure to discussion-contemplation”.

In ghazals of amorous content, which take place from the lyrics of Kamil Khwarazmi, the poet intends to reach the truth through metaphor.

The lyrics of Komil Khwarazmiy are distinguished from the creators who are contemporaries with him by their unique form and spiritual color, original expression of the state of love, a beautiful example of the feelings of the lyrical hero. The poet gets a great deal from classical literature when his place in his work comes, continues the lyrical traditions of his time when his place comes, and reflects the ideas of the Enlightenment with his place. Each verse of the poet reflects his love for God (divine) and his creatures (figurative) - ISHQ. As proof of this below we have put into analysis several ghazals written in a spirit in love with the poet's lyrics.

**Infatuated ghazals.** The poet analyzes the status of Asik in his” letter " radifli ghazal as follows:

Jonfizo labingg‘a to chiqdi, ey sumanbar, xat,  
Mashqu muhr uchun bo‘ldi husn elig‘a ul sarxat.  
Aksi orazing qildi sabz xatlaring gulrang,  
Ro‘yiyo yozdilar gulgun kog‘az uzra ahmar xat.

While the lover describes the soul, a gentle letter comes out over your soulful lips(letter-a fresh out mustache), husn falls in love with your Husn and your letter to finish the Epistle of eli ishq. In this place we witness that the poet skillfully uses the word letter. That is, the letters that come out over your lips are fine hairs, no it is not even feathers, husn says, a drunkard drawn for the exercise of the people of ishq. (Sarhat is the NA'muna of a letter written on the master's side to write correctly. From the”dictionary of works of Navoi”) in the following stanza, the poet describes the totality of Yori in harmony with nature. Your letters were like grass( green), and when the joy in chehrang went away they became rosy i.e. red. As if a red letter was finished on the face of white paper. The poet in love skillfully uses the art of thirst in the expression of the experiences of the soul.

Xat, netong, ziyod etsa gar malohati husning,  
Negakim erur mazmun shohidig‘a mazhar xat.



La'l ila zumurradmu bir niginda yer tutg'on,  
Yo og'izdamu gulgun la'ling ila axzar xat.

It is also your letter that increases your Husn and latofat. La'l, are emeralds somewhere, or are the La'l-red precious stones in your mouth, your letters green?!

The poet wants to say that with these expressions, the teeth of yor, his lips are Red Ruby-Rose, and his akhzar letters are green grass. The poet, making the most of the art of tashbih, supposedly compares the Jamal of Yori to a red flower that grew among the lawn.

Bor kitobi husnungda qoshlaring chu bismillo,  
Ismi haq bila bo'lg'ay o'ylakim musaddar xat.

We know that the secretaries used different ways and forms of writing letters, as they moved manuscripts, books. Kamil was also a skilled calligrapher. During the poet's lifetime, the script was an old Uzbek script based on the Arabic alphabet. As you know, Arabic letters have a very beautiful shape. The calligraphers, on the other hand, sought to express them more beautifully. The word "Bismillah" also commemorates the shape of the eyebrow when written in Arabic letters and the type of writing has to itself. The poet masterfully makes a play of words in the above stanza. The reason that the eyebrows are located at the very top of the facial organs is comparable to the facial revealing Fatiha. That is, if the book is the book of HUS of yor, his eyebrows are Bismillah. Any letter (the poet uses the word letter in this place in the sense of a letter), says that it begins with the name of the right, and in this place also uses the art of tashbih unimli.

Kotibi qazo har kun onda mashq etar go'yo,  
Safhai jamolingkim, bordurur sarosar xat.  
Qilsa ne ajab oxir husni kishvarin tasxir,  
Mo'rdin fuzun chekmish yuzi uzra lashkar xat.

Jamoling sahifasi boshdan oyoq go'zaldir. Taqdir kotibi go'yoki har kuni unda mashq qiladi. Bir kun kelib chumolidanda ko'p xating lashkarlari husn mamlakatingni ishg'ol qilsa ajabmas. Ushbu misralar orqali shoir yorning yuzidagi mayin tuklarga ishora qiladi va ularni lashkarlarga qiyoslaydi.

