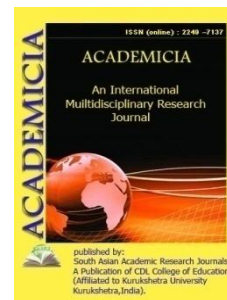


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AN OVERVIEW OF CYBER-CRIMES AND ITS IMPACT ON ECONOMY UVAYSI'S ROLE IN EPIC WRITING

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ABSTRACT

The article is dedicated to the epics "Prince Hasan" and "Vokeoti Muhammadalikhan" by the famous Uzbek poet Jahonotin Uvaysi. Their place in Uzbek literature is defined. There is provided information about the literary environment of Kokand and the history, genesis and methods of artistic expression of "Karbalonoma epics" in Eastern literature. The role of Uvaysi's work in the development of epic poetry is discussed.

KEYWORDS: *Karbalonoma, Tradition, Plot, Vazn, Manoqib, Mysticism, Epic, Praise, Na't, Sulh, Narration.*

INTRODUCTION

Epic is the largest and most perfect genre in our classical literature. Creating it requires a unique artistic preparation from the creator. For this reason, the poet's maturity in poetry is also determined by his skill in epic writing.

It is known that Uzbek epic poetry developed under the influence of folk epics and traditions of epic writing in the classical literature of the East. "Representatives of the school of epic poetry of the XVIII-XIX centuries took an innovative approach to epic poetry. They enriched it thematically and ideologically. They made new discoveries in plot and compositional construction"[E. Ibrohimova, 1986, 18]. Some poets of this period (Nishoti, Hazikh, Uvaysi) took plots that were popular in all-Oriental literature, introduced into them the spirit of the period in which they lived [A. Qayumov, 1961, 357], and on this basis created their own epics. Such a tradition has existed and continued in the literature of the peoples of the East for many centuries.

In particular, the epics included in "Khamsa" are very different in terms of artistic spirit and ideological interpretation, but in terms of plot they are close to each other. The stories of Yusuf and Zulaikha, Ibrahim Adham have also been the basis for many works of art for centuries as such traveling plots.

The stories and narrations about the fate of the grandsons of the Prophet Muhammad (s.a.w), the children of Ali and Bibi Fatima, Prince Hasan and Hussein, were also the basis for the creation of many works of art.

Epics on this subject are called "Karbalonomalar"¹ in our literature. There are many copies of them in Eastern literature, both in prose and poetry. Some have known authors, some have unknown authors, and some have been written in the form of folk books. Fuzuli's prose work "Hadiqat us-suado" is also written on this topic. The most complete and famous of such sources is the work of Hussein WazKashifi (1440-1505, Herat) "Ravzat ush-shuhado". It is dedicated to the history of Islam and our Prophet Muhammad (s.a.w). These pages of history tell the story of the martyrs who sacrificed their lives in defense of the honor, faith and justice of Muslims. In the play, the narrations received through the Qur'an, hadith and various other famous sacred words are retold in an impressive style, artistically. Kashifi's work has been translated from Persian into Uzbek several times. Among them are the prose translation of Muhammad AyubKashgari "Tazkirayianbiyovaavliyovashuhado" (XVIII century, Kashgar), the poetic translation by Sabir SaykhaliHisari (XVIII century, Hesar).

Especially in the XVIII-XIX centuries, the creation of works in this direction became widespread. by KholisTashkendi's "QissaiKarbalo (The Story of Karbala)", "Qissai Imam Hasan and Imam Hussein", "Qiyomatnoma", "Musibatnoma" works; Bibi Hajar's Qissai Imam Hussein; Nisa's "Death of Imam Hasan and Imam Hussein"; Hani's "VoqeaihoilaiKarbaloypurbalo" is a unique example. Works based on this plot have been created by artists such as Khasta, Kul Suleiman, Kazakh poet JusipbekShaykhul Islam oglu.

JahonotinUvaysi, a prominent representative of the Uzbek literature of the XVIII-XIX centuries, is a poet who was able to demonstrate his skills in more than a dozen active lyrical genres. At the same time, he was able to prove that his talent in epic poetry did not lag behind his lyrical skills. Three epics of the poet have come down to us: "Shahzoda Hasan", "ShahzodaHusayn" and "VoqeotiMuhammadalikhan".

