
QUESTIONS OF THE ARTISTRY OF DASTAN "KHAIRAT UL-ABROR"

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ABSTRACT

In this article, the features of the size and rhyme of dastan, the questions of the size and rhyme of dastan, as well as the lexical aspects of dastan, the types of speech used in it, the linguistic beauties of the poet's language, the factors providing artistic and stylistic issues are investigated.

KEYWORDS: *Speech, Language, Rhyme, Style, Lexical Aspects.*

INTRODUCTION

"Khairat ul-abror", unlike other dastans of the pyateritsa, was written in the poetic size of Bahri sari. In "Mesonul-avzon" Alisher Navoi analyzes bahri sari and distinguishes two types [1]:

1) Sariimusaddasimatviyimavkuf; (V V - | - V V - / - V ~)

2) Sariimusaddasimatviyimakshuf. (V V - | - V V - | - V -)

Sari is one of the various original feet and poetic sizes of bahri formed by their parts. Sheikh Ahmad Tarazi lists thirty-two bahris in "Funun ul-baloga" and mentions the following size of bahri sari [2]:

mus-taf-i-lun/mus-taf-i-lun/maf-u-lo-tu

- - v - / - - v - / - - - v

The size given by Sheikh Ahmad Tarazi is a special form of the bahri sari, and literary critic D. Yusupova claims that a special form of the sari is not found in Turkic literature, in our poetry only the forms of sariimusaddasimatviyimakshuf and sariimusaddasimatviyimavkuf are used. In order for a work to win the reader's love, it is important to skillfully express the ideas put forward in it, choose the appropriate size for the work, create a rhythmic musical cycle from the beginning to the end of the work. Alisher Navoi wrote "Khairat ul-abror" in both types of bahri saris, since the feet of bahri saris allow expressing smooth and melodic, immensely rich meanings. For dastan, this poetic size – bahr - was not chosen in vain. Firstly, it was a requirement of tradition. All the previous dastans of "Hamsa" before Navoi were written in certain poetic sizes by sari bahri. Secondly, this traditional poetic size chosen for dastan corresponded to the ideological spirit of the work. And it also helped to convey to the reader the essence of dastan, in the expression of philosophical observations, instructions, complex thoughts and views of the poet [3].

In dastan, beits written in sari musaddasimatviyimavkuf are less common than beits written in sari musaddasimatviyimakshuf. Usually, if at the end of a half-verse there are words with a long

vowel ending in a consonant, or long vowels in a closed syllable, then the following poetic sari size is formed [4]:

Qil-dichuAd-ham xa-la-fitar-kijoh

- v v- | -v v- | - v ~

To-jifa-no bo-shi-g'a qo'y-dii-loh

- vv - | - v v- | - v ~

Muf-ta-i-lun|muf-ta-i-lun|fo-i-lon

Sari'imusaddasimatviyimavkuf

In this beat, in the first and second lines, the first and second stops consist of muftailun, and the last stops of the two lines are formed from foilon. Open syllables ending in short vowels form a short syllable, long syllables ending in a long vowel - o, and closed syllables form a long syllable [5].

In this poetic size, the presence of an almost equal number of long and short syllables in a line is very convenient according to the norms of Uzbek pronunciation [6].

Ber-difa-no e-li-ga mul-kuha-sham

- v v - | - v v - | - v -

Bo-di-ya-ningqat'-i-g'a qo'y-diqa-dam

- v v- | -v v- | - v -

Muf-ta-i-lun|muf-ta-i-lun|fo-i-lun

Sari'i musaddasi matviyi makshuf

It is advisable to study and analyze the rhyming features of dastan in connection with its belonging to the masnavi genre. Sheikh Ahmad Tarazi emphasizes that masnavi consists of two half-verses, these two half-verses rhyme with each other, mostly poetic stories are written in masnavi. Since "Khairat ul-abror" is written in Masnavi, its rhyme is a-a b-b v-v... Rhyming masnavi in this way was very convenient for the poet, since new rhymes were introduced into each new byte to confirm the idea. Due to the wealth of noble universal ideas and meanings in "Khairat ul-abror", there are many types of rhymes in dastan that express deep social, philosophical, moral, educational, enlightening meanings. The author pays special attention to the formal and semantic harmony of rhymes [7]. In addition to the fact that the words and phrases chosen as rhymes are mature and resonant in form, they guarantee that they will become an integral, important aspect of the meaning expressed in the text when interpreting certain events. Based on the work of Jami "Risolaikofiya", the important poetic functions of rhyming movements in the rhymes of dastan, such as ras, ishbo, hazv, tavzhih, mazhro, nafoz, were studied. Also, the types of rhymes used in dastan, such as muzharrad, murdaf, mukayad, moissas were analyzed along with rhymed figures such as zulkofiyatain, zulkavofi, tarsi, the rhyme of tajnis, and thus the poetic skill of the poet was proved. The contribution of words belonging to different parts of speech in the formation of rhymes in beits was revealed, in particular, the effective use of such groups of words as nouns, adjectives, verbs in the formation of rhymes. Rhyme defects such as ikvo, ikfo, synod and iito have been mentioned in the science of classical

rhyme, and these rhyme defects, which are rarely observed in *Khairat ul-abror*, have been proven by some examples.