Xat ayon etib tong yo'q qilsa husn elin tabe',  
Tig'din qilur oson dahrni musaxxar xat.

Agar xatlaring sening husningga oshiqqlarni tobe' qilsa, xatlaringni har biri o'tkir tig' bo'lib, dunyoni ishg'ol etsa ajablanma. The poet refers to the fact that letters(Tuks)on the face of the Earth occupy the hearts of men.

The poet masterfully uses words in this Ghazali. In the work of Kamil Khwarazmi, not only the influence of the Nawab is felt, but

also the influence of Babur Mirza. Babur describes yor's face in harmony with nature in his ghazal " Khating aro uzoring sabza ichinda lola:

Xating aro uzoring sabza ichinda lola,  
Ul chashmi purxumoring loladag'i g'azola.

The poet says that among the small hairs on your face, the cheek is supposedly like a tulip standing among the grass. And your floating eyes are like deer walking among tulips. Or, inside

the Tulip will be a tumor reminiscent of The Shape of a deer's head. The poet rubs Yori's eyes on her.

Or, the poet tells about the fact that with the entry of the spring season in the Gazelle of the "Garden" radifli, the garden will be filled with Acorns and the Jamol of yor, which added beauty to the beauty of the garden:

Sayr etarda dema gulbargi uza shabnam xayol,  
Ming ko'z ila gulshani husningga hayron bo'ldi bog'.

The reason why Komil Khwarazmi's artistic skills and artistic taste are incredibly high, the poet uses words by clicking and clicking. He carefully and perfectly composes sentences. Drawing an artistic image with purity and truth, the reader does not have difficulty imagining such images. In the above verses, too, the poet compares Shabnam to the eyes of Gulshan, who does not call the shabnam that landed on Gulbarg, but rather that they are the eyes of Gulshan, who admires your Husn when you go for a walk. The poet achieves an original analogy by making a beautiful diagnosis. In the work of the poet, we can find many such comparisons.

Chunki tashrifi qudumingg'a musharraf bo'lmadi,  
Lolau gullar emas, boshdin-ayoq qon bo'ldi bog' ...  
Chunki dohil bo'lmadi ul husn shohi bazmig'a,  
Komili bechorag'a andoqki zindon bo'ldi bog'.

The poet talks about the beauty of the garden in the preamble section of the Gazelle. And the reason for this beauty says that yor is husni. But in the last verses of the ghazal, the poet opens the secret of the soul, and the tulip in the garden, the redness of the flowers is not from their embarrassment, but rather they were blood from head to toe. For he says to your step, to your visit, that you could not become a musharraf. In the praise of the poet Ghazal, pointing out that his state was also in the state of this park, I was also not lucky to see your Husn. He says that both this reason and the garden have become dungeons for me. In this ghazal, the poet uses his pseudonym in the last verse of ghazal. And this case does not affect zinhor in the original meaning and expression of ghazal.

Some of Komil's Ghazals are retail ghazals, beginning with yor's praise and ending with a commentary on the poet's mental, social state. In the lyrics of the poet there are many ghazals of praise, Naat, munojot. So skillfully sorts the lines that love for God, love and respect for the prophets, absorb beautiful samples from the hadiths into the verses. At such a time, you feel that both science and skill are needed to understand the lyrics of the perfect Khorzami person.

Qading nahli bog'i nazokat mango,  
Qoshing shakli tig'i shahodat mango.

In ghazal, the love of the lover to Mahbuba is chanted. He describes his own soul through beautiful revelations. The lover will spread the fate of his mistress to the Sprout. Such a sprout is preferable to a garden of thousands of femininity. The tail is like a tig. It is with this peak that martyrdom is considered happiness to himself in love.

Matofim mening ostoning durur,  
Qopung keldi bobi ziyorat mango.



