

# Image of the Lyrical Hero's Spirit in the Poetry of the Poet

Surayyo I. Eshankulova <sup>a</sup>

*Chirchik State of Pedagogical University, Tashkent, Uzbekistan*

**Keywords:** Spiritual World, Special, Personal, Private, Magical, Mysterious, Pleasant Feeling, Specific Rhyme, Spiritually Pure.

**Abstract:** Hearts that step on the threshold of poetry is a priceless treasure full of gems. A good poet, in this sense, can be said to be a miraculous personality. Through their poems, talented artists always examine heartaches, unbridled emotional experiences, and changes in the psyche. A person's heart is purified through pain and sorrow. Since ancient times, the human heart has been considered the place of enlightenment.

## 1 INTRODUCTION

According to Ahle Tariqat, pain is a tool for human perfection. God's grace to His beloved servants. The great thinker Jalaluddin Rumi admitted: "Pain always opens the way for a person. For every job in the world, there should be passion, lust and pain in the human heart. Otherwise, a person cannot do this. Painless and labor-free work is not worthy of him- Jalaluddin Rumi (2003). Artists express their pain and suffering through magic words and try to make others happy even when they are sad. "The poem is created as a result of the poet's natural need to express his "pain" to others - Rustamov A. (1979). "Adding to these views, it can be filled like this. "The pain of the creator, and especially of the lyric poet, is a special, personal and private pain that has gone out of the narrow circle. The artist expresses the pain of others through his pain. He turned the pains of others into his own pains, had a more developed sense of compassion towards the general public than others, and was called to alleviate human pains with his art, lively and healing words, and therefore understood his great responsibility. Pains are born of contradictions in this world. They are the result of conflicts. The poem reflects the sharp dramatism of conflicts. Dramatic tension is the pain of poetry"- Gafurov I. (1982) - this pain is prominent in Nadira's poems.


You are not a vassal of Yor.  
A flower cannot be found without a chorus,

- When we look at the lyrics of Nadira, who is the queen of love, we can see that in the work of the poetess, together with love, the images of the psyche of the lyrical hero, the love in the heart, and the emotional sufferings experienced by a person because of it, are depicted in a special harmony.

The words *Ishq* and *Muhabbat* are Arabic words, and in their essence, they both mean a strong yearning of the heart towards the beloved - Komilov N. (1996). "Love is a complex process that manifests itself in the spiritual and spiritual world of a person through emotions, and each lover interprets this reality in his own way. Since the artistic work is a figurative reflection of the inner experiences of a person, that variety finds its literary expression in the examples of the artistic thinking of the word artists - Eshankulov H. (2020). Poet's ghazals are undoubtedly a continuation of the traditional Eastern poetry dedicated to this eternal theme.

The lyrical hero of the poetess does not set a strict boundary between love and ignorance. Nadira's lyrical hero is a lover who praises God, and we can see that he suffered in many of his poems. As we said above, Nadira is a follower of Alisher Navoi and Fuzuli in terms of scope of themes, ideological direction and artistic image. Like his predecessors, he expresses profound observations through the medium of love. Following his teachers, he also sees metaphor as a tool for truth.

In the poet's ghazals, the interpretation of mystical ideas is based on the image of the soul. According to Sufism sources, "...the soul (heart - S.E.) does not

<sup>a</sup> <https://orcid.org/0000-0002-8150-0116>

manifest divine visions until it is transparent, clean and bright - Sheikh Najmuddin Kubro. (2020)."

Imam al-Bukhari's "Al Jame' as-Sahih' In his work, the following hadith is narrated from the Prophet (pbuh): "There is a piece of meat in the body, if it is healthy, the whole body will be healthy. If it breaks, it's whole the body is broken. Warning be! That's it thing is the heart!" - Abu Abdullah Muhammad ibn Ismail al-Bukhari, et. al. (1997). Poet Nadira admits it like this:

I don't want a glass of wine,  
The sun is shining.  
A little wave of love may be heard in chorus,  
Az dili hud kebab mehohad.  
Soqiya, may bideh ki sinai man,  
Otashe dorad, ob mehohad.  
Dil Muqim Harimi Dargah is above,  
Lahzae fathi chapter mehohad.  
The sad question of the heart is like a kiss,  
I don't want an answer.

Content: The soul wants a cup of wine, it wants the sun like a speck. I drank water from the waves of my tears, I want kebab from my tongue. Give me water, my dear, because my heart is burning and wants water. The soul dwells in the harem of his deathbed, longing for the gates to be opened for a moment. This sad soul asks for a kiss, wants an answer from his lips (A2;348).

It can be seen from the text of the ghazal that the lyrical hero wants a cup of wine, that is, he wants a magical, mysterious, pleasant feeling that will visit his heart after all these pains, like a particle inviting the sun. The poet's lyrical hero is suffering from his experiences and sufferings, but he is happy. He wishes that these sufferings will not leave him, that even though his body will turn into kebab, he will stay with him. Only then will the unspoken feelings in the heart grow, and he prays to become familiar with these feelings.

The main theme in Nadira's work was mainly the theme of emigration. The poetess, who has lost her husband and is in endless suffering, expresses her inner pains and sufferings of migration in her ghazals.

