

## ORIENTAL POETRY AND NAVOI-FONI POETRY

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**Abstract.** It is known that the poem occupies a central place in the classical poetry of the East. Qasida originated in Arabic literature and had different schools and meanings during its development. In the literature of the Muslim region, Rudaki, Nasir Khusraw, Mas'ud Sa'd Salman, Mujiriddin Baylaqani, Abu Nizam Falaki Shervani, Sabir Termizi, Daqiqi, Nasir Khusraw, Anwari, Khaqani, Sanoi, Tufayli, Unsuri, Farruhi, Sheikh Saqi, Amir Sa'di, Amir Lutfi, Sayfi Sarayi, Gadoi and others have made a worthy contribution to the development and improvement of their poetry genres. There are articles and researches of several scholars on the origin, development, ideological and artistic features, formal poetic aspects of this genre.

**Key words:** meaning, poetry, contribution, literature, namely, develop

### Introduction

A close observation of the information about the qasida and qasidawis allows us to come to the following conclusions. In our opinion, to say that poetry consists only of hymns seems to be a one-sided view of the issue. Because the poem is not only a poem that expresses the author's excitement, inner experiences, feelings, but also a certain talent, a great scholar's thought-provoking thinking, worldview, life, man, the purpose of life, philosophical-divine, philosophical-divine, , moral, spiritual-educational views are reflected to one degree or another. It is inevitable that every researcher who takes a fresh approach to the issue will make his or her own edit to the above classification.

In our opinion, poems can be classified according to their subject as follows: 1. The verses in the hymn are: hymn (praises of great people or their deeds), fakhriya (praise of the poet for his position in public life), hamd (hymn of divinity in the direction of religious-philosophical observation), nat (religion dedicated to the Prophet Muhammad). traditional anthems in content).

2. Munajat (verses of religious supplication dedicated to Allah and the Prophet).

3. Philosophical poems (poems with a Sufi meaning in the political-social and philosophical-educational direction).

4. According to the content of the descriptive poems are divided into the following types: spring (spring season, description of the natural landscape); holiya (a description of the poet's condition), ishqiya (in the sense of love), khamriya (about May).

5. Marcia (mourning poems written on the occasion of the death of a person).

6. Masnu poems (according to the classification of E. E. Bertels "artificial" - "art" poems).

7. Hajj (poems of critical content).

There is no doubt that each word artist has a creative approach to the traditional elements of the poem, and he designed it in his own way. This opinion also applies to Sittai Zaruriya, Fusuli arbaa and its author. Alisher Navoi's poetic works, according to the great poet himself, are a treasure trove of true meanings. In the masterpieces of the poet, various expressions such as figurative and divine love, philosophical and social content, praise and self-knowledge in the face of the incomparable power of Allah are always mixed. Therefore, we should never look at the works of the poet one-sidedly, we should not evaluate them from one point of view.

Alisher Navoi's bilingual works appeared as a synthesis of written literature in Persian-Tajik and Turkic languages, folklore and mythology of the peoples of the East. Proof of this is the fact that most of the poems of the great thinker in the Persian-Tajik language, "Fusuli arbaa", "Sittai zaruriya" are answers to the rare monuments of Persian-Tajik literature. Alisher Navoi is a word artist who has made a significant contribution to the development of poetry. He wrote his poems in two languages - Persian-Tajik and Uzbek. His poems created in this genre constitute two major directions in terms of demand for emergence. Or a number of poems by Alisher Navoi are his own invention, and the second narration is a response to the works of the great representatives of Persian-Tajik classical literature in this genre.

It is known that the poem is one of the most ancient poetic forms of poetry of the peoples of the East. Like other poetic forms, poetry has been formed and developed over the centuries. The formal forms and ideological nuances of this genre have been perfected over the centuries. In Persian-Tajik literature, great figures of the school

of poetry grew up. In particular, the names of dozens of wordsmiths, such as Haqqani, Anwari, Salmon Sovaji, Khusrav Dehlavi, are known and popular as "creators of poetry."

