

Integrity of Honour and Labour

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Abstract

The article deals with the person and his perfection in Uzbek classic literature. The genre of Alisher Navai's work "Holoti Pahlavon Muhammad" has been analyzed in the article. The author of the article also addresses the works of such outstanding representatives of Turkic literature as Yusuf Hos Hojib and Nasiriddin Rabg'uzi.

Key words: Kaykovist, crafts, Pahlavon Muhammad, ability, perfection. ghazal muammo, rubai, skill, "Majolis-un nafois", "Holati Pahlavon Muhammad", "Qissasi Rabg'uzi", Yusuf Hos Hojib, "Qutag'g'u bilig".

I. Introduction

According to Unsurul Maoli Kaykovus, "It is obligatory for all young and old to learn a trade, because whoever learns a trade will be superior to his companions" [5, 31]. The great scholar is right. Judgment, politics, and property in human hands cannot be the criteria for measuring human dignity. If there was a criterion, these blessings would be both to the thief and to the right; neither good nor evil could be given.

Honour and labour

Honour and labour are the criteria of human dignity. Honour and labour glorify man. But at the heart of mastering any profession is hard work. The human body, on the other hand, loves pleasure, not hardship, likes laziness. He does not submit to man voluntarily. He who offends the body and does not make it obedient to himself cannot attain any career. That is why Kaikovus commands: "O child, mute the body and command it to obey in anger" [5, 32]. But five fingers are not equal. Some people have a unique ability, a unique perception from creation. For such people, learning a trade does not require a lot of suffering, a lot of effort. In them, the study of science and craft stems from a natural, inner need. That is why such peculiar people mature not in one, but in several spheres.

II. Literature review

According to Alisher Navoi, Pahlavon Muhammad, the leader of the 15th century Herat warriors, had such a unique personality: "Chun qobiliyati baland tushgandur va muloyamati tab'i barcha fununga munosib va bahramand voqe' bo'lg'ondur, ko'p fazoyil va kamolot ham kasb qilg'ondurkim, zamon ahli barchada Pahlavonni musallam turar erdilar" [3,106].

Kushtigir means giant, samson, wrestler. The word "Pahlavon" was added to the names of well-known people who achieved high status in this profession. Not to mention the name given to them by the parents of these oriental wrestlers, there is a picture called "Pahlavon" or "Polvon" among our people. The author has widely followed this folk tradition in Manoqib. Throughout the work, he dropped the name "Muhammad" and called his forty-year-old friend and mentor

“Pahlavon”.

III. Analysis

Pahlavon, whose main profession was Kushtigir, was a mature scholar in music theory, science and practice. He created new melodies, classified heartfelt poems. He played the musical instrument himself and sang by himself. The talented singer Pahlavon's captivating voice captivated the audience and took the minds of the fans. He aroused a strong desire to learn the art of music in the hearts of the listeners: They were unstable in their desire to be happy and in their learning” [3,106].

It is not the work of any word artist to describe Manokib's character in such a way as to link it to the theory of music and its practical aspects. Because such an interpretation requires a thorough knowledge of both areas, in the person of Alisher Navoi, the knowledge of several areas was combined. Music side by side with the artistic word purifies the human heart; to nourish the soul, to rest the weary nerves; cultivating the intellect of human children; the great thinker, who deeply felt his introduction to the world of goodness and his love for life, attached great importance to the musical fluency of his poetic writings. In a number of prose works, he elaborated on the musical aspects of the subject. In particular, in "Mahbubul-qulub" a special chapter is dedicated to the remembrance of singers and musicians - mutribs and singers. In "Nasayimul-muhabbat" he quotes amazing stories about the attitude of dervishes and Sufis to music.

In "Holoti Pahlavon Muhammad" the author mentions such famous people as Ustad Muhammad Khorezmi, Mavlonon Numan, Mavlonon Sahib Balkhi, Sheikh Safayi Samarkandi, Khoja Yusuf Andijani, who were famous in the advor and musicology of his time, writes that he connected many new patterns, peshravs, and deeds to the ways of maqam: “... Hoja Yusuf has done things in exchange for the classification of people like Andijan, and the pattern and the Sufism and the deeds and the qavl and jir charzarbs and the glory of his deeds there will be more events” [3,106].