"Poetry is a bright celebration of living, it's a breath of life that covers us from time to time; this is the mood of passions, the peak of trembling, the wave and storm of feelings, the flood of love, the joy of pleasure, the crown of painful dreams, the taste of suffering, the thirst for endless tears..." - we can say without hesitation that this situation is beautiful in the poetess's lyrics [8]. he got bored. We can see a clear proof of this situation in the radiative ghazal of the poet "Etmak kerat". This ghazal of the poetess is written in her own hasbi holi style and consists of

seven stanzas. Ramali musaddasi the trouble in weight written being \_ a-a a-b a- c a - g in the style of rhymed. In the ghazal to the rhyme received from words fig'on, mugon, ravan, gulistan words Persian, description, translator words while Arabic is considered A lyrical hero next in bytes "Hey Nasim", "Hey Sumanbar" like incentives with appeal by doing compliment art uses \_ Ghazal Don't be rare as case in the style of written \_ Turning to Sumanbar, a stain of your care has appeared in my heart, the separation of my husband Amiri sounds like a sung melody. But the poetess does not reveal the lover, although we can learn about it while reading the ghazal. In the ghazal, the mystical spirit is also in the leading position. The use of the symbol of the lips from Sufism in Matla is a proof of our opinion.

The poetess does not oppose figurative love to real love, but believes that figurative love is a means to the truth. The beloved, sung by the poetess, is the meaning of life, the light of the heart. As can be seen from the following stanzas, in Nadira's poetry worldly love is not opposed to divine love. Perhaps "figurative love love is valued as a form of real love or as a specific stage on the way to real love." For a spiritually pure, spiritually perfect person, the metaphor itself is the truth. "We have mentioned above that the poetess's ghazals are connected with the teachings of Sufism, in which religious and mystical ideas occupy an important place. Byte:

If you fall in love, oh heart, you have to make a fuss,

It is necessary to make your heart bleed by remembering Yor Lalin (N1; 225).

The lyrical hero appeals to the heart and orders that if you fall in love, remember your dear Lali and make your heart bleed. We know that in Sufism literature, the human heart is the house of God. Therefore, if you are in love with God, remember him and make your heart bleed. Through the combination of "bleed your heart", the poetess strengthens the love for God and points to the purification of the heart. The purpose of Sufism is to purify a person from a spiritual and spiritual point of view, that is, to educate a perfect person. Yor lali is to reach the goal of divine love. In the ghazal, not only divine, but also metaphorical love is sung, which we can observe in the second stanza. Byte:

Don't do the mahram party of the soul,

A faithful lover must be tested first.

The poetess advises the lyrical hero to beware of amateur lovers and first to test the one whom he thinks is faithful. In this verse, it refers to the fact that the servant does not test God, but God tests his servants. Byte:

Oh my heart, you have lost the sheikh's guidance,  
Now you have to go and pay for the service.

In this stanza, we can see that the mystical spirit led the work of the poetess. The poetess turned to the heart and said that since you have lost the sheikh's guidance, now you should do the service of the innkeeper. In Sufism, a pir is a guide to his disciple, that is, a guide. If the heart needs to be purified in order to strengthen the love for God, the pir will guide the lover in this process. In this, the murid is at the service of the sheikh. The poet referred to this very process. In the next stanza, the poet made a turn in her thoughts and created the art of compliments. Byte:

O nasimi, oh, ul sarvi sihi raftoriga,

It is necessary to smooth out your noise without noticing it.

O Sumanbar, take care of my heart everywhere,  
Spots bloomed \_ walking Gulistan to do need.

In this stanza, the lyrical hero turned to sumanbar and said that spots appeared in my heart because of your separation. Those spots turned into flowers, he says. In other words, oh beautiful of aqva, because of your separation, spots have blossomed on all sides of my heart, and now I have to go for a walk in this flower garden. This stanza can be understood in two ways:

There was no love for God before, so there was a stain in the heart, that is, the heart was not purified. Only after the heart was purified and the love for God increased, that heart became a flower.

"... there is a stain in my heart because of your care...", Amiri said, there is also a hint of separation. In this verse, the art of tazad was created through the words dog - flower.

The point is abstract, the imagination that your mouth cannot grasp,

S o zlabon ul nu q ta asorin statement to do need  
Coming to the next stanza, the poetess points out that since the mouth of the lyrical hero is hidden like a dot, it is necessary to reveal his secret by speaking. In praise, the poet says that I came to such a state of separation that it is difficult to express in words, that is, because of your separation, I changed my name to Komila and described my biography in my works, in which my pen became a translator.

I'm sorry on the other hand divorce from your pain  
Hasbi I'm sorry the pen translator to do need \_

Here, the poet did not choose the nickname Komila for nothing. The lyrical hero's love for God increased by the last stanza, his heart was purified and he became a perfect person. As a result, Komila got the nickname and deserved it.

Words rhymed in the ghazal: figon, blood, exam, mugon, raxon, guliston, translator. The type of rhyme is specific rhyme. In this case, the sound "n" is

radiative, and the two words "etmak kerat" are radiative. If we take the sound "N" as rawi, then the long vowel sound "o" that comes before rawi is ridf-i original (fig'on). In rhymes, syllables are also very important, because any rhyme consists of syllables or syllables, which are sounds. The number of joints is a common symptom for both finger weight and finger weight. If we approach from this point of view, the rhyme in Turkish poetry is also divided into groups according to the number of rhymes. In this ghazal, Nadira uses rhyming words such as blood with one syllable, fig'on, mugon, raxon with two syllables, examan, gulistan, and translator with three syllables. If we focus on the phonetic signs of rhyme, all rhyming words are closed syllable rhymes.

