

OWNER OF BELOVED VERSES

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The article discusses some examples of works by Abdunabi Boykuziev, who has his own poetic style and in Uzbek poetry known as the author of series of lyrical and humoristic collections, originator of the new concept “beshnavo” (fivesong), i.e. a poem composed of five words arranged in five lines, which embody deep philosophic thoughts and truths of existence.

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In the process of creating a work writer exists in a continuous divine state. This is why the writing becomes an illness; poets who cannot find cure for pains if they do not write always look for some beauty everywhere and in everything. While as a result, heart loses its peace, and excitement and emotions are reflected on paper, the reader’s heart also becomes uneasy. In fact, the poet’s creation reflects the emotional condition in his identity together with cognitive processes in his mind. As you see, the author of such works as ‘I wipe out your sorrow’ («G`uboringni yozgayman»), ‘Your eyes are like river’ («Ko`zlari daryoyim-ay!»), ‘Broken hearted feelings’ («Dilxiroj tuyg`ular»), ‘A five song’ («Besh navo»), ‘A five – sum vanity’ («Besh so`mlik kekkayish»), ‘Stars of Uzbek music’ («O`zbeknavo yulduzlari»), ‘A far away desert’ («Cho`li irog`im») and other books Abdunabi Boykuziev is a person of heart. His poems are full of simplicity, sincerity, honesty, moral superiority, great love and respect to a word. Men of heart are very sensitive and can easily be hurt. It can be difficult for them to live among people in this dirty world. Therefore, they find word as a

close partner; speak with them and heartwarming peace. They share all their joy and sorrow, worries with a word. They hide their feelings in word. Naturally, they cherish word. Word is also devoted to its master and do not reveal his secrets to any person. Only people alike can feel and appreciate them, and take spiritual satisfaction from revealing truths embodied in the rhymes.

When you read Abdunabi Boykuziev's new collection titled 'A far away desert', you can find number of poems which effect reader's mentality strongly and give the great pleasure to a heart (A. Boykuziev, 2014).

Any poem will not satisfy reader's choice. Readers love the poems that touch their heart and leave a certain place in a heart. In one of the poems from the collection titled 'What I wrote' ("Neki yozdim") the author addresses the reader like himself in some level:

What is written?
The written is my heart,
Wrote the hearts to my heart.
Visit, to read your heart from mine,
All of them I wrote from heart
(Neki yozdim,
Ko'nglimni yozdim,
Ko'ngillarni ko'nglinga yozdim.
Kel, ko'nglingni o'qi ko'nglimdan,
Neki bo'lsa ko'ngildan yozdim).

A reader perceives something that suits his spiritual state between the lines of a poet who can literally read and feel the hearts. A pleasant sentiment is born as the reader realizes congeniality between the poet and himself. While studying Boykuziev's works one can find truthfulness that comes from the very heart. One would notice underlying truth in his lines 'All of them I wrote from heart'.

Another poem from this collection is 'At least' ("Hech yo`q"):
I do not know how I walk into your dream,
I wonder if the flower of happiness has dreams that will not
come true.

Therefore, I am here for some reason,
Therefore, I still need you my dream

(Qandayin tushingga kirdim, bilmadim,
Nahot baxt gulining bo'lsa armoni.
Demak, tushlaringga bejiz kirmadim,
Demak, senga hanuz zorman, armonim).

The path of yearning... Thorns grow,
Crying along the river is only a dream,
The rest of the life is melancholic silence,
Silent seeking is only a dream
(Sog'inch so'qmoqlari... Tikonlar undi,
Bo'zsuv bo'ylarida bo'zlashlar - xayol.
Umrning bu yog'i bir ohli undir,
Endi unsiz-unsiz izlashlar - xayol).

I wish I were at that times,
I did mistakes ... mistakes, my dear.
The enemy stays in your heart for lifelong time,
I only ask to visit your dreams at least.

