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**BOBUR SHOH SHE'RLARIDA
TARZ-I VÂSÛHT VA MUHABBAT YO'LLARI HAQIDA BA'ZI
MUSHAHODALAR**

ANNOTATSIYA: Bobur shoh g'azalida Sharq madaniyati olib kelgan qadriyatlardan kelib chiqqan holda voqelik va hayotiylik misollarini konkretlashtiruvchi ifoda yo'llari; Madaniyatni eng ko'p o'ziga singdirgan devon she'rlarida uchragan muhim yondashuv va uslub bo'lgan vasuht uslubi klassik ishq yondashuviga zid bo'lib, sevganni itarib, chetga surib qo'yish munosabatini bildiradi; va mehr-muhabbatning odatiy ifodalaridan yiroq taassurot qoldiradigan sevishgan turi va yondashuvining mavjudligi baholandi.

KALIT SO'ZLAR: til, lingvistik, baho, turkiy aholi.

**В СТИХИЯХ ЦАРЯ БАБУРА
НЕКОТОРЫЕ НАБЛЮДЕНИЯ О СТИЛЕ И СПОСОБЕ ЛЮБВИ**

АННОТАЦИЯ: В газели Бабур Шаха - способы выражения, конкретизирующие примеры реальности и жизненности, основанные на ценностях, привнесенных восточной культурой; Стиль Васухт, который является важным подходом и стилем, присутствующим в стихах Девана, которые больше всего впитали культуру, противоречит классическому подходу к любви и выражает позицию отталкивания любимого человека; и оценивалось существование типа и подхода любовника, впечатляющего далеко от обычных проявлений привязанности.
КЛЮЧЕВЫЕ СЛОВА язык, лингвистика, оценка, турецкое население.

**THE CONCRETE EXPRESSION SEEN IN THE UZBEK SHAH POEM SOME OF
THE WAYS RELATED TO STYLE VASUHT AND LOVE HAVE BEEN
IDENTIFIED AND REVIEWS**

ABSTRACT: In the poem of Babur king the concretizing expression ways that put forth examples of reality and liveliness due to the values brought by the Eastern culture; the Vasuht Style, which is an important approach and style encountered in the dîvân poems that absorbed the culture mostly, which means the attitude of pushing and putting off the beloved one, in contradiction with the classical love approach; and the existence of a type of beloved and approach of love that give impressions far from the usual expressions of love were evaluated.

KEY WORDS: language, linguistic, evaluate, turkic population.

INTRODUCTION

Divans written in Eastern Turkish, but rather by linguists or language specialists, science he is being brought into the world. In this direction, the divans in question are mostly linguistic data and values it is examined from the point of view. The content of a literary text or, in particular, a divan, except for linguistic data, literary scientists who deal with such aspects as theme, subject, mode of expression, the world of music are also mostly. He turns to the divans written in Western Turkish and evaluates them is available. As such, the content direction of the divans written in Eastern Turkish is in the dark he stays.

On the other hand, the examination of the content structures of divans written in Eastern Turkish, Western. A number of proposals and determinations put forward based on the data provided by the divans written in Turkish it can be based on more solid foundations. In the light of all these reasons, the poetry of Mughal Shah is the subject of examination he was chosen as. Mughal Shah is a descendant of Timur on the father's side and Chingiz on the mother's side, in 1483. He was born in Fergana. Mughal, whose real name is Zahiruddin Muhammad, killed his father as a result of an accident by losing, he has to ascend to the throne while he is still twelve years old. (Vekayi: 1).

METHODS AND MATERIALS

As Much As Possible Mughal, who took over the administration of the country in a complex environment and at a young age, soon became powerful to the state it gives a structure. During this period, Mughal Shah organized five major expeditions to India. These expeditions as a result, he conquered Punjab, Kandahar, Lahore, Delhi and Agra. Thus, Afghanistan and Besides Balochistan, North India also joins the territory of the country. (see Erskine, 1954.) Versatile uzbek Shah, a human being and a powerful ruler, brought about by his personality and cultural structuring therefore, accumulations in a literary sense by making use of all kinds of concrete and abstract data he has produced works. In these works and especially in his poems, the literary environment and schools in the countries he conquered with it, the high influence of styles is seen. For example, in the poem of uzbek Shah, the literary style called Tarz-i Vasuht the reason why the impressions of the understanding take place is that it has conquered the countries indicated and that geography it should be sought in recognition of cultural-literary understandings.