"The pain of the creator, and especially of the lyric poet, is a special, personal and private pain that has gone out of the narrow circle. The artist expresses the pain of others through his pain. He turned the pains of others into his own pains, had a more developed sense of compassion towards the general public than others, and was called to alleviate human pains with his art, lively and healing words, and therefore understood his great responsibility. Pains are born of contradictions in this world. They are the result of conflicts. The poem reflects the sharp dramatism of conflicts. Dramatic tension is the pain of poetry. "

In fact, "characteristic incidents and events in life attract the attention of the artist, settle in his heart and consciousness, do not give him rest, disturb the balance of thinking and reasoning in his life and work. The mental state that conquered the artist's heart and disturbed his peace and well-being is called a lyrical experience.

So, a poem is the content of the soul, and it is attractive because it is wider, more beautiful and richer than any definition. But even the best descriptions cannot explain the whole mystery, power and magic of the miraculous poem. Because the definitions cover only the general features and laws of poetry. Since the poem is related to the most subtle and complex fillings of the world of human psychology, human inner experiences, it never fits into definitions. Because in this concept, the balance of artistic truth and the level of life coverage, the conflict of intellect and feeling is perceived.

Now, let's dwell on the place of the heart in the images of the psyche of the lyrical hero in the poet's ghazals. At this point, in our opinion, it is appropriate to dwell on the role of the soul in human life. Many books have been written about it. In fact, the heart has been the most frequently used word in Turkish poetry since ancient times, meaning "the source of one's feelings and experiences; heart, soul, heart" or in

other words, "soul is the name given to the spiritual being, strength, love, hate, faith, good and bad - the whole existence and expression of all feelings".

A poem is a poem of the soul, and it is attractive because it is wider, more beautiful and richer than any definition. But even the best descriptions cannot explain the whole mystery, power and magic of the miraculous poem. Because the definitions cover only the general features and laws of poetry. Rather, the poem never fits into definitions because it is related to the most subtle and complex fillings of human psychology, the world of human inner experiences. Because in this concept, the balance of artistic truth and the level of life coverage, the conflict of intellect and feeling is perceived.

Man appeared, and of course he has a heart, naturally, he has a soul. The strings of the heart are so delicate that a person can rise to the top with a little attention, and his spirit reaches the highest level. If it is slightly disturbed, it will get sick. Therefore, we can see in this ghazal of the poetess that it is not for nothing that our people say "The heart is harder than a stone - more delicate than a flower", "The heart remains - the glass breaks":

Dilbari hudkomi ban tarfi kulah bar kaskast,  
Jilva dar oina kard mah az sar kaskast .

Contents: My charmer, who works on his own accord, happily broke his hat (he cut his cap in half), glittered in the mirror, and lost the value of the mirror.

The ruler of the heart of the lyrical hero, knocked to the ground by the leaning mountain. For example, while his lover was going to another place, he cut his beloved (cap) in half, which was a crown on his head. The poet's poetic image of "Jilva dar oina kard mah az sar shikast" while brightening her life has given her the value of her beloved.

In other words, the creators used various artistic means to describe the mental mood of the lyrical hero in their ghazals. In the following stanzas we can see an increase in tone and expressiveness.

The original stone is a friend, the day is a mirror,  
The jewelry is broken, the jewelry is damaged.

Contents: He turned his face away from the mirror because he had the real gem in him, and the beauty of the ornaments broke because he had passed away from the adornment of beauty.

What torments the lyrical hero is that his lover, whom he considered to be the real gem, turned away from him. The poetess likens the lyrical hero to a mirror - an ornament of beauty, and through the art of contrast, describes the lyrical hero's broken heart and broken beauty in painful verses.

La'li khushobash bidosht, danai yakdil guzhosht,  
Tashnai on javharam k - in hama javhar shikast .

Contents: There was a gem of a heart on his lips, he left it, I am thirsty for that gem that broke all jewels.

It is clear from the stanza that while the lyrical hero emphasizes that his only heart is a jewel, in the second stanza he compares both his beloved and himself to jewels. The heart of a lover, burning with love, does not stop loving his partner, even if it is for a moment. The fact that he is burning to ashes with the pains he caused sounds sad in the lines.

Sunbulash is a little flower, a fragrant variety is tall,  
Shahpari peacock next, maybe a saroz injury.

Contents: Rose buds sprouted from the flower face and new flowers rose, and the peacock's feathers were shed, and the head and legs were broken.

As long as love lives in the heart of the lyrical hero, pain and suffering are also in the depths of his heart, causing him pain and torture. In the love of his lover, the lover is forced to say that his semen has been spilled and he is completely exhausted.

Even the letter of the green spirit is like a ring of perfume,

Either way, the cost is damage to the warehouse.  
Contents: His sabza letters and his face were seen from the ring of the cuckoo, the two came together and broke the store's value.

The lyrical hero sees his beloved more than his soul, waits for him, but is disappointed by his infidelity and falls ill himself. The poet points out that his carelessness, being with her, caused the neglected beloved to fall ill, to suffer from pain, in a word, to be damaged by heartache.

I don't want to get drunk.

Jami wine tahir bar lip kavsar damage.

Contents: The drunkenness of La'li's lips tore the clothes on the hur, the chalice of pure wine injured the kavsar's lips.

the lyrical hero praises his lover as "lily lip", his drunkenness in love with another man shakes and stings his heart. That's why, comparing himself to a prostitute, he forcefully declares that his lover's betrayal has bribed his clothes, filled his pure love with pain, and humiliated him instead of pitying him in the path of love.

Z-on labu ruhsora dosh-dosht dil instrument aysh,  
Dast zadu sham' kusht, po zadu sogar shikast .

Contents: Because of the blessing of that labu rukhsar, I had an ayshu ishrat instrument in my mouth, he blew out the candle with a clap, and he damaged my cup by kicking it with his foot.