Manuscripts and lithographs of the poet's works dedicated to Prince Hassan and Prince Hussein do not contain the names of epics by the author. This is why there is so much diversity in the literature on this subject. The poet's works are variously called "KitobiUvaysiy", "Karbalonoma", "Qissaipurgussa". Literary scholar E. Ibrahimova suggests naming it "Epic about Prince Hasan", "Epic about Prince Hussein" [E. Ibrohimova, 1960, 38-44].

Methods

One example of epic poetry of the first half of the 19th century is Uvaysi's epic about Prince Hasan. In the play, the poet created the image of a just and peaceful ruler Hasan. The main essence of the epic is to promote goodness and justice. It is well known that Islam is a religion that is mainly engaged in the propagation of goodness and perfect morality. Therefore, such ideas are predominant in the works about "princes".

"Prince Hasan" is devoted to a religious theme. It describes the life of Imam Hasan. However, this is not the only purpose of the poet from the work. In it, as in his poetry, the main intention of the poet was to open the eyes of his contemporaries, to reflect on them with the lessons learned from the poem. The main idea of the work is embodied in the image of Hasan. The poet has two sides to the emblem for artistic purposes. The first is to illuminate the character system as a king, and the second is to describe his image as an ordinary man, a person.

The poet was able to perfectly illuminate the biography of the main character in both directions. In the play, we can imagine him as a man of all-round character. In one place, Hasan's character as a person is described as follows:

Xushxo'yulqikitobasig'mas,
 Shirin so'zinikixalqbilmas.
 Ham erdimalihu, ham fasihdur,
 Yeryuzidago'yiyomasihdur [QissaiImom Hasan,1837,201].
 (Kindness does not fit in the book,
 The people do not know sweet words.
 He was both a malihu and a fasih,
 He is the Messiah on earth.)

This epic was written at the end of a single copy of the poet's office No. 1837, kept in the manuscript fund of the Institute of Oriental Studies named after Abu RayhanBeruni. The Poet's Office ends on page 187 of the manuscript. It is acknowledged that the date of its compilation was 1274 AH, 1857 AD, and its secretary was MuhammadShahYunus Khan ibn EshanhojaEshan:

“RaqqamqildiMuhammadshohYunusxon
 Ki, nurichashmEshonxojaEshon.
 - 1274/1857 ”
 (Muhammad Shah Yunuskhan accounted,
 That light of eyes EshonkhojaEshan)

After a blank page, page 189 is turned and the epic "Qissai Imam Hasan" begins. The title of the epic is written in pencil, not by the secretary, but by the pager. Beginning on page 190, the main text of the work begins with a basmala. The work is clearly, beautifully, literally copied. There are almost no entries in the borders. Only in some places are some spelling errors corrected in the margins. On page "A" there is a race. However, on page B, this is not the case. Each page contains 17 bytes, only 13 bytes on page 1 (page 190) and 15 bytes on page 2 (page 191).

RESULTS AND DISCUSSION

The volume of the epic is 1450 lines, 725 bytes. It begins with 26 lines of praise and 20 lines of naat. Chahoryors are then described in 48 verses. Then begins the description of events related to

the main plot of the epic. Initially, the birth dates of Imam Hassan and Hussein, the process of choosing a name, are skillfully described at the level of a dramatic scene.

Uvaysi emphasizes that the epic was written on the basis of manaqibs:

Ko'bdurkimanobichrabuso'z,

Gar ummatesangeshittikibko'z[QissaiImom Hasan,1837,197]..

(This word is in the manaqib,

If you are an ummah, listen and look.)

As the poet points out, information about the lives of Imam Hasan and Husseyn has come through many manaqibs. Interesting stories about their complex, arduous, and glorious ways of life are prevalent among the people. For this reason, many works of art in the prose and poetry path on which they are based have been created. Although historical events were the basis for the birth of information about them, they cannot be accepted in a purely historical, scientific aspect. Because they were reworked by the creators. In showing his contemporaries how not to lose himself in the face of life's hardships and shortcomings, and how to overcome them with courage and skill, the brothers described the lives of imams as role models and lessons.

As mentioned above, the creation of this type of epics was influenced by Kashifi or Sabir Saikali epics, which were widespread in Central Asia. But when we compare these epics, we see that Uvaysi's works have many places that differ from them. This shows that the epics created by the poet are original works, in which the creative skills are fully reflected:

1. First of all, they are created in different weights. The work of Sabir Saikali (1793-1796) is written in the purpose of the Hazajimusammanmaksur (V - - -/ V - - -/ V - - -/ V--), as for the epic of Uvaysi, it is written in Hazajimusaddasiahrabimakbuzimakhzuf (- - V/ V - V - / V - -).

