

GENRES OF DEVON "KHAZOYIN UL-MAONI" BY ALISHER NAVOI

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Abstract

This article analyzes a collection of lyrical works by Alisher Navoi. The genres of poetry related to the motto "Khazoyin ul-maoni" are defined. The themes and poetics of genres are highlighted. Poems are classified by structure and content. The artistic pictorial means used in the poems are revealed. According to the structure of the verses, there are types.

Keywords: devon, ghazal, lyrics, theme, form, idea, content, visual art.

Introduction

Sultan of Turkic literature Alisher Navoi is the first Devon to join the lyrical cult of us-cigar (miracles of childhood) - "Khazoyin ul-maoni". The poet himself claimed that Devon was called "the wonders of childhood" because it was decorated with bizarre poems written during the poet's childhood spring. The works included in Devon are "tufulyat avoni" – poems written in childhood: "when seven or eight years old they will live to twenty, the spring of fusuli of life and shugufali of gulshan of life will come... " [1, 213].

Kulliat Navoi "Khazoyin ul-maoni" includes poems by ghazali, mustazad, mukhammas, musaddas, musamman, tarje'band, masnavi, qasida, sakiynoma, qit'a, rubai, problems, Chistan and Fard, written in 16 different styles. Gazelle is the leading style of Navoi poetry in both quantity and weight, in each Devon "Khazoyin ul-maoni" a total of 2,600 Gazelles of 650 pieces were given. On the qit'a beginning as "three people stand in the Gazelle of dur ul-nav", Khusrav Delawi, Hafiz Shirazi, and Alisher Navoi, who called Abdurahman Jami great teachers of the ghazal by right:

"Navoiy nazmiga boqsang, emas tur,

Bu uchning holidin har bayti xoli.

A poet who has created wonderful and anecdotal poems both in content and in artistic form:

Ey Navoiy, oltinu shangarfu zangor istama,

Bo'ldi nazming rangidin devon qizil sorig' yashil" [4, 157].

Judging by the way the devons are structured, the devon "strange Sou-Cedar" is structured in such a way as to correspond in meaning and content to the other three devons. Given the relativity of the distribution of poems by devon, it becomes clear that his poems, created in later periods of the poet's life, also entered the devon "Gharayib us-sighar". Based on this, it can be seen that in poems of all genres enlightenment and themes are expressed in the same way.

The structural of Devon's "Gharayib us-sighar" included 840 poems belonging to eight of the 16 genres of the lyrical type used mainly in "Khazoyin ul-maoni". These are: 650 ghazal, 1 mustazad, 3 mukhammas, 1 musaddas, 1 tarje'band, 1 masnavi, 50 qit'a, 133 rubai.

The Main Part

Ghazal In the dictionary, gızal is explained in the meanings of "love word, expression of romance, praise of women, conversation with women, description of women and a statement that tells about romance." Istilohan is a poetic form that begins with the verse "musarra" (two stanzas rhyming with each other), called "Matla" or "mabda", which is mainly used by the poet's pseudonym in praise. Sometimes a pseudonym can also be used in the stanza preceding the praise. It artistically describes the feelings, thoughts and fantasies of the poet, which arose as a result of natural phenomena and social life. Ghazal verses, from the point of view of rhyming, have the form Alif-Alif, Alif-Be, Alif-Jim, Alif and Ali. That is, both bayt of matla rhyme, and only a couple of bayt from the remaining stanzas come at the end. The ghazal usually ends with a verse quoting the poet's pseudonym, and this verse is called "praise" [6, 304].

"The smallest ghazal consists of five stanzas, but there are also ghazal whose number of stanzas is seven, nine, and sometimes more than that of devonian poets. But when ghazals written in past and later times are considered, it becomes obvious that ghazals can be from five to fifteen bytes in size. But even in this case, most Ghazals are with 7 and 9 bayts. For example, out of 2,600 Ghazals in the kulliyat of Alisher Navoi "Khazoyin ul-maoni", 1,747 ghazals are 7-bayt, and 695-9-bayt. In the ghazal, each bayt, in fact, has its own independent meaning" [3, 11].