It is clear from the text of the ghazal that the lyrical hero has nothing but a heart full of love. The love and joy that brings him to the light, gives him pleasure, and gives peace to a dull heart, has turned away from him today, that is, his beloved has

extinguished the candle of hope with his own hands and turned his life into winter. The words used in the lines “the reason for the conversion of the heart is the turning to ashes of the burning sufferings of Hajr - the end. “ The fact that the lover, who was his heart's home, was destroyed by the hands of the lover, who was burning with love, immerses the reader in thought. After all, love should be “sympathy for the heart” worthy of respect, and if a man suffers instead of it, destroys the heart of his beloved, such a situation will certainly make the reader think and torture. This situation is called “lyrical experience, a state of mind that has conquered the artist's heart and disturbed his peace and well-being.”

Oh ki nahli kadash meva ba agyor dod,  
Chobi jafa harchi dosht dar sani abtar shakast.

Contents: Oh, the sprout of his waist gave fruit to others, he broke it on my head as much as he could.

Seeing that the owner of the trusting garden of the heart and the house of the heart of the lyrical hero is showing love to others, instead of the innocent beloved suffering, suffering, and being happy with her happiness because of her lover, the burning pain of the poet is expressed in high painful curtains in the verse. The truths of the inner life of the poet's lyrical hero, the world of human feelings, passions and desires are impressively shown in bright artistic colors.

Maknunar's memory is confused and sad,  
Chun buti gulfomi fomio' zulfi muanbar injury.

Contents: When he spread his flower-faced beautiful perfumes, make the memory of Maknuna distraught with grief.

The love and pain of the lyrical hero are common to the sensitive experiences of the poetess. Mahbuba has nothing but the love of her soul home. And if its destruction kills the beloved, the world of the poetess will be destroyed by a flood of grief. It can be seen from the review of the text of the ghazal that the soul's entry into the poetry itself is a factor that ensures the suffering of the heart and soul of the lyrical hero, and the artistic coloring of the soul's needs. We can see that the old truth that “the state of the heart is known by the words” as said by Great Navoi, is clearly manifested in the poetry of Nadira, a devoted follower of Benazir teacher. Therefore, it is natural that the pure human feelings, whether it is metaphorical love or divine love, first of all appear in the heart and settle there. That is, “The people of Irfan call the moment when the heart is freed from the burden and filled with the love of the Truth. “Man this career to find with status to the province step put will be In his eyes example , in the word wisdom and Anvori divine in the heart fake”.

In several of her ghazals, the poetess addresses the heart, becomes mysterious with it, suffers from it, and, as she says, receives spiritual support from it, writes down the most delicate aspects of the heart. Also, along with the lyrical hero, the creative heart also finds its artistic expression in the poems of the poem :

Happy birthday to you,  
The heart is free from sorrow.  
The heart of the room is on the edge,  
Until the end of the day, the building will be prosperous.

Ishrati javid bar kaf doshti,  
O heart, remember to visit a little party.  
Eyes and heart are empty,  
Volai on sarvi khurizod bod.

Content: May our memory be happy in your presence, may it be a song of the soul, freed from eternal sorrow. The house of the heart is his sweet home, may this house of the heart prosper until the end of the day. Oh heart, eternal luxury was in your hand, you should remember his feast. In the prison of vanity of eyes and heart, let him be the cypress of the cypress of pleasure.

It is also clear from the text of the ghazal that “Enjoying a work of art is to enter into a relationship with the artist’s heart”, so the reader sees the heart of the lyrical hero and the creator with his heart and unites them in one point. In these verses, the process of pictorial expression of feelings in the human heart is observed through lyrical experience.

While talking about the symbol of the soul in poetry, it is necessary to dwell on how it was treated in classical literature, especially in Sufism. "In Sufism, there is a single temple that unites the people of the world, regardless of religion, race, sect, nationality. The main source of this mystical life is the throne of God, which is called the mind and heart. So, to make people's language happy and to enjoy it is to be worthy of God’s throne. This situation is embodied in the poet’s poetry in different forms and different meanings:

My heart is in a box.  
Ba thought zulfi tu pechidu taqqi shar kard shar.  
The people are wondering if the eyes are empty.  
He opened his mouth and opened it.

Tu is the flower of everything, ban is the letter of love,

Ki be tu pardai chashmi taram ba doman kard.  
Dil az darat, liver, bribery,  
On Khazan's rasi, he threshed flowers and flowers.

Content: My heart landed on your nose like sand, got wrapped up in your thoughts and wrapped around my

neck. People were surprised when they saw that he had chosen a strange place near your eyes. You are the same as a flower, I am the same as a young girl. My tear-soaked skirt became my eyelid. Dil plucked the liverworts from your threshold, he saw as if he saw a haystack, and he plucked the flowers and threshed them.

It can be seen from the analysis of the ghazal that the poem is born under the influence of certain feelings and experiences, no matter what events it is written under. He expresses them artistically. It is known that a poetic work is not created by itself. In order for a feeling to become an experience, it must go through several "stages". If the first characteristic of the nature of lyrical experience is its sincerity, then in the poetry of Nadira it is the highest and the most important, as we have seen in the process of analyzing the above ghazal.

Oriental classical poetry is a unique type of poetry in terms of content and form, poetic imagery, and the world of images. Lyric is a unique creation, poetry is a unique discovery of God's grace - invisible grace in the form of feelings, passions, experiences, thoughts, and imaginations. The work of poetry is a series of cruel tortures for some, and a source of pleasure and motivation for others, regardless of this, it is a mysterious and magical joy that shows the command of the creative heart and human will. Although this fate tortures and torments the artist, it gives him peace in a series of lines:

Wake up the mind of the careless dame, dear,  
Make my pale lambs happy, Lord...  
The gazelle did it, Nadira made a complaint  
Express what you have in your heart, listen.