2. The events described in Prince Hasan in the Saikali epic are shorter than in Uvaysi's work. In Uvaysi, the legends about the life of Prince Hasan are more numerous and the events are described in more detail. In particular, the work begins with the narrations about the birth of Hasan and the choice of a name for him. In Saikali, however, the events began a little later, with the death of his father, Hazrat Ali, and the replacement of Prince Hasan as the ruler of Kufa.

3. In Saikali's epic, Hasan goes to Mawsil, to the friend's house, where he is poisoned 3 times; then 3 cases of poisoning and death by his wife, the punishment of his wife is described. Uvaysi narrates in detail that Hasan was the ruler, Muawiya, the ruler of Damascus, attacked Kufa with 60,000 troops, and Hasan went against him with 40,000 troops. The poet emphasizes that Hasan was a supporter of peace. Without thinking of his own glory, he prioritizes that the blood of the people should not be shed in vain. In this connection, the poet describes the prince's beautiful character, his perfect morals. Hasan creates an example for his contemporaries in the language:

“El sudiniistagumshabiro'z,

Bu so'znideyman shahi dilafro'z.

Oldimdabuelsalomato'lg'ay,

Yo'qxohishimo'lsaelparishon,

To bo'lmasafitna, bo'lsaimkon.

Gar fitnalig'sulhbehroq,

Har vaqtdeganImomiofoq[QissaiImom Hasan,1837,204]".

These images, in a sense, connect the events of the work with the time of the poet. It shows his attitude to the struggle for the throne, for the state, in the social process. It is obvious that he puts peace, tranquility and health in the forefront.

4. In Saikali, Hasan's wife is called Asma. In Uvaysi it is called Juda (She describes Asmo as described as the nanny of princes). While Saikali describes Asma's severe punishment, Uvaysi does not cover the process. In the poet's epic, the story ends by describing Hali's conversation with Juda after her poisoning. Hassan's death is also not described. When reading the end of the epic, the question arises as to whether this work was not completed at first. But we conclude that Uvaysi preferred to conclude the epic in this way, leaving it to the reader to conclude and learn from it in a manner peculiar to the poet's style. After the epic in the manuscript, another work of the poet, "The story of Muhammadalikhan" is quoted, which indicates the end of "Prince Hasan".

In the Uvaysi epic, several narrations related to the life of the princes are narrated. Initially, their disappearance is narrated. The poet notes that this narration was narrated by Ibn Abbas. Ibn Abbas was one of the great Companions, the teacher of the Makkah school of the three schools of tafsir. He then pays special attention to the martyrdom of Hazrat Ali and the enthronement of Prince Hasan on the throne of Kufa, and the use of this to draw the army of Muawiya, the governor of Damascus, who was in constant conflict. Apparently, Uvaysi narrates the narrations with certainty from authentic sources, in relation to specific individuals.

The composition of the epic is unique. As the main plot is told, lyrical digressions are given. They are sometimes told in the language of the poet, and sometimes in the language of the protagonist - Hasan. Then, in the style of folk epics, the narrator is addressed and returns to the leading plot:

“Roviyqalamingnitezyuritgil,

Xunobaijigardinonchayutgil...[QissaiImom Hasan,1837,212].

Or:

“Roviyyanaso'zboshig'akelg'il,

Shahzodakaromatiniayg'il...[QissaiImom Hasan,1837,210]".

Lyrical retreats play an important role in the epic. They serve both to enrich the plot of the work and to serve as a lyrical relation. It is as if the poet connects the events with his time. It shows them the attitude of the poet.

Lyrical retreats are given in a variety of genres and forms. There are ghazal, masnavi, fard appearances. The individual genre is used in one place. It is written in the healthy weight of the hazajimusammanisolim(mafoiylun-mafoiylun-mafoiylun-mafoiylun; V - - - V - - - V - - - V - - -).

Even after the lyrical retreats in the ghazal genre, the thoughts are directly linked to the plot of the epic:

“Ammodedilarkiholtilida
 Kechdikibubaytpokdilida:
 “Vafoko’ztutmag’ileldinkiolaminvafosiyo’q,
 G’aribo’lmaynetarya’nikishi gar asnosiyo’q.
 Tutubhurmatkanora, elarosidinvafochetti,
 Bu kunuzgilko’ngilharikkisidinkimbaqosiyo’q.
 Nazarsolsangagarchandekibuyolg’onchiolamg’a,
 Aningjuzdardiranjimehnatjavrijafosiyo’q”[QissaiImom Hasan,1837,207]”.

