

CONSIDERATIONS RELATED TO SOME WORDS FROM THE POINT OF VIEW OF MEANING, WEIGHT AND ARTISTRY

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Annotation

The article examines the issue of author's editing in Alisher Navoi's ghazals on the example of "G'aroyib us-sig'ar" ("Wonders of childhood") "Debocha" ("Inception") and discusses the poet's editing of ghazals (one type of poetry) composed of independent verses. The analysis proves that the poetic elements such as weight, rhyme, radif pay special attention to the interchange of verses of the great poet in the editing of poems, which serve to ensure the compositional integrity of such poems. While the author explains that the artistic perfection of the ghazal content has been scientifically refined, it is argued that the independent meaning of the bytes (a two-line part of ghazals) in the scattered ghazals is of relative importance. It is pointed out that the semantic independence in them is also reflected in the division of ghazal verses into certain groups. Traditionally, the use of the poet's nickname in praise is an important poetic event that Alisher Navoi noticed during the editing process. In this sense, it is based on the fact that the great poet perfected the form and content of the poem in the edit.

Keywords

ghazal consisting of independent bytes, byte, form, content, "Khazayn ul maoniy" ("Treasure of thoughts"), "Debocha" ("Inception"), acclaim, "Gharoyib us sig'ar" ("Wonders of childhood"), "Badoyi 'ul-bidoya" ("New inception").

When comparing Alisher Navoi's ghazal texts in the "Badoyi' ul-Bidaya" divan with the texts of the divan in the "Khazayin ul-Maoni" collection, one can witness the differences in some of the words in them. Although some of these differences do not affect the meaning, some of them cause to think about which word is correct from the point of view of meaning. In the study of this aspect of the matter, theoretical information about Eastern classical poetics, principles of weight and artistic arts can be useful. First of all, we try to explain our opinion with differences

that do not affect the meaning. The great poet's "Ko`zung ne qaro balo bo`libtur, Kim jonga qaro balo bo`luptur" was first published in "Badayi ul bidaya" poem "Garayib us sigar". According to the recognition of Alisher Navoi, this matla belongs to the young poet Mirza Khan, who is "*Insoniyat va xushaxloqlikda Xuroson va Samarqand mulkida yagona*" [13, 63]. has an effect, the great poet writes a response to this ghazal written in the style of "*zulqofiyatayn va qofiyalari tardi aks*" [13, 63] and enters it into his divan. The text of this ghazal is given in the "Badayi ul-Bidaya" book as follows:

*Ko`zung ne balo qaro bo`luptur
Kim, jong`a qaro balo bo`luptur.
Majmu`i davoni dard qildi
Dardingki, manga davo bo`luptur.
Ishq ichra aning fidosi yuz jon,
Har jonki, sanga fido bo`luptur.
To qildi yuzung havosi jonim,
Yuz sari anga havo bo`luptur.
Boqiy topar ulki, bo`ldi foniy,
Rahravg`a fano baqo bo`luptur.
To tuzdi Navoiy oyati ishq,
Ishq ahli aro navo bo`luptur [1, 140].*

The word "black" in Matla is "black" in Divan "Garayib us-sigar" [3, 145], and as a selected verse in "Majalis un-nafais" "Badoyi ul-bidaya" is "black" [13, 63] is presented in the style. The dissertation of the literary critic H. Eshankulov also mentions the fact that the word "black" does not correspond to the weight of the ghazal. We will try to clarify this issue based on analysis.

*Ko`zung ne balo qaro bo`luptur
- - v/ v - - v/ v - -
Kim, jong`a qaro balo bo`luptur [1, 140].
- - v/ v - - v/ v - -
Maf`ulu mafoiyilu fauvlun*

If we pay attention to the weight of the ghazal, it can be observed that it is written in the hazaji musaddad akhrabi makfufi mahzuf bahr. The use of the word drawn in the analysis process in the form of "black" in the composition of the poem "Garayib us sigar" does not correspond to the weight of the ghazal. After all, if this word forms the 3-4 syllables of the "mafoiyilu" column in the first verse of the matla, then it corresponds to the 1-2 syllables of this column in the next verse. Reading the first syllable of "Karo" in imola (stretching) with the requirement of the 3rd syllable,

and in the next verse as the first syllable of such a column, in standard position, and to read the syllable "ro" in the second syllable in imola position. possible However, "black" cannot be read in imola form due to the requirement of the 3rd syllable of the column "mafoiyly" in the first verse. If we approach the issue from this point of view, it becomes clear that it is correct that the analyzed word is used in the form of "black" in the text of the ghazal from "Badoyi ul-bidaya" divan.