At least I ask to see you in your dreams...
(Qani, u damlarga qaytolsak, qani,
Xato qildim, xato qildim, diloyim.
Bag'ringni bir umr band etdi g'anim,
Hech yo'q tushlaringga kirib turoyin...

Hech yo'q tushlaringda... ko'rib turoyin...).

The condition described in the last two lines is usually interpreted in a different way. If a beloved one dreams about the one in love with her, indeed he thinks about her or has recalled something related to her in his conscious. In fact this is a scientific definition of a dream. However, we can observe the opposite with the Abdunabi's hero, who asserts, 'Therefore, I still need you my dream'. The lover interprets being dreamt by his loving one in his own way. His interpretation is the very opposite of what all other lovers would feel about in

his place. That is to say, his being dreamt by the one he cannot be together with, being obsessed with the love which still bring sufferings- these cannot be shared with anyone, these belong only to him, as if his loving one has no relation to these.

We know that, a lover wants to see his darling in his dream, what is not an unusual wish. The hero of the poem is not like others and he meets with his 'flower of happiness' - beloved one in her dreams. The last lines of the third stanza, 'I only ask to visit your dreams at least.', and, 'At least I ask to see you in your dreams...' - awaken tender feelings in the reader's heart and fill with boundless emotions. The reader starts feeling sorry for the lover. If the author had put the lines as follows, 'I wish I see you in my dreams at least', he would have been able to have the same reaction from the reader. It is the originality of phonetic changes in these two lines that pull reader's attention.

Every poem by Abdunabi Boykuziev is a complete passage. There is uniformity in his poems irrespective of their size, big or small. For this reason, if the integrity of a poem were lost, i.e. reading any stanza separately from the poem would result in the loss of this very magic. Author's poems cannot be analyzed each part separately. Importantly, in most of his work the last line is written separately. The last line carries the poetic weight of the whole poem and the emotional trauma. One of his works 'If I moan...' ("Oh tortsam") can be an example:

Would you allow?
Moan once,
Look at you with a rue.
My lips kiss your name in my fantazies,
And stay staring at her stammering?
(Maylimi,
Bir bora oh tortib olsam,
Bir bor visolingga boqsam mung'arib.
Xayolan ismingdan bo'salar olsam,
Xayolan qoshingda tursam gungranib?)

In these lines a lover addresses his beloved one -asking for a permission to look at her with rue, kiss her name, stare at her stammering, which are wishes

he can only dream about. In fact, nobody can control one's imagination, it is free to go anywhere anytime and do anything at his or her wish. Imagination would not need any allowance from anybody to do these things. However, the lover's character is too honest and sincere, humble and frank that he asks for a permission to think about her in his imagination. The reader can find exciting the moment where the lover is asking for permission from his darling to kiss her name in his imagination... One can kiss lips, eyebrows and eyes, skin, but kissing one's name is such a delicate plea, this can belong only to Abdunabi's heroes. Because specialist scholar in literature Ibrohim Gafurov says that, 'A poem is a character, poems are the reflection of a poet. He illustrates his heart in his poems.' (I. Gafurov, 2012)

The next stanza: 'My sweetheart do you only own a heart? Alternatively, do I have only the irremediable hurts? Would your beauty lessen if I stared at you? Or my fortune would lessen?' ("Dilbarim, dil bari faqat sendami? Yo faqat mendami tamomi zorlik? Tikilsam, chiroying qolarmi kamib? Ozayib qolarmi menda nisorlik?") These lines illustrate the lover's feelings, suffering and devotion. The last line, 'May I sometimes cry about you' ("Maylimi, goho oh tortib yuborsam?") describes his humility. Besides, this single line, as mentioned above, embodies all sufferings of a lover. The lover is emotionally tied to his beloved one so much, that he is afraid of hurting her heart because of his love and anxiety. The author was able to describe the lover's condition, yet unable to moan to forget sufferings for some time, because his will does not belong to him, by feeling all the hurt in his heart.