This lyrical retreat is created in the ghazal genre. It is written in the healthy weight of the hazajimusammanisolim. It is not in vain that the ghazal is given in the language of the protagonist. This weight plays an important role in conveying the pain and suffering in Hasan's heart. The protagonist's philosophical thoughts about the universe and man also have a universal meaning.

In some places a lyrical retreat is also given from the poet's language. In particular, the lyrical retreats given after the events of 3 times given by his friend that he was not affected by the poison, his friend's letter to Sham to Muawiya, and the man who took him to be eaten by a wolf on the way are given in the poet's language. He draws a generalized conclusion, a lesson, from the relationship between Hasan and his friend and its consequences. It serves as an example and guide for people at all times:

Gar qilsasitamkishikishig’a,
 Go’yositamaylamisho’zig’a[QissaiImom Hasan,1837,209].
 (Translation: If a person oppresses someone,
 It's as if the oppression is self-inflicted.)

Here the lyrical retreat given from the poet's language is the same as the weight of the epic. The use of different weights in the epic served to reveal the general rhythm of the work, the mood and processes in it. The weights and genres used are not random. Perhaps they were all used for a specific purpose. The author has played an important role in shedding light on his views.

It is known that in Uzbek classical literature, epics are written mainly in 7 weights. "The weight of the hazajimusaddasimahzuf, which is widely used in epic poetry, is the weight" [D. Yusugova, 2011,98]. However, when Uvaysi chooses the weight for his epic, we see that it comes from the content of the work. In this regard, the poet-teacher follows the path of the poet Navoi. We know that the epic "Layli and Majnun" is tragic in terms of plot. For this reason, it is written in the weight of hazajimusaddasiahrahimbuzimahzuf(maf'ulu - mafoilun - fauvlun; - - V V - V - V - -), which is convenient for expressing the sad state of mind. Taking into account the sad and tragic ending of the plot in this epic, Uvaysi also creates it in the weight of "Layli and Majnun", that is, in the mahzuf of the last syllable of the hazajimusaddasiahrahimbuzimahzuf. In some places, he uses other variations of hazaj in order to express different moods.

In addition to the use of the style and composition of folk epics in the creation of the epic, the poet also uses folk proverbs:

“Chahqozsakishikishig’a, eyyor,
O’ziyiqilur”,-deganmasalbor”[QissaiImom Hasan,1837,212].
(If a man digs a well,
he himself will fall)

As the poet describes the symbols and events in the epic, it is felt that he approached each of them from a unique point of view, from a different point of view. In particular, Prince uses the traditional style of classical literature when describing the image of Imam Hasan. Drawings on his image are represented by traditional metaphors, comparisons and means of artistic representation:

“Keldilarimomishahsuvori,
Kunxiraetardiguluzori.
Qulerdisanubar ul xiroma,
Abro’sig’achokerdixoma.
Maherdiqoshida soya yanglig’,
Lab olidala’lsangixorayanglig’.
Zulfinqoshidaxaserdisunbul,
Lafziolida gung erdibulbul”[QissaiImom Hasan,1837,214].

But this is not the case in the description of the main events in the plot. The poet seems to have avoided the use of the silent, artistic allusions of the word. In our opinion, the author has taken such a path in order to convey the plot to the reader in a clear and understandable way.

In literary criticism, Uvaysi's epics are evaluated differently. Some studies also suggest that poetic epics are shallower in terms of artistic skill than poetry. However, all of these criteria are, to a certain extent, balanced by Oybek's conclusions. It clarifies our understanding of her work: “However, I do not think it is true to say that the poet's epics are inferior to his poems. The poet's epics Hasan and Hussein are highly artistic epics written with great skill. There is a lot of religious mood, but the poetess created these works with her heart because she has sincere feelings, tender feelings and deep feelings” [Oybek, XIII tom, 1989, 402] When we studied the epic, we witnessed that Oybek's views were not unfounded. Perhaps, due to the demands of the time, its creation on the basis of religious stories may have led to such an assessment. However, if we look at the work in terms of plot, composition, artistic design, content and ideology, we can see that it is a work that can meet the high requirements of art. The above-mentioned examples show the poet's fluent language, unique artistic means of expression, and a pleasant folk style.