Creative competition is one of the most common phenomena in the literature of the peoples of the East. In fact, in the literature of the Persian-Tajik, Uzbek, Azerbaijani, Turkmen and other peoples, the following, following, following, ending, answering, or tying tatabbu seems to be born on the basis of that competition. The literary facts in the art of the artistic expression of these peoples can provide a sufficient basis for such an idea. This can even be seen in a single example of the development of poetry. As the well-known literary critic Sh.

No action has been taken on the basis of strict principles in the chapter on reprimands, reprimands or replies. In other words, the category of time and space was not followed. The work, written with artistic skill and skill, knew no bounds. Well-known poet Osman Mukhtar Ghaznavi: Muslim kushtan oin kard chashmi nomusulmonash,

Ba nugi novaki mijgon, ki purzahra paykonash,

Matlali's poem became famous during the poet's lifetime. One by one, the answers to this work begin to emerge. Thus, such talented people as Adib Sabir Termezi, Muizziy, Sayyid Hasan Ghaznavi, Haqqani will enter the field of creative competition, and the poems will end. Interestingly, this tradition dates back to the XV-XVI centuries. However, the writers of the last period respond to the works of Haqqani, not to the poem of Osman Mukhtar Ghaznavi. Of course, the interpretations of this situation may vary. However, in spite of these comments, the best tatabbu poems written in response to Haqqani by dozens of people, such as Sayfi Isfarangi, Amir Khusrav Dehlavi, Abdurahman Jami, Alisher Navoi, Sheikh Suhaili, Urfi Sherozi, Siddiqi Bukhari, Muhammad Fuzuli, were written. The above and the information provided allow us to make two important points. First, in the history of its development, the school of poetry has been inspired by the life-giving effects of answering, tying, and applying. It was these factors that ensured the formation of this poetic form. Second, the role and inspirational role of individual poetic genres, along with mobile plots, is crucial in the development of inter-literary communication and interaction.

It should be noted that before talking about the culture and literature of the peoples of Central Asia in the XIV-XV centuries, it is necessary to briefly dwell on the invasion of Central Asia by the Mongols and its consequences. It is known that the end of the XII century and the beginning of the XIII century facilitated the conquest of Central Asia by Genghis Khan. Wherever he set foot, he brought death, ruin, and left a long-lasting negative mark on Central Asian economic and cultural life. The Mongols destroyed Khorasan, Bukhara, Samarkand, Balkh, and other prosperous cities in Central Asia.

By the 14th century, during the reign of Timur and the Timurids, large cities such as Samarkand, Herat, Andijan, Balkh and Bukhara became major cultural centers. The development of science, art and literature reached its peak. The social sciences - history, literature, linguistics and others have grown. Great figures such as Abdurahmon Jami, Alisher Navoi, Behzod, Sultan Mashhadi, Zahiriddin Muhammad Babur, who made a great contribution to the development of world culture, were born and created. Interest in poetry of the fourteenth and fifteenth centuries, including hymns and poems of philosophical content, has grown considerably. In his work "Silsilat uz-zahob" Jami mentions the names of such masters of classical poetry as Rudaki, Unsuri, Muazzi, Anwari, Saadi, Salmon Sovaji, and praises their mastery. Alisher Navoi also praises Sultan Sovaji's poetry.

Alisher Navoi's Majolis-un-nafois, a vivid expression of the culture and literary life of Timur and the Timurids, is one of the most important sources in the study of literary life and poetry of this period.

In Tazkirah, it is noted that many poets have succeeded in poetry, along with ghazals, problems, continents, rubai, history, muhammas and other genres in Persian and Turkish. In this work, Navoi mentions that he liked the works of about forty poets in the genre of qasida, more than twenty of whom are famous for their poetry.