One of poems of the collection that can come touch the reader's heart is 'Night, Dear...' ("Tun, azizim..."). The heroes of this poem are - The night and a Poet. Night is the poet's most confident friend, like a word. That is why poet looks forward for the sunset in order to meet night and tell his secrets. Surely, waiting is the worst torment.

The sun has melted out in dusk,
We are both alone again, Night.
To tell you the words in my heart
I waited for you for a long time, for a lifetime
(Quyosh shomda erib bitdi,

Ikkov tanho qoldik yana, Tun.
Dil rozlarin to'shamoq uchun
Seni uzoq, umrzoq kutdim).

'Melted out' is such a delicate and uncommon portrayal of natural phenomenon. The reader feels emotional quivering from the first line. One's attitude to Night should be also different in order to be able to feel what it is like to wait for the Night to come for a long time. By away a binding between a poet and a reader arises, they start feeling each other. He realizes the joy of the poet, who yearns for being alone with Night.

In the next stanza, after the reunion of the poet and the Night, the plea he makes is very beautifully depicted. Night - darkness has embraced not only the whole word but also the poet's heart. The poet believes that the Night has a different responsibility apart from what it usually does; he urges 'Whisper to my lips'. We conclude, that the Night - poet's muse, and sensitive just like himself: it whispers to his lips, not ears. Word as if accepting poet's misery and pain drops on the paper. Poet does not want to be parted with the Night, who is like a fellow in misery to him; rather he wishes to keep him close to his heart and never stop writing and at the same time get rid of oppression. However, man cannot dictate the law of nature. One cannot stop the Night, and has no choice but wait for tomorrow, and the next Night to come again. Waiting for tomorrow means to live, learn and keep aspiring...

Night, my dear, come to me,
Whisper to my lips.
Then, hide yourself in my heart,
In addition,... become my unfulfilled wish.

Come, hide yourself in my heart
(Tun, azizam, og'ushimga kir,
Shivirlagil dudoqlaringa.
So'ng, o'zingni ko'nnglimga yashir,
Va... aylangil dildog'larimga.

Kel, o'zingni ko'nnglimga yashir...).

The reader is never to know what the Poet would be capable of doing and what kind of poems he would compose, if the wish he makes in the last line became true and the Night remained in his heart.

A.Boykuziev is very delicate when it comes to the choice of the word and demonstrates excellent usage of it. We can review one his works titled 'My heart' ("Ko`nglim") as an example. At the first glance, it may seem to consist of only repetitions. Repetition can be annoying. In the first stanza the word 'heart' is used seven times, of which four can be found in first two lines consisting of nine words overall. However, once the reader starts understanding the reiterations, he is amazed by the ingenuity of the author. The reader starts rereading each line, getting more and more interested in understanding the poet is feeling:

A heart grieves and becomes scarlet.
Do not grieve, my heart, I could not soothe you.
One who tends to stoop?
My heart yearns for your heart, my flower
(O'ksib-o'ksib ko'ngil ko'ngli ol bo'lgan,
Ko'ngling ololmadim, o'ksima, ko'nglim.
Ko'ngil ko'chasida qaddi dol bo'lgan
Zoru zor ko'ngilman ko'nglingda, gulim).

Each of the word 'heart' bears certain burden, charged with responsibility by the author. Characters of the poem are two Hearts- one of them is lovers and the other is his beloved ones. In the first line the first 'heart' is a, who is the main hero. In that line the second 'heart' describes the condition of a lover whose heart 'has become scarlet', i.e. it is bleeding because he could not please his beloved one's heart. In the second line the word 'heart' is repeated twice; the lover suffers from not being able to achieve his beloved one's love, not being able to realize her wish: 'Don't grieve, my heart, I couldn't soothe you'.