The events of the epic end in a tragic mood. It is as if with Hasan's death, evil seems to have triumphed over good. But Uvaysi used the epic, which was based on a historical event, to express his views on goodness. From the poet's point of view, goodness always wins. His victory

is in eternal stability, in eternity. Evil is always defeated. His defeat lies in being exposed by goodness. In the boundless hatred of the people for him. Uvaysi was able to convey these views to the reader with his skill. Therefore, at the end of the epic, we feel a growing sense of confidence in the eternal triumph of goodness in our hearts, despite the death of Prince Hassan. This is a product of the poet's skill.

The epic "Vokeoti Muhammadalikhan" was also copied along with Uvaysi Devon. He arrived unfinished. It is kept at the Institute of Oriental Studies under inventory number 1837. The text of this epic consists of 14 pages in the manuscript (pp. 233-246). Each page has 22 lines of text. So, the part of the epic that has come down to us is 208 lines, 104 bytes. The first bytes of the work consist of praise and notes (). Then Muhammadalikhan talks about his lineage. Some important points in the biography are remembered. The reasons for sitting on the throne are mentioned. Finally, attention is drawn to the main event that led to the writing of the epic - the Kashgar invasion. It is not divided into chapters.

There are several characters in the epic. Their nature, especially the character of Muhammadalikhan, is vividly expressed. In his style, the peculiarities of folk epics stand out.

But the epic does not end. This is probably due to the defeat of Muhammadalikhan in this war. Hakimkhan Tura's historical work "Muntahabut-tavorikh" gives detailed information about this march: "They immediately took control of Kashgar province, and the next day surrounded Gulbog fortress like a ring, and began the siege and war. Days later, the siege was extended to three months. With no action was it possible to capture the Gulbog fortress. Without choice, he evacuated several thousand people and returned to Hokand with their heads bowed" [Муҳаммадҳакимхон тўра, 2010,629].

Is'hakhon Junaydullohojaoglu Ibrat's "Farg'onata'rifi (History of Fergana)" (1916) also contains some important information about Muhammadalikhan and his history. In particular, the historian comments on the war of conquest in Kashgar: he did not achieve the nickname of Gazi without fighting. In fact, Amir Timur's grandson did not achieve the title of a ghazi, but in sermons and verses he was described as a master, but they did not call him a ghazi [Ibrat, 1991, 292].

In Hakimkhan Tora's work, it is said that Khan began to march to the Gulbog district of Kashgar, and in Ibrat's "History of Fergana" this situation is further clarified. In other words, Isobek Mehtar and Buzrukkhan Tora, who were expelled from Kokand by Muhammadalikhan in 1832, merged and occupied the Gulbog district under Chinese rule. In our view, because of their conflict with them, the khan organized a march against them. But, as mentioned above, it ended in defeat: "O'ninchiyili (Muhammadalixon hukmronligining, ya'ni 1832 yil) Isobekmehtar ham qochib, Koshg'arboribdur. Buzrukxonto' railan birgalashib Xitoy nimahkumidagi Gulbog' nimuhosaraqilibdurlar (Translation: In the tenth year (of Muhammadalikhan's reign, i.e. 1832) Isobek Mehtar also fled and went to Kashgar. Joining with Buzrukkhan Tora, they invaded Gulbog, the district of China)" [Ibrat, 1991, 296].

It seems that such information in these historical works, to a certain extent, serves to enrich our understanding of the reason for the writing of Uvaysi's epic "Vokeoti Muhammadalikhan (The Story of Muhammadalikhan)", its history and the reasons for its incompleteness.

CONCLUSIONS

As a result of studying the evolution of genres in Uvaysi's creative heritage, we came to the following conclusions:

Each genre in the poetry of the poet, the history of its perfection, the special study of its peculiar new aspects, is extremely relevant. Because the interpretation of this heritage in this context provides an opportunity to find solutions not only to Uvaysi, but also to many genre-related problems of Uzbek classical literature.

Uvaysi was able to show his unique talent in epic writing with three epics he created during his creative activity. In the works of the poet, we witness the embodiment of the traditions of classical poetry of the East and the style of expression typical of folk epics.

The author's epic "Qissai Imam Hasan" differs from other epics on this topic by many peculiarities. The principles of the poet's weight selection and use of artistic means are reflected in the poem.

The epic is of great importance for us today with its work that promotes the ideas of universal morality, such as purification of heart, living with the grief of the people, kindness, generosity, forgiveness, devotion. Thus, a comprehensive study of Uvaysi's work allows us to conquer many unexplored frontiers not only of the poet, but also of Uzbek classical literature. It leads us to the comprehensive, deep thinking world of our ancestors.

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