This quote shows that in the 15th century Herat cultural and enlightenment environment, the issue of maqoms was considered as one of the major and central problems of music theory. It also confirms once again that the ideas of mysticism and poetry about the beautiful human qualities, the attainment of perfection, have been put into the ways of status, interpreted and interpreted, and presented to the people.

Alisher Navoi gives clear evidence of the impact of actions on the hearts and feelings of people, which in his body are associated with the ways of Kushtigir maqom, which embodies the talent of dervish, hafiz, composition and poetry: “One of the most famous deeds is the 'chahorgoh' deed, which, according to a poem by Mawlana Toti (may Allaah have mercy on him), is as follows:

Soqiyo, de rafta hastu ahvoli fardo nopadid,
Xeshro imruz xush doremu fardoro ki did?

Whoever tied Mir Buzurg Termezi to the horse, it sounds very pleasant and gentle, and the proof is in the property of Khorasan, not in Samarkand and Iraq, but in the memory of the people” [3,106].

The meaning of the poem: O drunkard, the second month of winter is gone and the state of tomorrow is unknown; let us rejoice today, and who saw tomorrow? (Translation of all Persian texts from "Holoti Pahlavon Muhammad" by Porso Shamsiev, Doctor of Philology.)

A poem that does not capture the language of the people, the status will never be

widespread. Only a work of art that fits a person's life, worldview, and experiences will find its way into the minds and hearts of many. It creates a wave current that is thirsty for sophistication, spiritual beauty. The poem of Mavlono Toti, a poet from Turshiz, who connected the action of Pahlavon Muhammad with "chahorgoh", is logically similar to Alisher Navoi's following reprimand: The past is a man of life, the people who spoke before he came are ignorant, and the state is ignorant" [2,164].

According to Sufis, time is a sword. If you don't cut it, it will cut you. Therefore, every moment that a person breathes must be valued and appreciated. He must count every day of his life and work diligently towards the Absolute Spirit - to perfection. Slowness pleases the dervish's life-long harvest.

IV. Discussion

Alisher Navoi, a fine scholar of Advor and musicology, gives a few more examples to prove Pahlavon's talent for the theory and practice of maqom. And he concludes by commenting on the fact that Kushtigir followed one of his poems dedicated to Hussein Bayqara in the "saydi ghazal" section of the twelve maqams in Mashhad. That poem of Pahlavon Muhammad opens with the following verses:

Onjo ki bar dargohat ro'i niyoz ovardaem,
Ro'i dil dar ka'bai iqbol boz ovardaem [3,107].

Meaning: When I turn to you, I turn my heart to the Ka'bah of Iqbal.

Alisher Navoi notes that the two-byte recitation of the poem, which is related to the "saydi gazal" section of the shashmaqom, was written with extraordinary skill, in which Sultan Hussein Boykaro was "mentioned until the fifth father." The last verse of the repetitive part of Pahlavon Muhammad's poem quoted in Manaqib ("Mansur Bayqarayi Umarshaykhi bin Temur") is also valuable as it is an important historical document confirming that Sultan Hussein was the fifth generation in the Timurid family tree.

Reflecting on Pahlavon's poetic talent, the great writer emphasizes that in the theory and practice of the problem, which in his time served as a criterion in assessing the artistic skills of artists, he was a "master". The problem is a complex genre. It requires an in-depth discussion of the creator, a broad knowledge of human society, fauna and flora. The problem is a complex genre. It requires an in-depth discussion of the creator, a broad knowledge of human society, fauna and flora. In order to inculcate an important moral-educational, socio-philosophical idea in a compact volume, to hide a certain name in the verses, as well as to fully comply with the requirements of weight, rhyme, art, the poet must have a great talent. These comments are based on the following remarks of Alisher Navoi: "They say a total problem, and with great difficulty they form a name from a byte or a rubai" [3,108]. But the Pahlavon Muhammad, who received light from the sun of divine enlightenment, presented the problems of color without any difficulty: «... tab'i o'zi bila ismlar paydo qilib erdi va bu ko'p voqe' bo'lubturkim, holo ushshoq orasida bor» [3,108].