In the next two lines of the stanza the word 'heart' is repeated three times. Lover enslaved by his heart, not his mind, unable to conquer his beloved one's heart, although having done everything in his might, is tortured. Words like 'to grieve'; 'scarlet heart', 'being stoop', and 'needing someone' belong to the

lover's heart. Only in the fourth line, the word 'heart' is related to the beloved one's heart: 'My heart yearns for your heart, my flower'.

In the next stanza, the overall meaning is not changed and a different play on word is implemented in the example of the word 'yearn'. The word 'to yearn', which describes the lover's condition in the last line of the first stanza, now becomes the main character. 'To yearn' is repeated five times in the first two lines of the second stanza. As the lover addresses his beloved one's heart, he describes himself as 'the one who yearns for you'. The author, in order to emphasize how the lover's heart needs the beloved one has, makes the repetition of the word 'yearn'. In the meantime, the meaning is also strengthened by a repetition. The third 'yearn' in the first line is followed by the word 'oppressed', which describes the lover's request made to his beloved one. That is, by not oppressing the heart, the love, the wish to answer with love to this love is hidden. 'Oppressed' in the second line describes the Lover Heart's state. The second 'oppressed' in the same line bears huge requirement: 'do not make me yearn for you'. He wants to see her! If the lover Heart is in the beloved Heart's, the latter has a desire to meet the former. Otherwise, the beloved Heart would not let the lover Heart's heart in her heart.

In the third line of the stanza, 'yearn' changes to 'face'. Face is blushed – cheeks become scarlet. So red, that resembles a tulip field. This colour is the symbol of the beloved Heart's love to the lover Heart. Both of hearts get drunk from their love – their hearts are red tulips. In the fourth line, it is asked not to play with the feelings of the loving Hearts. It is not permissible to let the Soul, property of God given to a man, be filled with cries, agitations, or sadness:

My flower, do not make me yearn for you,
Take, take my heart, but do not make me yearn.
Tulips bloomed on your scarlet face,
Do not debase tulips heart
(Gulim, zoru zoring xoru zor qilma,
Ol, ul zor ko'nglini, ol-u, zor qilma.
Olu ol uzorinda lolalar undi,
Lolalar bag'rini volazor qilma).

Otherwise, there is a punishment for a lovers' suffered heart. Loving heart are not to be played with. Ownership of it belongs only to God.

There are poems about nature in the collection of poems titled 'A far away desert' that can attract most of the readers. For example, in a poem 'A winter day' ("Qish kuni"), one can observe how the poet views and describes the winter scene:

On a thin branch of a white birch,
Snow lies with great pleasure.
A flower enjoys the nightingales' song
That sleeps with white angora shawl on a head
(Oq qayinning ozg'in shoxiga,
Yastanib yotib oldi qor.
Gul ham to'ydi bulbul ohiga,
Uxlar, boshda oq angor ro'mol).

When a reader reads this poem, he or she can imagine that scenery. But the line about the snow that 'lies with great pleasure' on thin branches of a tree can make a heart emotional. And naturally flowers which enjoy the nightingales' song, but still not ready for winter, still carrying white angor shawl on their head can give to a reader a good mood. An attentive poet can give a moral enjoyment to a reader by creating beauty from a simple nature phenomenon. In the next line, there is another line that can give enjoyment to the readers: 'Hills see poppies in their dreams'. One can observe how the poet very delicately describes the scene, as hills' being a living nature and its dream about poppies growing on its hug, a sand brook missing mints in spring. Interestingly, everything in the nature has its dear thing. Each and every creature is in love with its beloved one and always seeks for him: 'A sand brook without water lies missing smells of mints' (Suvdan qolgan qumariq yana Yotar yalpiz bo'ylarin qumsab). During the whole winter, the mountains miss their tulips, hills miss poppies, also brooks miss mints, in a hope to meet them, live with a dream to see them again. The reader can notice that these are different-not ordinary description of a natural phenomenon. 'Wind caress forehead of the roof. Dishevels his grey hair by brushing it' (Shamol tomning manglayin silar. Oqqor sochin to'zg'itar tarab). As a rule, when one's hair is brushed it becomes smooth

and in tidy. The poet's picture of snow's hair scattered by a comb of the wind can be described because of an unordinary talent. Although, the wind smoothes the roof's forehead, it only scatters making everything untidy. Smoothing and brushing ones hair express tidiness. However, this very action reflected by the nature is opposite of the reality.

