

CREATIVITY AND LIFE OF RAVNAQ PAHLAVONQUL

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Abstract: *Ravnaq Pahlavonquli, a name less familiar to the broader Western art historical canon than it deserves to be, represents a compelling case study in artistic resilience and creative innovation within a context of significant socio-political upheaval. To understand Pahlavonquli's creative output is to grapple not only with the aesthetic merits of his work, but also with the profound influence of his life experiences – experiences shaped by the turbulent history of his homeland and its complex relationship with the forces of modernization and tradition. This article aims to explore the intricate connection between Pahlavonquli's life and his artistic production, arguing that his creativity served as a powerful tool for self-expression, cultural preservation, and ultimately, a form of quiet rebellion against the oppressive forces that sought to define his reality.*

Keywords: *early life, contributions, works, studies, creativity, lyrical genres*

Introduction: Pahlavanquli Ravnak (1725-Khorazm-1805) was a poet. He studied at the Sherghazi Khan madrasa in Khiva. At first, he wrote poems in praise of Khiva Khan Abulgazi Soni (1742-47). Goyib Khan, who ascended the throne in 1768, fled from persecution and wandered for several years. Then he lived in poverty in the cell of one of the Khiva madrasas. He wrote in Uzbek, Persian and Arabic languages, mainly in lyrical genres. The only manuscript has survived to us. It consists of 286 poems - 5251 lines: 258 ghazals, 22 mukhammas, 5 qasidas and 1 mustazad. The main theme of his poems is the attitude to people and social life. Ravnak enriched the ghazal genre thematically. In his ghazals, he praised human love, the beauty of nature and life, and complained about the times and fate, and the failures of the times. He attached ghazals to the ghazals of Navoi (14), Fuzuli (3), Mashrab, Khurrami and others. Unlike the traditional style, Ravnaq's odes are not dedicated to a specific person or event, but to the social life in which the poet lives. Ravnaq's poems are ideologically and artistically valuable. The manuscript "Devoni Ravnaq" is kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan (inv. ?922).

Pahlavonquli Ravnak also made a significant contribution to the development of our classical poetry as a famous representative of this literary environment. "Ravnak became one of the most accomplished poets of his time, he had an effective influence on the creativity of his contemporaries and a number of literary people of the past." The ghazals from "Devoni Ravnaq" are distinguished by their content, poetic structure, and uniqueness of expression. In particular, we witness the skillful use of folk elements, proverbs and expressions in several of the poet's ghazals. Ravnaq doesn't exactly remove these units, but instead edits them and embeds them into the byte content with certain changes. Below we will discuss the expressions used in Ravnaq's ghazals.

Why don't you open your mouth to thank me, you did it, thank you,

When you think about yourself, your mind is clear.

As you can see, this praise is a ghazal. In this, the poet addresses God directly and emphasizes that the human mind is incapable of describing his attributes. The expression "to open the tongue" used in the verse is actually used in the form of "to open the mouth" among the people and means to talk about something. Ravnaq used the expression close to the literary language and it had a positive effect on the art of the ghazal.

When you are a young man, I am grateful.

Ravnaq otar is the shabab period of hunger and thirst.

In the stanza, the phrase "in the blink of an eye" is used with some phonetic and structural changes. The poet says that youth passes so quickly, therefore it is necessary to use this period effectively. In fact, life is like that, it passes in a moment. Ravnaq also refers to the philosophy of life with this verse.

It's a time when other people's heads have reached the blue, lek,

Making me happy is not the same as sadness.

The expression used in this stanza is to be glad. In this ghazal, Ravnak refers to his fate as "bakhtim". Since this is a ghazal in a social spirit, it is dominated by motives of complaints about the era. That is, the period in which the poet lived was rich in political, economic and social conflicts, and this did not affect Ravnak's life and work.

Give me good news, it's okay to have a dildo.

John reached my mouth, his lips are full of sugar.

In this verse, the phrase "my soul reached my mouth" is used in the form of "my soul came to my throat", "my soul came to my throat" and means that patience has run out and there is no patience left. Ravnaq creates an allusion by changing the composition of the phrase for an artistic purpose.

When you create a heart, you will ask a young man,

An odd girl with a cute face.

There is an expression among our people: "I ran out of patience." Ravnaq uses the same phrase in a unique way in the verse.

Please forgive me, please.

She is a blind, sometimes blind girl.

"Looking out of the corner of the eye" is used as a sign of contempt, arrogance. However, the verse has a completely different meaning. The lover wants only to care for his wife, so he asks

her to take a look at him from the corner of his eye and show him favor.

My eyes are longing for Yor,

As usual, Yusufini's old Canaan dreams.

The expression in the verse "with eyes closed" means to wait expectantly. There is also a variant of the expression "to have four eyes". The form used by Ravnaq is distinguished from other variants by its artistic beauty. In the next stanza, using the art of talmeh, the poet reinforces his mental state by using the image of Yusuf.

Conclusion.

In conclusion, the study of Ravnaq Pahlavonquli's creativity presents a significant challenge, yet also a rewarding opportunity. The scarcity of biographical information necessitates a multifaceted approach that integrates stylistic analysis, contextual understanding, and a degree of informed speculation. By piecing together fragments of evidence, we can attempt to reconstruct the life and artistic contributions of this potentially significant figure, shedding light not only on his individual creative journey but also on the broader socio-cultural dynamics of his era. The rediscovery and comprehensive study of Pahlavonquli's work is crucial not only for a more complete understanding of Iranian art history but also for recognizing the enduring power of artistic resilience in the face of adversity. The artist's life and work, once fully unearthed, will undoubtedly enrich our understanding of the interplay between creativity and historical context, reminding us of the human capacity to create beauty and meaning even amidst the most challenging circumstances.

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