Alisher Navoi mentions in the manaqib that he copied the matla and verses of three of Khoja Hafiz Sherozi's ghazals, from which he formed the names Pahlavon "Ali", "Amin", "Taqiy". The great writer Sayyid Hasan Ardasher also wrote that he had a strong belief in the divan of Khoja Hafiz Shirazi (q.s.) from Persian poetry. The dervish Sayyid Hasan Hafiz memorized the Shirazi devon almost completely and recited many more poems from it at literary conferences [3, 92]. This evidence points to the harmony of artistic and natural taste of Alisher Navoi and his coaches.

The feasts of the great Muhammad were always attended by mutribs and singers, poets and people of trouble. The imam of the Kushtigir khanate, Mawlana Muhammad Nematabadi, also falls in love with the problem while attending these meetings. Pahlavon instructs the nobles of the period, who are well aware of the science of the problem, to deal with his upbringing. Educated by talented scholars, Mawlana Muhammad soon mastered this science and began to solve good problems. But he died suddenly. Alisher Navoi collects his problems and gives an example of them in *Majolisun-nafois*: "... I have collected the problems of the poor" [1, 57]. This fact shows that there is a great similarity in the spiritual and enlightenment thinking of Pahlavon and Navoi on the issue of patronage of scientists.

The poems under the pseudonym Pahlavon Kushtigir are over. Alisher Navoi cites a ghazal matla and another poem as an example of Pahlavon's skill in *manoqib*. We will confine ourselves here to an example:

Guftamash: "Dar olami ishqi tu koram bo g'am ast?"

Guft xandon zeri lab: "G'am nest, kori olam ast" [3,108].

Meaning: I told him that in the world of your love, my work was sad. He said, "It's not grief, it's the love of the world."

The verses of the poem are written in a way that expresses the question and answer between the beloved and the beloved. This method is widely used in classical poetry of the East. In our poetry, there are works written in this way from beginning to end, such as the ghazal of Zakirjon Kholmuhammad oglu Furkat called "In Kashmir".

Pahlavon Muhammad ghazali matla'i has a deep philosophical meaning. According to the testimony of Qisasi Rabguzi, Haqq subhanahu wa ta'ala wished to "create" Adam from dust, and for forty years it rained rain of mercy on the earth: "... o'tuz to'quz yil qazg'u (qayg'u) yog'muri yog'di, bir yil sevunch yog'muri yog'di. Ul yo'ldin Odang'a sevunchdin qazg'u ortuqroq bo'ldi" [6,16].

This divine narration was developed by Yusuf Khas Hajib, a great representative of Turkish literature, as follows:

Nazar solsang inson qanday mungli-ya,

Sevinchi oz, butun vujudi qayg'u [7,905].

The writings of two great representatives of Turkish literature, one in prose and one in poetry, leave one deeply pondered. Is it possible for a person to open his eyes to a world of light for sorrow, grief, and anguish? After all, man is the caliph of Allah on earth, the sultan of all creatures in nature created by Him! So, doesn't he come to the four-day world to play and laugh and live a life of pleasure? - No! Almighty God did not create the earth as a playground for the children of Adam. If he had done so, all the luxury would have been drowned in the river of pleasure, and the mouths of the people would not have been free from sweet food, and his hands would not have been able to build luxurious castles, and his feet would have been nailed to the bed.