In later verses, the poet states that the threshold of yor is his penance, and the door of yor is his shrine. And rejoices that he was musharraf for such happiness.

Ichib zahri qahringni xushnudmen,  
Kerakmasturur shahdu sharbat mango.

Throughout the ghazal verses, the lyrical hero states that he is content to drink the poison of yor's wrath, and that the poison of his lover's wrath is excellent in-of the total juices of the whole world.

Or another "mango" radifli Ghazal of the poet consists of 13 verses, and both thematically and the logical continuation of the above Ghazal is the poet hasbi-Holi:

To itob og'oz qildi ul quyosh siymo mango,  
Tiyra zindondin batardur bu yoruq dunyo mango.

The ghazal begins with these verses. The poet compares the world to the dungeon, for the reason that the evil that Yori gave.

Qilma, yorab, hech kishi me'roji iqbolini past,  
Rahm etarlar barcha ahli shahr ila sahro mango.

The torment of the perfect yor is the cause, and the mercy of all comes to me, and no one is humiliated before yor. In this place, the poet ishqi implies figurative, in our opinion. Happiness to fall in love with such a case in the presence of God. The day of yor's arrival at visoli is also clear-however, the timing is unknown. So, through these verses, the poet beautifully expresses the ishqi figurative with the help of the art of exaggeration.

Ulki doim ko'rsaturdi sadri majlisda o'run,  
Emdi borsam kafshining o'rnida bermas jo mango.

The poet says that he (yor) used to show the manga a place from great positions, from high places, and now he has no place from kafshi (kovushi). But, from the content of the verses, we again realize that the poet has always been in the eyes of the Khan, and time will come down from the point of view of the Khan. This situation, however, gives the Komil a great deal of mental pain. The poet, who won a great obru in the political circle, who held the high ranks of the Khanate, was subsequently put to rest at no gatherings at the Khan's court. The poet's complaint about Yori's infidelity through these verses is, in fact, a complaint he made from the era, from the people around him.

Topmasam shah iltifotin bir nafas Komil kibi,  
Billah, yo'qtur xas kibi dunyovu mofiho mango.

At the conclusion of the Holy Ghazal, Kamil says that this world is not worth it to me if I cannot find the favor of a king like Kamil. Now we pay attention to the original content of the stanza. We know that there are stages of reaching the truth: Sharia, sect, enlightenment and truth. For many Soles who fell on the path of maturity, they were unable to reach the halfway point of the road because of the extreme difficulty of traversing these stages. Solik, who has gone through all stages, is glorified as a truly perfect person. The manifestations of mysticism literature, including the essence of the work of hazrat Navoi, are precisely the upbringing of a perfect personality. "A perfect man is an ideal, possessing all worldly and divine knowledge, his soul is adjacent to the absolute spirit, his soul from Faizu karomat is serene, his heart is pure, his soul is pure to noble feelings, in the word of Navoi:



Foniyvasheki, ham so‘zidur pok, ham o‘zi,  
Xush davlat ul kishigaki, tushgay aning ko‘zi.

They say that it contains the four Malaks Gabriel, Michael, Isfil, and the attribute of Azrael (Azrael is the murderer of his soul), the prophethood of Khizr, the Sahawat of oftob. His heart is jomi getinamoday (a jom-goblet that shows the world) who reflects yeti falak and the eighteen thousand worlds, reporting from the unseen” .

The poet refers to both his pseudonym and the quality of his perfection when he says” Perfect kibi”. If God favors, he will say to me that there is no value in this world and in it.

### Conclusion

One of the bright, talented representatives of the khwarezmian literary environment, Kamil Khwarezmiy, is a creator who, with his instructive life and creative work, received recognition not only from his contemporaries, but also from the people of later Science. In addition to the talented poet, we can add to the personality of the comrade such qualities as a talented composer, a master calligrapher, a talented storyteller, a skilled translator, a talented musicologist and a fair-minded statesman. Because he is a creator who was able to show his talent in all aspects of the art of the time.

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