The hymns are dedicated to the rulers of the XIV-XV centuries Timurid dynasty - Ulugbek, Boysungur Mirzo, Shohruh Mirzo, Abulqasim Babur, Hussein Boykaro and others, and played an important role in poetry as a type of political lyricism. In the fifth session of the tazkira, Navoi said about Husayn ali Jalayir, known by the pseudonym Tufayli and whose poems are mostly in praise, Tufayli's mastery in poetry Yu. Yakubovsky also noted. Hoja Ismatullah Bukhari, Mir Islam Ghazzali, Mawlana Tolei, Baba Savdai, Khoja Ahmad Mustafi, Muhammad Tabdogoni, Sayyid Kozimi, Mawlana Kambari, Mawlana Volahi, Mawlana Ishqi, Mir Shaykhim Suhaili and others and are said to have reached high maturity in this genre. The names of this type of poets are also often found in the State Samarkand tazkira. Among them, Zahir Faryobi and Ismatullo Bukhari were famous for their dedications to Khalil Sultan and their poems dedicated to Badahshi Samarkandi Ulugbek, Yusuf Amir Shahrulkh and Sultan Boysungar.

In his memoirs, the Samarkand state mentions Badr Chochi, one of the poets of the 14th century. Davlatshah says that in the meetings of the Samarkand Ulugbek Palace, the ability to apply to Badr Chochi was considered as a measure of the maturity of the follower. The emperor himself was also a talented poet. Alisher Navoi in his memoirs praises him as a poet. His wonderful poem in the style of Mulamma, composed of Uzbek and Persian verses dedicated to Navoi, is popular among the people of poetry. Also, in Nisari's "Muzakkir ul-ahbob" and Som Mirza's "Tazkirat ush-shuaro" there is an important information that in the XIV-XV centuries in Movarounnahru Khorasan there were many poets who wrote in Persian and Turkish.

In Azari's Otashkada we meet a group of poets like the one above. These are the poets of Samarkand and Bukhara, such as Sayfiddin Eroj, Duakhani, Rashidi, Shahobiddin Ahmad, Amir Muizi.

In general, a lot of information about the work of poets can be found in many of the tazkirs, which are considered to be reliable sources of the XIV-XV centuries. This is an important basis for the fact that the tradition of hymn-type poetry in those times, especially its high rise, has a strong place in poetry as a genre. It is known that such poems were mostly written in Persian. Hazrat Navoi also wrote Persian answers to the poems of the most famous poets.

Alisher Navoi did not apply the appropriate work. To do this, he carefully examined the treasury of Persian-Tajik and Uzbek literature. He chose only the works that would happen and decided to respond to them. As an example, it is enough to consider only one fact. Amir Khisrav Dehlavi's philosophical poem "Daryoi abrор" caused a great deal of controversy in his time, as well as in recent centuries. As a result, the great Persian poets of India, Khorasan, Movarounnahr, and Iran will try their best to respond to this verse. Dozens of works created in the literature of the peoples of the East during the "Daryoi abrор" period are created by this means. That creative competition continued in the 15th century. Shortly afterwards, Nuriddin Abdurahman Jami's "Lujjatul-asrор", Sultan Mahmud Mirzo, Sheikh Suhayli, Kamoliddin Binoi, Abdusamad Badakhshi's poems were published only in Herat. Alisher Navoi, who did not want to be left out of such a creative debate, created the poem "Tuhfatul-afkor". Although the titles, weights, rhymes, and rhymes of the works, which are the culmination of such creative contests, are harmonious and melodic, it is incorrect to evaluate them as repetitive, imitative poems. Because the spirit of creativity and innovation is at the heart of tradition. More precisely, although the creators have adopted the traditional form, each of them has its own spirit in that form. In this sense, in such poems, each poet's own point of view, dreams, thoughts, ideals are expressed.

In "Sittai Zaruriya" all the requirements of the tradition of qasidah, formed in the literature of the peoples of the Muslim region, have found their creative expression. Each poem in Sittai Zaruriya is a series of poems that have an independent but at the same time integrated chain of meaning. With this in mind, each verse in the series is studied as a separate source of scientific research.

The essence of divine monotheism is interpreted on the basis of the doctrine of the unity of mysticism. Hazrat Navoi himself mentioned this in his book *Muhokamat ul-lug'atayn*:

Ruh ul-Quds is the first poem in the series Sittai Zaruriya and consists of 132 bytes. The full name of the qasida is "Qasidai Ruh ul-quds i tawhid Bori taala" ("Ruhi ul-quds about the monotheism of Bori taalo") and is dedicated to the enlightenment-artistic description of the tawhid of Allah. At the same time, Navoi's conceptions of the world and man are expressed on the basis of a certain system.