As can be seen from the verses of the ghazal, the poet expresses her inner feelings by turning to God. While asking the Creator to wake up the heart of the lover from his ignorance, the eyes of the dildo, which should have been black in his love, turn "white" from waiting for his lover, therefore, he is asking the Creator to lighten his heart and bring the flames of love to the ruler of his heart. The heart of the lyrical hero is comforted, albeit a little, by the fact that the ghazal, which consists of a string of charming words, was created to describe this situation. In this place, "...Navoi achieved extremely high results in describing emotional experiences, pain and feelings, movements and landscapes". - we think that the views of the scientist can be applied to Nadira's work without any hesitation.

A creative person seeks refuge from the flood of words. It is only in that place that one gets peace of mind or is disturbed. That is, the artist can visit his

own and others' hearts only through the heart. The poet's confession:

You broke my heart seven times,  
Jonah, my date doesn't like me...

He did not want to give his life and blood to grief,  
Oh, death, you are pure and pure, you have made me miserable.

According to the interpretation of the poetess, the seat of the human heart is the heart. If something happens, the same situation in a person's life - if there is goodness and prosperity, his marriage will be good and prosperous, and if the opposite happens, this will not affect his life. The lyrical hero says that his heart is burnt to the last degree by the separation of his wife, his soul is in pain, and he can't bear this grief anymore, that is, without a wife, there is no blood in his body without love, without blood there is no soul, he turns to death and asks to save himself from these sufferings. ..the poetic image belongs to the restless soul, the painful heart, rather than the poet's thoughts. The content of the image always expresses the truth of the soul and heart. These verses from the poet's ghazal also show how correct the views of the literary scholar are:

I will not reveal the secret of my heart,  
Let your lips be exposed.

It is clear from the text of the ghazal that "... the scope of the theme of love written in the pen was the basis for turning it into a masterpiece of poetry that creates a flood of emotions in the poet's heart... he expressed in words how his sweet soul became a prisoner of longing in the sufferings of migration."

Scientist I. Adizova, who recognized that the image of the heart is compared to a bud in Eastern literature, "And Uvaisi gave an unexpected comment to it (the heart - S.E.):

I am happy bird wild , ani rom skirt as if love you cage  
They are holding a piece of plastic.

Poet this in the byte cheer up wild to the bird like,  
it's love and visol to be tamed by means of emphasizes . Take heart to the bud analogy , its color and sadness It is wild to the bird simile while his nature illuminates".

When we observe Nadira's lyrics, we can see that the heart is compared to a bud in several places. In one of the poet's ghazals:

Faizi Lutfing once opened the bud of hearts,  
Are you a state of Bahoristan or Gulistan?  
It's rare, it's clear that I'm lucky,

Are you the light in my eyes or the light in my heart?,

- He exclaims. In the ghazal, the poetess skillfully uses the art of tajhouli orif, telling the yor that with your grace, the bud of a burning heart has sprouted in

her body, and the ointment of her love, which inspired her feelings, is "Bahoristani State", "Gulistondurmusen", "Konglum aro jondurmusen", – extols:

The buds do not open and you are lonely.

Don't let the blood in my heart die until it's new... The lyrical hero of the poetess likes the heart to a bud, and with her emotional and impressive soul, she wishes that the bud, which is full of gulshan, should not open without a demand. If the bud is empty, then the suffering of the lyrical hero means that his heart is bleeding. This situation causes not only the bud, but also the nightingale, which is striking the gulshan, and the Afghan smokes and cries. The poetess, who felt from her heart that making a lover's journey, hijra's ado-yu-khazan, and the tulips will become a stain, does not share this suffering with anyone. The sufferings of my body and soul do not destroy the heart of others, he prays to the Creator:

Don't let me cry like a nightingale,  
May your heart not die like a nightingale.  
Nadira was disappointed by Lola's spots.

No one, O Rab, should die as a prisoner of Hijran. purifies the soul with the ashes of the fire of love, i.e. with the agony of Hajr, turns it into a lover's cradle, and thus elevates the lover to a great status:

My daughter's cypress tree has died, my heart is a bud,  
The chamans died, and my grief appeared.  
Chu tarki jilva seven khisravi Khurshid Rukhsorim,  
The rust of the mirror of the mind is always there.  
The heavens, with mercy, suck my heart with soul,  
soulless,  
That my heart has come to you, it's a good thing.

It is clear from reading the verses of the poetess that "Talent is such a gem that it is a gem in the bottom of the sea, a gem in the shell, talent is such a beautiful stream that in its every drop there is the power of rivers, the depth of oceans, talent is such a flower that in each of its unopened buds is the length of grasses and has freshness. "From the sighs of the lyrical hero even if the heart is hurt, the heart turns into grass like a bud, the face of the beloved illuminates the world like the moon, therefore, he asks the sky to have mercy on him, pointing out that his soul is not a soul without a soul, that love for a lover is a beacon of hope for living, a bosom of life.

The evening fell to my heart like a bud.  
Sahari was not very happy".

It turns out that the bud used in the lines burned the dark night and evening so much that the morning was not pleasant, the heart did not smile. Because "the

turning of fiery sufferings into ashes - the end of the heart is the reason for the turning of the heart."

The heart became blood, the secret of your mouth was not clear at all,

Who will open this problem like a red flower bud?