In the following stanza continues with the description of a winter weeping willow's defoliation, its branches' becoming weak, wind's play with the branches as it wants, makes the reader smile. It is natural for a sensitive person to feel the delicate things, and to ignore the ugliness. Isn't it the responsibility and the duty of the poet, the word? In the next two lines: 'Spray their cries from chimneys the houses with bright grey hair' (Mo'rilardan purkar ohini, Tuyqus sochi oqargan uylar...), are more surprising. At a first glance, it seems a simple event: roof of every house is covered with snow in winter, and fumes go out of the chimney. But there, poet's talent to create such a beautiful scene - 'houses with grey hair' - 'houses' tired of routine problems 'spraying cry' - by which expressing the pain in their heart can be asserted to be mature. Every poet can see and feel beauty of nature by the lenses of his talent as well as individual outlook, and describes as he sees it. Because a gift given by God - his talent and poetic outlook require it. We can assuredly say that A. Boykuziev's attitude to natural scenes and description is noteworthy.

The experts studying Abdunabi Boykuziev's works describe him as a 'researcher', and this is true. We can observe the proof of it in his study of Fivesongs. These are poems, consisting of five line, which contain a single word in each. As it is known, more compact the poem is more it is difficult to express your idea. But the Fivesongs of Abdunabi Boykuziev carry very big ideas, that one can do a good deal of a research on most of them. Poet's fivesongs can be divided into several categories according to their meaning.

Didactical fivesongs by the author are based on his life experience and lessons he learned:

An Orphan
Would
Steal
From

Orphan
(Sag'ir
O'sgan
Sag'irning
Rizqidan
Qo'rqmas).

Alternatively 'Not Everybody Coming To your house is guest' ("Ostonangdan O'tganning Hammasiyam Mehmon Emas") etc. If one tries to analyze these fivesongs, one finds out that the thoughts put forward in them are realistic. It would not be surprising if these five songs were beloved by the crowd, told, and become words of wisdom. Another work of the author:

A dog
Is bargained
On threshold,
A horse
Is in the special room
(Olaparni
Ostonada,
Tulporni
Xosxonada
Savdolashadilar)

Makes the reader think. Every human being has a character, temper, and is predestined by fortune, which God has gifted him. There is a scale by which the demeanor and relations among people are measured. Nothing in this world happens accidentally. The author expresses this very idea with the help of five words in five lines. If the rules are not followed, or the balance is ruined the result will obviously be different from expected.

There are another group of five songs, which talk about his poetry and poems. As an artist, whose working instrument is word, he wants his works be inimitable and unique and says: 'I Have to Write Brave Poems' («Bir Sheryurak She'rlar Yozishim Kerak»). That is to say, the poet wishes about writing only the truths in his poems, not toadying poems to somebody or poems changing like the society, he wants to create works, which describe himself as a brave person.

In another fivesong he addresses his poem: 'Poem, Come with Your Future, If You Come' («She'rim, Kelsang, Kelajaging Bilan Kel"). This is not only Abdunabi's biggest aspiration, but also any person's, who works with words: works having an immortal life. Unfortunately, dreams and real life can in fact differ. In the world of words only those creations, which encompass the reality of life can belong to eternity. We want to believe, that A.Boykuziev's some works, not all of them, can be classified as immortal works.

