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**Annotation.** The article given below is about the problem of artistic interpretation in Navoi's lyrics of a lover's dream of a meeting, which was sung by him with unsurpassed skill.

**Key words:** gazelle, psyche, artistic interpretation, commentary.

The image of the moments of the beloved leaving the lover has inspired the birth of many unique verses and even masterpieces in Eastern classical poetry. The passing moments are the end of the connection, the beginning of the separation. These are the moments when emotions are stirred, imagination sharpens, and the imagination of the future paints a scary picture. Saadi Shirazy these moments

Dar raftani jon az badan guyand har nav'ye suxan,  
Man xud ba chashmi xeshtan didam, ki jonam meravad –

He impressively described how the soul leaves the body at the time of death.

An abstract artist like Navoi paid special attention to the scene of Yor leaving his lover, and his high poetic interpretations can be found in the work of the poet. The ghazal beginning with "Koradurmenki borur yoru kolormen meni gumrah" is one of his works.

The lyrical hero watching Matla's distant future reports how helpless and sad his situation is:  
Ko'radurmenki borur yoru qolormen meni gumrah,  
Bora olman, tura olman, ne qatiq holat erur, vah.

The year is going away - along with it, the heart is moving, the light is going out of the eyes. Otherwise, the lover would not call himself a wanderer. In this place, Navai seems to mean two aspects through the word "gumroh". Majozan yor was a lamp on the life path of a lover, when he left, his life turned into darkness, he lost his way, his destination. Literally, the lover followed the trail of his lover until he disappeared from sight, and finally he lost track of where he had gone. Usually, when a person's mental balance is disturbed, he does not know what to do and gets confused. The lover is also in this situation: he can neither follow his lover nor stay in his place. The next stanza explains that there are more subtle reasons for this plight:

Hajridin jonima yuz biym qolayin desa andin,  
Xo'yidin ko'ngluma ming vahm bo'layin desa hamrah.

If he does not follow, his soul will be afraid of death. When he becomes a companion, his heart is filled with a thousand panics because of his actions. A verse is based on the arts of balance and harmony, meaning that the words in both verses are consistent with each other in terms of both weight and syntactic construction. The fact that the stanza is composed of lines of equal position compared to each other served to further illustrate the idea expressed in it - that the lover is in agony, not knowing which of two equally strong decisions to choose. Also, by means of the art of diagnosis used in the verse, it is said that the soul is afraid of staying and the heart is afraid of leaving, which means that the soul and the heart have left the path of the lyrical hero, and the involuntary of the lover. The ghazal is written in the musmali mahbun meter, which is rarely used in Turkish poetry. It is worth noting that Navoi, who perfectly mastered the science of fortune-telling both theoretically and practically, was able to create a fortune-telling melody that corresponds to the heart beat of the lyrical hero, who has lost his heart. Because of the weight of ramali musmali mahbun (failotun / failotun / failotun / failotun), which consists of almost half short hijas, a fast and intense tone is formed.

Ko'yung ummidi, yuzung hasrati birla, agar o'lsam,  
Yovumay ravzag'a valloh, tilamay hurni billah.

Yor left, but the hope of finding his street, the longing to see his face again remained a lifelong companion of the lover. He wants not to be separated from these companions until his last breath, to be together in the eternal world, and he even vows not to approach paradise with a sad face, giving up the hope of the future. In the verse, there is the art of verbal publishing (collecting and spreading): the words "koy", "yuz", "rawza", "hur" are scattered in the style of publication, according to the rule of speech, "koy" is with "rawza", and "yuz" is "hur". is connected with After all, verbal communication is such an art that "it is believed that the listener himself will connect something related to each of the several" (Atullah Husayniy).

The next verse is about the pain of forgetting Hajr:  
 Mayg'a mashg'ul o'lubon hajrni umdan unutturmen,  
 Buzulur zor ko'ngul, kirdi esa yodima nogah.

The lover forgets about the breakup, being busy with love, but suddenly he remembers his wife and he gets upset. In Navoi's works, May is mainly sung as a symbol of divine love, but sometimes it also symbolizes happiness, joy, and happiness, which is the opposite of sadness. For example, this can be seen in the following stanza:

Davr el sog'arini qildi mayi nob to'la,  
 Juz mening eski safolimniki, xunob to'la.

Even in the verse that we are analyzing, he is in love with worldly affairs and seems to have forgotten the Hajr. After all, the fleeting excitement of life can make you forget the original goal. But for a lover, this is a temporary weakness. As soon as yor yodi enters the mind, the pain is renewed, the mind increases, and the mind leaves the path of the mind: Акл таклиф қилур кўнглумаким, тарки жунун қил,

Who's a lunatic, if not a fool.

The mind offers the heart to "leave your anger". And the lover accuses the mind of "foolishness" by saying, "If it were not a fool, no one would hope that a madman could leave the jinn."

From the beginning of the ghazal, the poet who observes the contradictions between going and staying, soul and heart, soul and ravza, face and hur, may and hajr, mind and heart, follows this method and when it comes time to give a sermon, admonition - in the verse before the praise, the king and presents his conclusion, which is a product of philosophical thinking, through the symbols of gado:

Shohu soyilg'a nasib ar ko'pu ozdur, ne tafovut,  
 Teng nasib o'ldi, chu tufroqqa agar soyil, agar shah.

What difference does it make if the king's share is large and the son's is small? When both the beggar and the king go to the ground, the fate is the same! These thoughts occupy a special place in Navoi's work and are a form of Shah and Gado philosophy, polished in different artistic colors and tones.

Navoi usually ends the ghazal with a stanza, which is distinguished by some aspect, sometimes with an idea, and sometimes with an artistic merit. The praise of this ghazal also attracts with its emotional and poetic sophistication:

Yor g'ofillig'idin zulfida jon berdi Navoiy,  
 Sayd o'lar domda, sayyod agar bo'lmasa ogah.

Due to his ignorance of his condition, Navoi got stuck in his hair and died. It is like a hunter who is not alert and his prey perishes in the trap. This stanza, built on the ground of a real life example, awakens in the reader both a feeling of compassion and artistic excitement at the same time. A real work of art is capable of such an effect.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

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