Why don't you kiss my body without gratitude,

Kim ermish shehnai shavqing kungul property aro khan.

The heart of the poet's lyrical hero was blood. In this verse, the word "ozh" means "priest", "murshid" in the mystical style. An unopened bud the phrase also means "pir". In the verse, the poet says: "I couldn't learn from the pir", and in the next verse: "My body and soul do not suffer from kissing the footprints of the pir, because I have a table full of love in the palace of my heart". After all, as the poet wants to say:

The soul of the soul, the soul of the world,

I cheered you up, maybe you even came alive in the night of sadness.

Bolubmen, Komila, ul sarvu gulruksordin ayru,

You're free to go for a walk in the garden of Kungul Khandur.

A strong passion that gives a person only heart, strength, inspiration and desire to live - if love gives life, urges to live, the loneliness that gives such inspiration, turning the dull heart into a "blood" night in the heart of the lover, skillfully places it on the level of the poet's lines. In this case, the dependence of the mind on the soul, the soul on the mind, therefore, if the soul ensures the life of a person, then the mind determines the state of the soul is expressed in artistic paints.

In the poet's pen, it can be observed that the heart is full of excitement, love, sadness and grief. "Heart is one of the main images of poetry. "Oriental poets mainly relied on the mind when arguing about human destiny, glorifying the highest feelings and virtues, and discovering the secrets of love and infatuation. "A beautiful, unique development of this situation can also be seen in the work of Nadira:

The heart is tied to the chain

Wishes spread like a comb to a member of the body...

My heart was filled with sadness,

Etomay Nadira ul la'li mayguni sugar house.

In these verses, the inner world, feelings, and sufferings of the lyrical hero are described, and the lover's heart is troubled by the combing of pleasant passions. The lover, unable to reach his beloved, expresses that his heart, which burns and bleeds with love, is overwhelmed by the grief of hijran. "Whoever understands his heart more clearly, his thoughts and feelings will be more pure and higher."

"Artistic interpretation of the image of Christ in Uzbek classical literature" named Usman Qabilov, who conducted research on his candidate's thesis, in his analysis of Alisher Navoi's ghazal: "The words pouring out from Yor's lips are so heart-felt, heart-warming, that there is no such soulfulness even in the breath of Christ. In Bayt, the art of talmeh was used for quality, and Tajohulu created the art of orifona. As a result, the artistic elements in the poem ensured the perfection of the idea," he said. In the following ghazal, we can see that Nadira also followed a unique path in illuminating the image of Christ:

Don't worry, go for a walk, one day you will be there in Christ.

Hajru heals the pain of separation with Vasli...

An aphid-free bird is an abomination of honor.

Every night with a hundred nashot, the sheep will do the air.

Oh, the Messiah, with the grace of his lips,

One eye and one face satisfy the needs of the heart.

In this ghazal, the poet creatively uses the art of appeal, talmeh, tashbeh and exaggeration. These artistic arts were able to ensure the perfection of the ghazal. In our classical poetry, the image of Jesus also comes with the quality of Christ, pointing to the image of the soul-giving beloved, enriching the world of literary and aesthetic feelings. By appealing to her heart, the poet tells her lyrical hero not to be sad, and to receive the cure for the pain of separation from Christ. It seems that there is no benefit from an unfaithful friend confessing that he is like a bird without nectar, he says that the people can be resurrected by the grace of Christ. The fact that Christ can lift the spirits of a hundred people with just one look and satisfy their needs is significant as it comforts the aching heart of the lyrical hero. For example:

I saw Yor zulfu, my heart died,

Who cares about the wild people who have never seen a rabbit.

O mahi jafa bunyod, all the language is badad,

I apologize to you, Afghans...

When pain and sorrow come, my heart is full of possessions,

The guests came to John's harem.

The poet says that the pain of love is the most pleasant of all pains in the world, and there is no pain more pleasant than the pain of a friend. The lyrical hero praises the fact that he fell in love at the sight of the river zulfu, lost his consciousness, wandered in the wild desert, the beauty of the moon made him fall in love with all his words, and he sings about the experiences in his heart with a hundred joys. The main character of the ghazal is a lover who sees the

meaning of life in love and loyalty. He is alive with pain. It is his heart's desire to praise the beauty of his beloved. He takes comfort in this way, he feels relieved from the pain of his heart.

Not a single soul remained without a stain,

There were no tears left in Toma's eyes...

Nadira, the memory made my mind clear,

Kim man andishai khurshid could not stand.

The poetess sings about the heart of the lyrical hero, and sings about the troubles that come to a person's head due to tender heart desires and love transactions. A drunkard in love exaggerates the sufferings of a lover to such an extent that the lover is not only overwhelmed by the pain of his beloved, but also regrets that there are no tears left in his eyes. The poet says that the comfort and consolation is the peace of the lonely shore.

In Eastern poetry, it is a traditional phenomenon that the creator addresses himself and others through the heart. The heart is equal to the "I" of the poetess, and can come as a lover, scholar, or friend. We will study the mood in Nadira's ghazals below by dividing the poet's "I", lover, scholar, and friend symbols. Byte:

O heart, for the sake of the world,

Havasi Garden is free and late.

In this stanza, we can see that the mind comes in the form of the poet's "I". Turning to her heart, the poet puts forward the idea that it is possible to give up all passions for the sake of a beloved, affectionate, close supporter. "All feelings, emotions and experiences characteristic of human life are born in the heart and live in the heart. The purer and purer these feelings are, the brighter the heart will be, and the person will rise to spiritual and spiritual heights." Therefore, it is necessary to take care of the heart, to be careful, otherwise it can be "thin as a flower". Byte:

My heart was broken, Komila, my dear.

