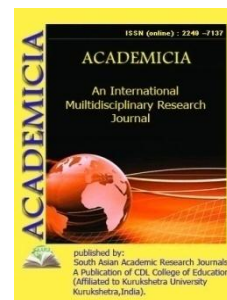




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TRADITIONS OF EASTERN CLASSICAL POETRY IN THE LITERATURE OF TURKIC LANGUAGES

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ABSTRACT

The importance of the traditions of Eastern classical poetry of the late nineteenth and early twentieth centuries in the literature of Turkic languages. There, the poet got acquainted not only with Uzbek poets, but also with the works of oriental classics. The daughter of the famous poet of that period Safura Joyilbek was educated at the famous Karakum Eshan madrasah in Karakalpakstan, where she studied the works of Eastern classics.

KEYWORDS: *Oriental Classical Poetry, Genre, Muvashshah, Ajiniyaz, Abay Kunanbaev, Mashrab, Qazi Mavlik.*

INTRODUCTION

The traditions of Eastern classical poetry play an important role in the literature of Turkic languages. This tradition is also common in Karakalpak literature of the late 19th and early 20th centuries. There are many genres in the Karakalpak classical literature of the XIX century, as well as in the Karakalpak literature of the late XIX and early XX centuries, that is, in the works of folk poets, as well as in the classical literature of the East. One of such genres is associated with the name of the Arab poet Muhammad ibn Muaf, who lived and worked in Spain in the IX-X centuries. Muvashshah is an Arabic word meaning "decorated" [1; 139].

In general, in the Muvashshah genre, a lyrical poem in which the name of a person is hidden is recited when the sum of the letters at the beginning of the lines of the poem is added together. Muvashshahs are similar to the alphabet poems in the literature of the eastern peoples, as well as to the acrostics in ancient Greek literature. However, these are not interchangeable. In the poems of the alphabet, the letters of the Arabic alphabet are written at the beginning of each line of the poem [6; 90]. For example, Mashrab (1657-1711) in Uzbek literature, Uzlat, Abay Kunanbaev in

Kazakh literature (1845-1904) and Ajiniyaz ("Ay-alif", "Beri kel") and Safura ("Reading") in Karakalpak literature. In acrostics, on the other hand, if the first letters of the words at the beginning of a line of poetry are read in descending order, the type of poem from which the names of a historical figure or event are derived is said [2; 22].

Muvashshah stands close to the acrostics of ancient Greek literature.

In Uzbek literature, muvashshah has become a tradition in recent years. Maqsud Shaykhzoda writes: "The genre of muvashshah developed in Uzbek literature, especially in the second half of the XIX century, and became a habit among those engaged in literature, and even poetry became the art of muvashshah" [4, 71]. In the book "Dictionary of Literary Terms" it is stated: "muvashshah - a lyrical poem from which the names of people are derived from the letters in the first lines of each byte" [2; 121].

R.Orzibekov writes about the genre of muvashshah in his works: 159-167].

Ajiniyaz, a representative of Karakalpak classical poetry, translated works of oriental classics into Karakalpak and incorporated their good programs into Karakalpak literature. For example, he founded the muvashshah genre.

The muvashshahs of Ajiniyaz are written in the muhammas genre. This genre is basically called beshlik. Ajiniyaz writes his ghazal in Fuzuli in the form of muhammas, which begins with "Ay alif kim aq yuzindur alam anvari".

Ay alif, who is your white face, the light of the universe,

Be-belongingdur xypcha dilbar, kozganang shahlo vali,

Te-teeth are the children of your lips,

Se-sucking sweet lips satisfy you pari

Zivari Zivari until you see the silence.

The genre of Muvashshah entered the Karakalpak literature of the late 19th and early 20th centuries through Uzbek literature. The reason is that the famous poet of this period, Qazi Mavdud, studied at the Bukhara madrasah. There, the poet got acquainted not only with Uzbek poets, but also with the works of oriental classics. The daughter of the famous poet of that period Safura Joyilbek was educated at the famous Karakum Eshan madrasah in Karakalpakstan, where she studied the works of Eastern classics. That is why Qazi Mavdud was the first to introduce it to Karakalpak literature by creating poems in the genre of muvashshah.

It is skillfully used in Qazi Mawdud's works "Six letters", "My mind is amazing", "Talking with Safura". The methods of application of muvashshahs may be different. (Russian-Karakalpak Dictionary of Literary Terms) states: "When you read the letters at the beginning of a line of poetry from top to bottom, the name of a person or something comes up." [1; 139]. As an example, this tradition is preserved in Qazi Mawdud's famous "Saying with Safura". For example:

Sabyrdin sells and sells,

Fyraqtyn takes the "fe" and takes refuge,

*Wasli takes "oao" (wow) and dies,
Or force us in your migration.
Is it permissible to take Ramadan?
If you get a "yes", don't stay in the air,
There is no cure for this ailment,
The ignorant speak or write.*

From the sum of the letters at the beginning of the first lines of this muwashshahi of Qazi Mawdud, and from the sum of the Arabic letters within the second lines of the poem, the name of Safura is recited.

Uzbek scientist T. Boboev gave extensive information about Muvashshah. In his Introduction to Literary Studies, he focused on the characteristics of the muwashshah and pointed out its nine signs. According to the scholar, another peculiarity of the muwashshah is that "the name of a person or thing is derived in different ways from the lines of the poem" [3; 220-222].

The poems of Qazi Mawdud "Alty harip", "Aqylym hayrandur" or the letters of Muwashshah in Sapioran's letter to Qazi Mawdud are written in non-traditional forms of muwashshah. For example:

*One letter "Ya" stands, burned us,
Everyone is sincere, to see you,
No mother gave birth to that wrong girl,
My mind is amazed at the heart trade.*

The name of a girl named "Yaqytdjan" is read in this muwashshah. This means that the poems of muwashshah are written not only from the sum of the first letters at the beginning of the lines of the poem, but also, as T. Boboev points out, in different ways, that is, in non-traditional forms of muwashshah. For example, in "Qazi Mawdud's Saying to Safura", Safura writes a poem dedicated to Qazi Mawdud in the unconventional form of Muwashshah. For example:

*"Alif" to "Kap", "Ze" and "Yay",
Malamattin took "miym" and was blessed with "wow",
He took a branch from Dalalat and blessed it.
He took "oao" (wow) from the da'wah and blessed the da'wah of "Dal".
Praise be to the young man of this name.*

In the poem, the name "Qazi Mawdud" is written in muwashshah. Qazi Mawdud in his poem "Six Letters" also appears to have written a poem in this form. In this poem:

*Tariff of six letters,
Tariff in the city of Shimbay,
The head-to-toe tariff of this song,*

Everything became clear when you read it.

The fact that the Karakalpak poets wrote poetry in traditional and non-traditional forms of *muvashshah* shows that they deeply studied the traditions of oriental literature and skillfully used it in their works.

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