In praise of ghazals, the nickname of the great poet is mentioned. It is known that we read it from the Arabic script to the current script in the form of "Navoi" or "Navoyi" and we witness that our publishers published it in both cases. However, its use in Krill writing in the style of "Navoi" is also found in some ghazals. This is the product of transliteration into current writing, not of the author or scribe. Although the related differences do not affect the content of the praise, it causes some confusion related to its rhythm. An example of this is the matla of the ghazal, which begins with the line "Khurshid tulu' etsa sakherin siginurmen" from the poem "Badoyi ul-Bidaya". This matla' is mentioned in "Badoyi ul-Bidaya" as follows:

*O'lgan itin, ey xasta Navoyiyu raqibin
Chun ko'rsam iti ollida, lo shing sog'inurmen*

This ghazal was written in Hazaji Kusamuli Akhrabi Makfufi Mahzuf Bahr. The syllables in it are sometimes long with the imola requirement, very long with the article requirement, sometimes with the vasal requirement, the first syllable of the next word beginning with the consonant vowel of the previous word is read as one syllable. Based on the analysis, we will consider:

O'l gan i ti ney xas ta Na vo yi-yu ra qi bin
-- v v - - v v - - v v - -
Chun ko'r-sa mi-ti ol li da, lo shing so g'i nur men
-- v/ v - - v/ v - - v/ v- -
Maf uv lu ma fo iy lu ma fo iy lu fa uv lun

The nickname of the great poet is given in the form of "Navoyi" in this stanza, and when it is converted into current writing, its reading and publication in the form of "Navoyi" does not affect the weight of the ghazal. However, this word was published in the "Garaib us-sigar" divan in the style of "Navoi" [3, 352]. The third syllable of this nickname should be read long according to the requirement of the third syllable of "mafoiyly" in the first verse of the praise. The "yi" form of this idiom can be read as long according to the requirement of imola, and the "iy" form can be read as long. However, if the hijo analyzed is in the form of "i", it cannot be read for a long time and causes a slight defect in the weight. If the issue is

approached from this point of view, the pseudonym of the poet was correctly published in the journal "Badoyi ul-Bidaya".

There are such differences in the texts of a certain ghazal from "Badayi ul-Bidaya" and "Khazayin ul-Maani" that they do not affect the meaning, and it also seems that they affect the weight of the ghazal. not noticeable. The fifth stanza of the ghazal beginning with the line "Baski kaddi guncha ketek el konglin ryke kan" quoted under number 515 of "Badayi ul-bidaya" can be a proof of our opinion. It is quoted in "Badayi ul-Bidaya" as follows:

*Ishqi komil bo'lsa, mehnat o'qlaridin bok emas,
Ne zarur bulbulg'akim, bo'lg'ay tikandin oshyon?*

In the book "Garayib us-sigar" the first word of the addition of "ishki kamil" in this verse is given as the result of reading it in the style of "ishq", and in a certain sense it justified itself. In both cases, there is no deficiency in the weight of the ghazal written in the mahzuf weight of ramali musmuli. We will try to clarify our opinion based on the byte weight analysis:

Ish qi ko mil bo'l sa, meh nat o'q la ri din bok e mas,
- v - -/ - v - -/ - v - -/ - v -
Ne za rur bul bul g'a kim, bo'l g'ay ti kan din osh yon?
-v - -/ - v - -/ - v - -/ -v -
fo i lo tun fo i lo tun fo i lo tun fo i lun

It can be said that the first word of this verse in "Garayib us-sigar" divan is presented in the form of "ishq", not because of the madness of weight, but according to its demand. Because the word "ishq" in this stanza is a very long syllable, it forms one long syllable and one short syllable (-v) like the first syllable of the word "ashyon" at the end of the second verse. In this case, "love" fulfills its role in the sentence and allows the correct expression of the meaning. Here, it should be noted that such textual differences appeared as a result of incorrect reading of the text in Arabic script. It was read correctly in the publication of "Garayib us-sigar" divan.

Based on the analysis, it is clear that some of the textual differences in Navoi's ghazals included in "Khazayin ul-Maoni" after "Badayi ul-Bidaya" can be determined by a comparative analysis of the weight of ghazals based on textual differences. Although there are few differences that affect the content of the stanza, differences that allow determining the correctness of the weight are relatively more observed. Some of them were created as a result of misreading words in the Arabic script that are similar in form to the current script. This situation also created a difference in meaning, as observed in the words "mili" and "mayli". In the stanza

with the words "Qiraq" and "Karag", it is necessary to go deeper into the analysis to determine the difference in meaning. Therefore, such differences may have been created by scribes.

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