The flower of Tamoshoi did not bloom like a rose, my king.

In this stanza, the heart of the poetess comes in the form of "I" and says that the poetess has torn her heart, as a result of which her cheeks, which should have been red, have turned yellow, and her body is sweetly lunged from the ruler. In the poetess's poetry, there are many burning verses that show such a fiery "I". Another such ghazal:

My eyes are on you, my cypress flower, come,

I can't wait to be patient, my friend, come...

The sword of your brow and the sword of the sword are united,

Conquer the land of the heart, my prince, come.

At the same time, you can also find places where the symbol of a lover is expressed in the "heart":



O heart, the castle of the sky is spinning in your heart,

Destroy this building, improve the house of love...  
When the king of the world comes, O heart, go.

Hold on to the Shah's faith and go on pilgrimage. It is through the "heart" that the poet refers to the symbol of a lover is represented. A lover's love, the fact that even the castle of the heavens shakes from his fist, that no castle gives pleasure like a taffeta, therefore, it calls the lover to give up all of them, only to make the bed of love rise to him. When the king of his heart comes to a lover, he tells him that he should believe in him, get rid of the pain of migration, and go to the one he leans on. It is difficult to find sympathy and balm for the soul, if such a person is found, one should get rid of the lusts of this world and hold on to the skirt, - he says. In the poetry of the poet, you can find many ghazals in which the heart is used as a symbol of a lover. In particular:

O heart, you hid your love in wonder,

It's a good thing you didn't make a fool of yourself.

You didn't lose your hope, cheer up,

You did not wish for your life,

- in her ghazal, the poetess addresses her lover and assures him that he is doing the right thing, not deviating from the path of love, and that the secrets of the heart should be hidden. He applauds the fact that he did not give up on his lover, knew him like a life bond, did not back down from his goal, and determined his intention.

I visited the Ka'ba of souls one by one.

It is impossible for Solomon to circumambulate the throne of Makkah.

Stay away from malice, O Hilal Abru,

I cannot sacrifice my life for your face.

The heart used in this ghazal of the poetess is expressed in the symbol of "arif". The lyric of the poetess is distinguished by its artistic sophistication and richness of poetic discoveries, enlightenment. His special attention is not limited to describing the beauty of the river in his ghazals. In the ghazal, the poetess tries to show the inner essence of her experiences and heartaches. Love is not only the love of man for man, but also the deep reverence of the heart for the sacred things. The Ka'ba is a high place of pilgrimage to which scholars aim to go and purify themselves from sins. The lyrical hero of the poet emphasizes that he has visited the Kaaba, and sincerely wishes to circumambulate the throne of Mecca. In the course of the poem, he talks about his intention, that he is a native of Yor, and that he will sacrifice his life to the face of the moon. With this,

the lyrical hero informs that the essence of his life is filled with high dreams:

My eyes are full of wonder, my king,

Let the king turn around for a moment in the field of mind.

Samandi noz stretches the field between the fences everywhere,

May the target of the hearts be a bright mijgon, my king...

I made avenues in the garden of my heart,

At this time, let the Gulgashti avenue be my king...

Come, O Komila, you are looking for interest in my hut.

May the throne of Suleiman be destroyed.

The poet's respect for the people of knowledge and virtues was extremely high. He valued them and invited others to do the same, especially his husband Amir Umar Khan. The poet's lyrical hero is dumb before the creations of scholars and obedience. That's why he encourages the scholars to visit and see the works that have increased the admiration of the ruler of the country, to appreciate them and to raise the spirits of scholars. Since the poetess was in the garden of scholars, she saw the Gulgashti Avenue, and the king also enjoyed it, and he wanted to remove the ruin of scholars even higher than Solomon's throne. For example:

The heart is full of love,

Peace be upon you forever.

The world's cunning hall is unfaithful,

Loyalty did not make the heart happy.

According to the poet's point of view, the palace of the heart was built with love, and its stain is eternally prosperous and bright. As the artist is oppressed by the insidious and cruel infidelity of the world, he feels the burden of the heart, the fact that it is not treated with loyalty. Byte:

My heart repeats the martyrdom in front of my eyes,

It is difficult for a Muslim to die in the first infidel.

Heart Although he gives testimony in front of everyone and lives on fire, he figuratively describes the fact that he does not see honor in the verses "It's hard to die in the first place of an infidel". This verse deserves to be evaluated as a unique find of Nadira. In addition to the external meaning of the verse, it also refers to the use of the term camphor in classical literature to refer to the eye.

Work of the poet, you can see the places where the poetic image of the heart is expressed in the image of a friend:

O heart, if you have a good goal,  
Let's make the world come alive...

I remember that this kind of person is a guest in my heart,

O my eyes, shed tears and shine.

It can be seen from the text of the ghazal that the poet addressed the lover - friend, O heart, if your goal is to reach your friend, let the thought of your love be above everything, dear. "Even leave the world and go to life," he compliments. As the memory of the land is a guest in my heart, tears fall and illuminate its path with its clarity and light, he addresses. "These young people will illuminate not only your neighbor, but also your life path," he exclaims.

My eyes always cry in his hijran,

But my heart is surprised to remember.

There is no one in Gulistan, he is a beautiful jilvagar,

Wherever I plant a bud, my heart bleeds.