The early ghazal squads in Devon were in a loving spirit and gradually expanded in subject matter. In addition to romantic love, it touches on religious, social, philosophical, mythological, mystical, educational-ethical and even political-critical topics. A ghazal can be large or small, depending on its size, that is, the number of bayts.

The first samples of the ghazal appeared in Arabic literature in the 8th-9th centuries, the first ghazals in Persian-Tajik literature were written by the poet Abu Abdullah Rudaki (approx. 858-941), and as examples are lines from his ghazal "Matla" and "praise:

Zihiy fuzuda jamoli tu zebu ororo,

Shikasta sunbuli zulfi tu mushki sororo.

Chu Ro 'daki agar bag 'ulomiy qabul kuniy,

Babandagi napsandat hazor donoro.

In Turkic literature, however, an early gazelle is found in Nasiriddin Rabguzi's work "Kissai Rabguzi" (1309-1310). The meeting of Ghazali in epic poetry for the first time begins with the Khorezm "lover" (1353-1354) [8, 209].

In general, the development and progress of the ghazal genre depends on the ghazals in Alisher Navoi's kulliyat "Khazoyin ul-maoni". In this part of the dissertation, theoretical patterns (literary gender and genre) are substantiated by examples ghazals of Devon "strange us-sigar", the artistic beauties of ghazals are studied below-artistic techniques, a system of weights and rhymes.

As you know, the literary process generates and forms certain literary tur and genres. Based on this, we share and interpret Devonian ghazals "Gharayib us-sighar" in terms of appearance, structure, as well as ideas and themes.

According to the structural structure of the ghazal (mutually independent and independent stanzas) can be divided into: parokanda, musalsal, yakpora. Hence, the meaningful connection between the ghazal bayts is also one of the important issues. The concrete manifestation of the subject connection between the ghazal verses reveals its structural types.

Results

The word parokanda means scattered, scattered. Parokan ghazals do not have a single thought, experience or condition from head to toe. Each bayt is independent of the content, and the previous byte does not determine the content of the next bayt. Due to the lack of a unified idea of the experience or state of the parokand, even if the bayts in the ghazals were replaced or some bayt dropped out, the overall content of the ghazal would be less futuristic. Of course, Matla is an exception to "and praise." Because when the bayts in matla rhyme with each other, the poet's pseudonym appears in the praise. In papokan ghazals can often come without radif" [8. 11].

Consider the following Navoi ghazal, a sample of the Parokand ghazal: Buzug' ko'ngulga fano bo'lsa kom, cheksun ranj, Ki, ranj chekmasa hargiz muyassar o'lmas ganj.

Agar kishiga chekib ranj, ganj bo'ldi nasib,

Desa bu ganjni asray, yo'q andin ortuq ranj.

Kishiki naqdini vazn aylabon qilur madfun,

Bu G'ussasanjdur, olg'an kishi-farog'atsanj.

Yilon kebi, ne ajab, ganj asrag'an kishining

Hamesha komida gar zahr erur, tanida shikanj.

Zamona johi uchun har g'ululayi tashvish,

*Ki, kelsa ko'nglung uyini anga qilursen xanj.
Desangki, fard o'lay eldin ko'ngulni xoliy tut
Ki, toq derlar agar xanj sari etsang lanj.
Boshi quyidurur ozoda savsan ollinda,
Chu nargis o'ldi chaman maxzanida naqd-ul-fanj.
Tariq kebi so'yulur talxkomliq birla,
Tarig 'tarig 'ki, yig 'ishturdi oltunin noranj.
Itur ko'ngul haramidin xavotir asnomin,
Navoiy, o'lsa maqoming Madina, gar Afranj. (92-g).*

Ghazal touches on a moral and social theme, creating a beautiful picture of the transience of the world and the vanity of the world. Because he emphasizes the world as a refuge for people who don't understand him. After all, even without Ranj, Ganj Moissar will not die. This means that someone can get something as he pleases. Ganj then creates basic and authentic matlab GHAZAL content, in which finding and storing it is also more challenging than accumulating. That is, it reflects the true idea that finding a product and fabric is a torment in itself, and then saving it is an extreme burden. But in each byte there is some kind of independence, isolation, that is, the next bayt is not a continuation of the content of the previous bayt.