His several works consist of prays to God: 'If You Give Me Glory, Give Honest One ("Bersang, Shuhratni Ham Halolidan Ber")'. It is natural for any man to want to live a successful, full of happiness life. These lines do not lie. Trying to be rich and popular is not a bad intend. However, everything depends on how these goals are reached, and how they are asked for.

If we observe his work:

I Want to
Wander
Streets of
Love,
My God
(Muhabbatning
Ko'chalariga
Devonavor
Kirgiz,
Xudoyim).

This poem consisting of only five words induces a deep thought. A man, who prays God to be gifted with a love, that drives him mad, should be a man of great heart and soul. The streets of love are already painful without these. Missing is unbearable, rendezvous is even more painful. As a man of heart, the hero feels it very deeply. However, asking to wander in these streets of 'majnoons' shows the identity and spiritual richness of the author. 'Spray Moisture of My Cries to my Eyelashes ("Yig'ilarimning Namlarin Kiprigimga Tepchit... ...mram")' describes the explicitness of the author. Here the author makes some change into the genre he has created himself. He places half of one word to a separate line. There is a question: why does the author do that? Is the

reason that he has run out of appropriate words or another truth is hidden? A person familiar with Abdunabi's works knows that he has a rich vocabulary and sometimes it can be difficult to find the words he used in 'Uzbek Explanatory Dictionary'. If we analyse the original poem, the author's intention can be seen in "...mram"(not I am) that is used as a supplementary and means "never". Indeed, when a man cries of the pain in his heart nobody should ever see them. These sufferings belong only to him. This is the reason the author places "mram", even though it is a supplementary to a word, in a separate line.

There are also fivesongs, which describe his character: 'Thank you my Hands for not knowing what the bribe is ("Rishvat(pora) Nima? Bilmaysiza? Rahmat Qo'llarim!")'. If the poet is honest, and truly slave of his heart and word, he can never be a rich man. He would never be a man of high ranks. Even if he becomes one, this would last for a short time. He cannot betray the sacred feelings he worships. One of five words - 'Thank' addressed to the hands is the manifestation of his character.

One part of the fivesongs sing about the human feelings: 'Creek are you Happy having a Beautiful Girl sitting by you ("Jilg'a, Baxtlisan-a? Labingda O'ltirar Gulyuz")', or 'I could not be like a Herbage, to Kiss your legs ("Alafchalik Bo'lolmadim, O'pa Olmadim... Oyoqlaringdan")', or 'My Heart is worried; someone else can be in your Heart ("Yuragim Bezovta... Yuragingga Birov Kirdi-yov!")'. To tell the truth, in my opinion, the word 'navo' (song) is more likely to touch the hearts, rather than be understood by mind, by the value it carries. These exceptional situations, a beautiful girl sitting by the creek, a lover's envy to a herbage which kisses his beloved's legs, or the lover's feelings, who observers a change in his beloved's heart and suffers from that, enchants the reader's heart and spiritual delight. This very spiritual state, which the reader remains in, is the fruit of the song made from the word.

Abdunabi Boykuziev continues to learn and research. In the meantime, he is pursuing to express his opinions, experiences in compact poems consisting of four, three words titled 'Four friends of the prophet' and 'three friends'. The poet's inventions in poetry - 'Causing annoyance by achieving succes

(Zafarniyam
Quchaverib

Bezor
Qildi) ',
'Denounce (Ta'nasiniyam... Tanasiga O'ylab... Qiladi)',
'suffering by thinking
(Esini
Tanibdiki,
Esini
Yeydi")'
- foursongs; 'Respectful person
(Tupugiyam
Tosh
Bosadi) ',
'Enslaved by hugs
(Quchoqlarning
Quliga
Aylandi)'

- Three songs, are some examples of many his works, by which are his endeavors to express his opinions in unordinary way.

In the end, as I read the works that deliver pleasure and enjoyment, force the reader to think, I wish Abdunabi Boykuziev and his Songs a bright future.

(Translator: Umida YUSUPOVA)

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