This sacred ground was trampled underfoot by the ungrateful, rabid creatures, who still did not know the occasional sight. There is great wisdom behind the hard work of Nosiriddin Burhoniddin ogli and Yusuf the poet. The sorrows described by the great thinkers, the branches of mourning are fruitful. Grief, mental anguish, cleanses the human heart from spiritual impurities. It softens the heart. A grieving, miserable person is ruthless, hard-hearted, and indifferent to the fate of others. That is why our people say: "Without love - a donkey, without pain - a donkey." There is a huge truth at the bottom of the proverb. Love, sincerity, devotion, self-sacrifice, suffering

torment divides people into saras, sacks into packs, shows who is who. In the words of Ahmad Yassavi, the sheikh-mashayikh of Turkestan (Navoi's expression), a state that has been achieved through "success" or hardship, "sacrificing one's life" and "connecting cancer to cancer," never makes a person angry. Such a person does not care about worldly adornments.

A perfect man who understands the world correctly will never sink into the mire of the material world. The petty worries of marriage, the grief that results from the twists and turns, cannot overwhelm the possessor of a powerful personality. He accepts such grief as "not grief, but the work of the world," as Pahlavon Muhammad put it.

Alisher Navoi, who has shown unparalleled devotion to the rise and development of the rubai genre in the history of Turkic literature, admits that Pahlavon was the author of "good rubai." And Pahlavon gives two examples from Muhammad's rubai in *Manaqib* and one in *Majolisun-nafois*.

The rubai quoted in both works are also dedicated to Alisher Navoi. Kushtigir calmed his heart, which was burning with longing, by sending a rubai to his friend Alisher, who was far away from him in Astrabad. Sometimes, in response to the rubai in the letter of his "fan and believer" (believer) brother, he also wrote in the same genre and sent his manzuma to the author of the ruqa' (letter):

Gar jon ajalam zi tani noshod barad,
Hosho ki maro mehri tu az yod barad.
Xoham ki shavam xok maro bod barad,
Boshad ki ba so'i Astrobod barad [3,109].

Meaning: Even if death takes the soul from the unfortunate body, it can never take your love from my memory; I wish that if there was soil, it would be carried away by the wind, so that it would be carried to Astrobod.

The whole being of the rubai is full of the light of love, the level of his thinking is as wide as the heavens, and the image of the thinker, the philosopher, shines before the eyes of the reader. The rhyme of the four verses of the rubai also thickened the emotional color, further intensifying the poetic subtlety of the poem.

According to Alisher Navoi, kindness melts a hard stone and turns it into a pure ruby, a jewel. It forms a sea of clear water from the tar to the clear pearls. In our opinion, the friendship between Pahlavon and Navoi was built on the basis of sincere and sincere love in accordance with such interpretations of the great thinker.

We read in *Majolisun-nafais*: "... poor Astroboddin, I finished this rubai for the services of Pahlavon:

Dar Ka'bavu dar dayr ba irshodi tuem,
Dar savmaavu maykada bo yodi tuem,
Zokir saharu shom ba avrodi tuem,
Ya'neki, yatimi Ne'matobodi tuem.

Pahlavon wrote this rubai in reply:

Ey mir, tu piru mo ba irshodi tuem,
Doim ba duoguiyu bo yodi tuem,
In shahr bat u xush astu mo bo tu xushem,
Murdemu xarobi Astrobodi tuem [1,114].

The meaning of the rubais: We are with your guidance in the Ka'bah and the church, and with your remembrance in the temple and the tavern. Remember in the morning, and in the

evening we are with your prayers. That is, our orphans of Nematobod. Pahlavon's response rubai: O Amir, you are our pir, we are with your irshad. We are always praying and remembering you. This city is pleasant to you, and we are happy with you. We are dead, Astrobooding (on the way) ruined (translated by Suyima Ganieva).

V. Conclusion

In accordance with the requirements of his artistic style, four verses of Alisher Navoi's rubai were also rhymed. The third verse of the Pahlavon Muhammad rubai does not use rhyme. The four lines of the great Uzbek poet's rubai also have a radix. The rhyming third line of the Kushtigir rubai ends with the addition of a melodic word ("khushem") to the radif ("tuem"). In general, the answer is well followed in the rubai by the correlation of formal and spiritual reflections. Both the rhymes and the radif in the rubai serve to brighten the psyche of the authors, to ensure the poetic appeal of their feelings and impressions, and to solve in detail the main idea of the rubai.

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