1. For a soul who thinks about doing something bad, the goal is to cause pain, even if it is a world in which the dream has passed. Truly, the one who does not smoke will never get rich.
2. Ranj smokes-preserving ganj for a person who has found Ganj is harder than what he has found.
3. The work of the one who finds, weighs and buries in the ground, counting one by one, is sadness. The one who finds ganj without grief is faragatsanj (the one who marries the value of life).
4. It is not surprising that the fate of a person who keeps wealth – treasure was poisoned like a snake, and that he has Iskander on his body after he lived in a constant twist and turn.
5. In order to gain modern fame and attention, you give yourself a place in the soul when any arrow of anxiety comes into doubt, although excessive expectation of these arrows of anxiety is actually vanity.
6. Fard-if you want to be a good and only person, love ale and always wish them all the best (keep your heart pure for them). So never expect good from your evil and do not do evil, even if good is not available. If you give in to vanity, you will be called odd (nokas and abtar), not the only one.
7. Nargis flower stands with lowered head in front of savsan, as he was a collector of gold in chaman makhzani.
8. Norange collects the gold that he has, piece by piece (millet-millet). Then it is clogged with talc, like millet, and passed through its concentrate without hanging.

9. O Navoi, live always, erasing the memories of dates from the harem of your heart, let your status (abode) be medinami yoda afrange.

From the prosaic interpretation of the verses, it is clear that each stanza, relying on the laws and rules of the ghazal, independently reveals specific specific social issues related to the educational spirit. Even at first glance, it seems that this is a random feedback. It is these features that can be found in many ghazals of the devonian period, such as the "Gharayib us-sighar" (90-, 92-, 129-, 117-, 276- and other ghazals.)

The ghazal was originally written in a loving spirit, and then over time it was enriched with a theme and content. In addition to romance and love, it touches on religious, social, philosophical, mythological, mystical, educational and moral, and even political and critical topics. Ghazal can vary in size, that is, the number of bayts. most ghazals of devon "Gharayib us-sighar" are ghazals of 7-9 bayts in size. Thus, Alisher Navoi's contribution to the development and development of the ghazal genre is invaluable. The smell of old age and the maturity of the ghazals written by Navoi in childhood attract every reader, in which the ghazals of Parokanda, Yakpora, musalsal and vakiaband have matured. Most ghazals of Navoi begin with "Husni Matla" and end with "praise Hus". Musaja', zulkofiyatayn, zulradifayn, raddulkofiya and raddul Matla', darkness' are often found in the poet's work. Navoi ghazals, decorated with almost artistic beauty and human features, are filled with limitless meaning and enlightenment from the point of view of eloquence and maturity, express religious, irrational and educational ideas.

Conclusion

1. While Devon consists of the lyrics of Hazrat Navoi's young years, in devon, in addition to love ghazals, there are a significant number of ghazals of philosophical, mythological, mystical, educational-moral and even political-critical spirit.
2. Alisher Navoi ranked ghazals in devon according to a certain system. Most of the ghazals in the motto "Gharayib us-sighar" were ghazals in the form of "Husni Matla", and the poet tried to complete all the ghazals of this form in the style of "Husni praises". Consequently, the poet presented a traditional beginning and ending.
3. In the Devonian ghazals, Arabic, Persian and Turkic Kalimas were represented as rhyming words. The rhyme of 4975 stanzas contained in 650 ghazals included in the Navoi motto "Gharayib us-sighar" contains Uzbek, Arabic and Persian words and phrases. The participation of Uzbek words as rhyming words is not so much.

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