In this direction, in the poem of uzbek Shah three important points attract attention: ways of concrete expression, Genre-i Vasuht and love. Concrete ways of expression, most often by poets, the desired message to be given to the mountain is healthy and it was used for the

purpose of presenting it in a simple form. Even the ways of expression in this way the poets who prefer are mainly characterized by the adjectives "parable-guy" and "hikmet-amiz". (Babacan, 2010a: 844). Uzbek Shah, Eastern Turkish in using concrete ways of expression he also went on the path of benefiting from the riches brought by his culture. Classical poets, although although they want to make their statements powerful, they often set ways of expression for themselves because they want to make their statements powerful the Jul they stand on is love.

Thus, in classical poetry, the Jul- ture of love formally appears references This emerging love is often reflected in poems with the same understanding structure. This in the sense of classical Turkish poetry" "the main distinguishing feature of love is that it is one-sided. Who loves him and it is the lover alone who suffers the agony of love. The lover is the one who takes a spectator attitude towards the feelings of the lover, he appears in an attitude that withholds his attention from him. Moral structure, from making your lover suffer the lover who wants to like, to be kind to show her his face, always has a Decoupling between him and himself because of the distance, separation and longing, the accompanying complaint, constitute the essence of this love." (Akun, 1994:415). In other words, "the love that is the subject of divan poetry is actually a one-sided love. In this a lover is a lover who suffers all the pains of love and finally

tells/sings poetry about his love. What your lover did but only to be nice, to leave the lover to burn in the fire of longing, and to all the actions of the lover it is to remain indifferent.

That's it, the lover, from every kind of behavior that his lover does, even from firing him, he takes pleasure even from his scolding and inflicting pain, and drags him into a psychology" (Kalpaklı, 1999: 455). Moreover, the lover who is in love in this classical understanding of love is a human lover who is clothed in flesh and bone it shows a course away from its structure. At least the narrative universe fictionalized by the poets is in the poems it causes the processed lover to create a God association in the reader's mind. It is customary that deterioration of the situation, some of the elements related to the personality of the poet with the influence of poetry schools they should be interpreted as originating samples.

Zulfu opened and sweats appeared
on your face

If it opens, it will be on the rose at
night shebnem

(20/4/129)

A lover sees "the mansion and the palace without the Tue that swings in it are worthless". Likewise The uzbek cannot make his heart happy without the moon-faced lover by his side in the assembly of the world:

This is the time with suitable lovers
have a nice day Mughal

Because there will come a time
when there is no guarantee for the person

(38/5/140)

Although there is a lover with a
unique, rosy face, his adulteries are in the
world; the adulteries of that lover are the
beauty of he has released fire in his
treasury from all sides like a dragon
(snake) waiting for the treasure Tue:

My walk and longitudinal reanim
charity

I am two worlds in one glance
charity

I'm into your mouth and waist I'm
busy consumables

The object on the eye and lip dear
charity

(142/216)

He has spent all his capital and
wealth in front of him, and yet he has
achieved something he couldn't. Nor is it
possible to exercise patience. What needs
to be done and the last resort now the
expedition is to.

CONCLUSION

Uzbek king, as a classical Turkish
poet who writes in Uzbek Turkish, is quite
enthusiastic and aesthetic he created
poems. The content aspect of the divans
written in Eastern Turkish has not been

examined much prepared on the grounds
that it should be and, in particular, to
provide as effective an example of Uzbek
Shah poetry as possible in this article;
Mughal Shah is briefly introduced, the
concrete ways of expression that attract
attention in his poetry, the Style that
appeared in India as a result of the attitude
of shifting and pushing the lover-ı Vasuht
and the ideas of love observed in his poetry
have been taken into consideration.

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