It is known that the vocabulary, morphology and paremiology of Alisher Navoi's works are very diverse. The poet's language is not only the language of Navoi, but "the language of an entire period, the literary language of an entire people." In this dastan, Alisher Navoi effectively used the riches of the ancient Turkic language found in the dictionary of Mahmud Kashgari, the treasures of the Arabic language associated with the verses of the Koran and hadith, all dialects and dialects of the languages of the Turkic peoples; the possibilities of the Persian language, proverbs and sayings characteristic of folk poetry; the main significant and polysemantic words, figurative meanings of words and phrases. Also, a good knowledge of the life of the people, the external and internal spiritual world of the people provided an immeasurable wealth of the poet's vocabulary [8].

"*Khairat ul-abror*" differs from other "Hamsa" dastans in language and style due to the richness of ideas about the philosophical, moral, religious and spiritual values of human life. "*Khairat ul-abror*" contains the author's speech, monologues, dialogues, prayers, poems, raptures, quotes from narrators, verses of the Koran and hadith, hymns, stories, descriptions, biographies of saints - excerpts from manakibs, examples of satire. The dastan contains entire chapters devoted to the people, the folk language, the followers of tariqa and pandnom, which proves the diversity of styles of dastan, as well as the fact that each of these methods is an important scientific problem requiring separate research. According to Prof. A.Khayitmetov, in the style of "*Khairat ul-abror*" Navoi skillfully combined poetic and scientific thinking and thereby was able to show unique manifestations of poetic style. Indeed, in every chapter of every conversation and preliminary conversations, art and science appear in a combined state. Elements of philosophy and anthology are also clearly visible. Due to the extremely wide range of themes in dastan, there is a parallel application of different styles, sometimes synthesis. The creation of the universe, the boundless power of God, the highest qualities, the emergence of nature and the cosmos, the prophecies of Muhammad (S.A.V.), the miracles of the human soul, the author's views on verbal art, prose and poetry, his theoretical thoughts about the preferential possibilities of the lyrical genre compared to the epic, passages where the genesis of a particular image in dastan is mentioned, relate not only to the criteria of art, but also to the principles of science, history. This means that "*Khairat ul-abror*" is not only a reflection of the poet's artistic thinking, but also a product of the author's scientific worldview.

According to the expression of thoughts and ideas in dastan, the following groups can be distinguished: 1) the author's speech; 2) the narrator's speech; 3) monologue; 4) dialogue; 5) verses and hadiths.

Since the personality of the poet is at the center of "*Khairat ul-abror*", the author's speech plays a key role in this dastan. Prayers, hamd and naats, descriptions of predecessors, hymns to BahauddinNaqshband and Khoja Ahror are read directly by Navoi himself. The style, rhythm and tone of dastan also change depending on the change in the author's attitude to the described reality, to the characters and personalities. In "*Khairat ul-abror*" the author's emotional reaction to the described reality is very strong. This attitude, in particular, finds special expression in the views of the owners of negative characters.

Speaking about the linguistic features and style of "Khairat ul-abror", it is appropriate to add the following:

- the ninth conversation "Khairat ul-abror" about ardent love is written in a more complex, contradictory style. Navoi illustrates the fact that love brings troubles to a person, but a lover sees happiness for himself in these disasters, and based on the teachings of Sufism, he illuminates this by effectively using poetic figures of truth and metaphors;

– in the third article, he mercilessly exposes, using a humorous style, the empty pastime of the sultans and their entourage, in the fourth article - the greed of false Sufis, and in the fifteenth - addiction to wine, the poet's attitude to this category of people is orderly. First he expresses his reaction to their negative actions, then in turn lists the expected rewards if they leave this occupation, then gives the expected punishments if they do not draw conclusions, and at the end of the chapter he again expresses the hope that they will turn to kindness. So the poet's style sometimes sounds in high tones, sometimes it acquires serenity and sadness, and sometimes it is filled with the spirit of teaching;

- the chapters devoted to the definition of the word reflect the theoretical and aesthetic views of the author on literature, literary genres. These chapters clearly demonstrate elements of scientific style. Thanks to the poet's theoretical views on the balance of content and form in a work of art, the author's attitude to this urgent problem of modern literary criticism is determined:

Nazmkihamsuraterur hush anga,

Zimnidamanidog`idilkashanga.

We can say that Alisher Navoi wrote the dastan "Khairat ul-abror" in the style of masnavi, in the sizes of aruzsariyimusaddamatviyimakshuf (-v v - | - v v - | - v -), as well as sariyimusaddamatviyimavkuf (- v v - | - v v - | - v ~). He strengthened the position of Masnavi in epic poetry, and sari bahri (verse size) He became one of the most developed Bahri in Turkic literature.

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