The great poet gives a concise and clear account of each of the verses in the series of verses, describing the Ruh al-Quds as follows:

Zihī ba homai qudrat musavviri ashyo',  
A thousand wonderful patterns always appear.

While this world is expressed as a magnificent landscape that appears under the pen of Allah, the master painter, the poet tries to turn the material world into a source of love in his own poetic phrase. This image shines with a thousand different colors that are not the same. The clever author reveals and improves in the main part of the poem that one of such colors (patterns) is the structure of man, nature, space, and the sky. These patterns are innumerable images of the world of kasrat - the world of unity.

The structure of the poem can be conditionally classified as follows:

Bytes 1-9 are the portion of the verse;  
Verses 10-116 are the praise part of the verse;  
This part itself can be studied again in pieces.  
Bytes 116-132 are the summary part that contains the matlab.

In the fateful part of the verse, a general description of the Divine Power is given, and it is praised that all the affairs of the universe, from the particle to the universe, are governed by the Absolute Spirit according to certain laws. The solemn hymn in this part of the poem, the high-pitched eloquence, the repetition of the sounds in the melody further reinforce the idea that the poet is trying to express, increasing the sharpness and expressiveness of the lines of the poem. For example, the frequent repetition of the original melodic sounds, such as "be number o", "be cause o", increases the state of pain and feelings of divine love and turns into a cry. To describe God and his power, the poet often refers to the many arts, primarily rhetoric and allegory.

Chi xomaest, ki dar korgohi "kunfaya kun",  
Nagashta be raqami ū zi qatra to daryo.  
Chi qudratest, ki dar borgohi charxi baland,  
Nagashta be cause ū zi zarra to bayzo.

It is a strange pen that the whole being appeared in the store from His drop to the river by His judgment. Surprisingly, the power in the tower of the high wheel, from the sun to the smallest particle, may have been due to that miracle. Clearly, the Creator and Ruler of all possessions is the Absolute Spirit.

This, of course, is very much in line with the enthusiasm and sensitivity of Navoi's nature. Such a state of amazement does not extend beyond the mere part of the nine-byte portion, and the great poet strives to submit to the general requirements of poetry. The next part of the poem does not raise the issue of emotional freedom. The unique features of the work of the great Navoi are clearly visible here. In the process of covering the relationship between Truth and Man, many Sufis have experienced terrible tragedies because they praised Man (the creature) at the level of the Creator and even uttered the conclusion that "Man is the Truth" in a passionate tone. Alisher Navoi, on the other hand, in the part about the creation of man, through the (basic) line of thinking, gradually relying on the verses of the Qur'an, absorbs his feelings about the glorification of the human race in the process of his life observations.

In the main part of the poem, Navoi's worldview is reflected as a certain philosophical system. The main part of the lines of the poem is closely connected with the previous (introduction). The opinion given in the introduction as a concise conclusion is expanded in this section.

The main part of *Ruh ul-Quds* can be studied in the following sections.

Verses 10-25 - About the Universe, Man and his creation, miraculous perfection;

Bytes 26-76 - definition of four seasons;

Bytes 77-93 - nine celestial, fixed planets;

94-106 bytes - definition of twelve constellations;

Bytes 107-108 - About the Throne, the Chair, the angels;

Verses 109-116 - Interpretation of the Event of Ascension.