The heroine of the poet's lyric is surprised that her lover's beauty is burning like fire in hijran due to the love in his heart, while his friend is suffering from the burning love affair. And then he admits that he is not the only one, Yor is drunk in love and burns like fire. There is someone who has not visited the heart of Mahbuba, who skillfully puts the heart of her flower in the layers of burning verses. Byte:

O heart, rest and do not complain.

Bardur omi is the gift of fasting to the servants of God.

It is clear from the content of the verse that the poet should turn to a friend and complain about the pain of your love. In the religion of Islam, it is obligatory to fast for the sake of the Creator, and as a reward is promised by the Almighty God for the servants who fast, it indicates that there is a great reward from God for His servants after this pain. Giving love to the human heart is a great blessing. The poet correctly understood that it is a great happiness to feel his touch, to live with his memory.

As we observe the poetess's burning poetry, we see that in her work only one heart means tender feelings. Above, in the poem of the poetess, the image of the heart is the lyrical hero "I". We have seen that it is reflected in the image of the symbols of a lover, a scholar, and a friend. In one ghazal of the poetess, it is possible to observe the occurrence of the image of the heart in several meanings when expressing feelings, experiences and situations:

My eyes are full of wonder, my king,

Let the king turn around for a moment in the field of mind.

Samandi noz stretches the field between the fences everywhere,

May the target of the hearts be a bright mijgon,  
my king...

I made avenues in the garden of my heart,

At this time, let the Gulgashti avenue be my king...

Come, O Komila, you are looking for interest in my hut.

May the throne of Suleiman be destroyed..

In this ghazal, the poet used the art of repetition and used the word heart in four places. The lyrical hero of the poet turns to the ruler of his heart. He dreams that his eyes are amazed by the pleasure of love, even if he is in the field of true lovers for a moment, he visits and pleases the eyes of love, and dreams that his lover's determination will become a pillar in the field. In the next stanza, the poet again uses the art of repetition and appeal to say that the heart, that is, the target of true lovers, turns into a mijgon. The poet used the next mood, that is, lovers. He begs his ruler to turn the avenues made of palm trees in his garden into flower beds. In the eulogy, the poetess begs for her heartbreak, that is, the lyrical hero, to make her heart's net, which represents me, be respected like Solomon's throne.

O heart, don't be careless in love, it will go away before you,

Without a job, ayshu's food will go before the livelihood.

Peace of mind is good if the soul dies.

Don't choose, love goes before you choose...

Abandon the love of the unfaithful, O devilish heart,

Otherwise, on this road, you will have to leave before you.

It is clear from the text of this ghazal that the poetess uses the art of compliments, addressing the heart, that is, the lover, telling her not to be careless in love, and if she is not careful, she will lose her. It is heartwarming to express that there is no soul to a helpless lover. If he does not desire true love from his heart, joy will leave him. That's why he says to hold fast to love and to leave the love of unfaithful people, O devil, listen to your heart.

Sh oira, the situations, moods and experiences that touch the heart of the lyrical hero are given. It can be seen from them that the soul of the lyrical hero is depicted with beautiful artistry. This is a proof that the creator knows the human psyche well, describes human experiences with his own skill and is a great master of words. The symbol of the heart, which is widely used in the poetry of the poet, has risen to the level of an ideological artistic poetic image.

The poetess described the pain caused to the lover in colorful tones and paints. This is a proof that the

artist knows the human psyche well, describes human experiences with his own skill and is a great master of words.

So, in the ghazals of the poem, the interpretation of mystical ideas is carried out by means of the image of the soul. The heart is subtly understood by the poetess as the love of the lyrical hero. On the basis of inner-external images of the psyche of the lyrical hero, the secrets of the heart and related experiences are revealed in touching verses. In the creations of the poetess, the creative heart found its artistic expression in the form of a lyrical hero.

Heart has risen to the level of the main image, which provides the leading content direction of the poet's ghazals. She shared the symbols of the poet "I", lover, scholar, and friend. This combination ensured the highness of the idea, the depth of pain, the uniqueness of the form, and the beauty of the artistic work in Nadira's lyrics.

## 2 CONCLUSIONS

So, in the ghazals of the poem, the interpretation of mystical ideas is carried out by means of the image of the soul. The heart is subtly understood by the poetess as the love of the lyrical hero. On the basis of inner-external images of the psyche of the lyrical hero, the secrets of the heart and related experiences are revealed in touching verses. In the creations of the poetess, the creative heart found its artistic expression in the form of a lyrical hero.

Heart has risen to the level of the main image, which provides the leading content direction of the poet's ghazals. She shared the symbols of the poet "I", lover, scholar, and friend. This combination ensured the highness of the idea, the depth of pain, the uniqueness of the form, and the beauty of the artistic work in Nadira's lyrics.

## REFERENCES

- Jalaluddin Rumi. Inside is inside- T: New age generation, 2003. - B. 29.
- Rustamov A. Navoi's artistic skill- T: Literature and art, 1979. – B. 20-21.
- Gafurov I. The heart of the lyric. -T.: Literature and Art, 1982. -B.124.
- Komilov N. Sufism. First book \_ -T: Writer, 1996. - B. 49.
- Eshankulov H. Alisher Navoi in his poetry love of poetics comparative-typological analysis (" Khazayin ul-maani " example). Philol. science. dr. (DSc) ... diss. – Bukhara: 2020. –B.60.

Sheikh Najmuddin Kubro. Mystical life. - T.: Movarounnahr, 2004. - B. 41.

Abu Abdullah Muhammad ibn Ismail al-Bukhari. Al-Jame' as-Sahih. The Golden Chain: Vol.1. - T.: General editorial office of Komuslar, 1997. - B. 159.