Verses 10-25 deal with the creation of man and the creation of man. The structure of the human body, the function of its internal and external organs, the miraculous perfection, the nervous, circulatory, heart, and sensory organs of each organ are all sung as miracles of the power of Allah. The fact that man was created as the greatest being, the composition of his body, the fact that the universe consists of four seasons (spring, summer, autumn, winter), and the fact that these seasons are interconnected like a golden chain, are expressed in very vivid works of art. This is followed by an account of the nine heavens, the twelve constellations, the seven planets, and the ancient notions about them. "Alisher Navoi also separates man into a separate world" describes his structure one by one. In more than forty-five bytes, the closeness between the human body (four elements, four hilt) and the structure of the universe (four seasons), the creation of man, the function and internal perfection of its internal and external organs, raised him to the highest level of existence ("enjoy enlightenment" ) is about the mind and the heart. In the classical literature of the East, the depiction of the seasons in comparison with human life is a traditional creative style. It is in this tradition that Alisher Navoi goes the way of a deeper depiction of the subtle aspects of the human psyche (through inner circumstances) by comparing them with similar aspects of the seasons. While countless pictures, trees, flowers, and total beings are not eternal, he prefers a comparative depiction of the development of the human condition through the alternation of seasons. The good news of spring in the heart of seeking the Truth (tax); Summer lover's grassy ahi; autumn "the one who distinguishes the taste of every fruit of the garden of the world"; winter Looking at everything except the "cold" with the exception of the Truth, similar aspects related to the development of the state of poverty, which is completely free from the needs of the self, find its elegant artistic expression. In fact, such a move by the great poet is remarkable. Because even though the universe seems endless, there is nothing innumerable in it. Second, man is also a small particle of being. He is in need of living in contact with animals, plants, and property in general. Such a unique life-giving idea adorns all the works of the great poet, including the poem "*Ruh ul-Quds*".

Fikand otashi ayyomi saif dar alam,

Chu barqi oh zi anfosi oshiqi shaydo...

Rasondi az aqibash toxtu tozi sarsari day,

Ki raft yak-yak az in hullaho ba bodi fano.

Shito, chunon, ki dar u mirad otash az shiddat,

What a wonderful way to screw people over.

For example, the series is based on the period of the people's neck

Hame ba davru tasalsul kashid in axzo.

The flames of the summer season were so engulfed in flames that it was reminiscent of the frantic breath of a devout lover. After the hazon, you delivered the harsh looting of winter, when one by one the fano wind blew away those leaves, reminiscent of a flowery fabric. The famine was so severe that the fire was extinguished by its intensity (from the bitter cold and wind of winter). In the face of such scenes, can there be any hope for the world?

You tied a chain around the neck of the period in such a way that piece by piece it tied everything tightly to the thread of the period like those continuous loops. Apparently, there is a strong harmony between the image of nature and the human spiritual world.

These pieces will continue to connect to each other. Every change in nature affects the human psyche. Because man lives in the bosom of nature. Such profound philosophical reflections of the poet become even more apparent in the process of transition from the description of the seasons to the part of the description of the nine heavens.

It is well known that the spiritual development of each poor person in the stage of spiritual maturity is further divided into pure levels.

In this, the poet refers to the celestial positions of the prophets and beautifully interprets the location of each celestial body, the planet, through ancient astrological imaginations:

Ба ҳучраи дуюм андар қаламзани чобук,  
Нишодӣ омада бар сар ба имлою иншо.  
Мулоиме, ки барояд ба ранг ҳар ки расад,  
Ба сони об, ки зоҳир шавад ба лавни ино <sup>1</sup>.

In the second room, you put a clever penman (secretary) who came and stood at the beginning of the spelling essay. Whoever goes for the color (to the second heaven) will reach his goal, and for him, instead of water, a jar full of paint will appear. The second celestial planet, Utorud, is referred to in the text as "the pencil sharpener". According to mythological views, Utorud is the patron saint of writers and poets, the secretary of the universe, the shrine of poets.

It is known that in many theological and mystical literatures the second heaven is recognized as the abode of Jesus and John. The great poet used the phrase "lavni ino" ("a full bowl of color") to refer to a miracle in the life of Jesus - "Jesus' cup." According to the testimony of divine sources, Jesus had a miracle: if he put a colored robe on the sand, it turned out to be black and white. The figurative meaning of the phrase is based on a deep essence. "Jesus' humor" is the heart of a perfect man. Everything that enters the heart of a perfect man turns out to be pure and spotless. The humor of Jesus in different colors is a sign of the world of diversity. The great poet realized that only the Perfect Man was the manifestation of the unity of kasrat, and that his wisdom could reach the bottom of the secret industry.

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<sup>1</sup>Ўша асар. – Б.18.