

Alisher Foni's Introduction to Amir Khusrav's Ghazals (In the Example of "Devony Foni")

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Abstract

Alisher Navoi's Persian legacy has been in the focus of researchers for many years, Professor Hamid Suleiman, one of the literary scholars, has already recognized that he is one of the leaders in this regard (12;13). Also, mature scientists Abdurauf Fitrat (16) and Sadriddin Ainiy (1), Academician Botir Valikhojhaev (3), Abdugadir Haitmetov (22), Natan Mallaev (5), Yakubjon Isakov (4), Tajik scientists Academician Abdulgani Mirzoev (6), The studies of M. Baqoev (2), R. Khodzoda (23), Ergashali Shodiev (18;19) are noteworthy in this regard. In the following years, the implementation of scientific works devoted to the comparative analysis of the Persian-Tajik poetry of Alisher Navoi became a great achievement of the science of Navoi studies (46; 51; 86; 131; 132; 227; 266). The comparison of Alisher Foni's ghazals with the ghazals created as a response to Khusrav Dehlavi's poetry gave good results (18; 211). In the process of comparing Dehlavi's and Foni's ghazals, various aspects of the history of Naziragoism and its historical roots were illuminated in the literature of the Near and Middle East. As a result of the comparative analysis of the ghazals of two master artists, serious scientific conclusions were revealed.

Introduction

In the classical literature of the Near and Middle East, followership, regardless of genre, is called by the term "tatabbu". Also, the terms "payrav", "nazira", "answer", "reciprocal", "prospect", "following", "following", "similarity" are used in the same way as "tatabbu". In Nazira ghazals, it is strictly followed to preserve the theme, image, image, weight, rhyme and radif of the previous ghazal (the ghazal of a previous or contemporary poet). Nazira tying is not just a pastime or a simple imitation, but arises out of a certain vital need and has its own special laws and requirements. "It requires great talent, high literary-aesthetic taste and skill from the poet. From this point of view, writing an allegory is more complicated and more responsible than writing a new independent poem" (12. Sulaymonova).

The response ghazals to the ghazals of Alisher Navoi, a number of great representatives of the Persian-Tajik classical literature, are finished. Most of the tatabbu of "Devoni Fani" consist of tatabbu written following the ghazals of Hafiz - 237, Jami - 52, Dehlavi - 33, Sa'di - 25. The rest were Katibi (died 1435) – 5, Shahi (1385–1452) – 5, Khojandi (1321–1401) – 4, Suhaili (1444–1502) – 4, Hasan Dehlavi (1254–1327) – 3, Husayni (1438– 1506) – 2, Vafaiy (died 1492) – 2, Khoja Salman (1310–1376) – 1, Khoja Ukhd – 1, Said Qasim Anwar (1356–1433) – 1 were dedicated to the poems of the masters of the pen.

In "Devoni Foni" the tatabbu's written to Dehlavi's ghazals have a special weight.

Amir Khusrav:

Эй бод, буркаъ барфикан он рӯи оташнокро,
В-эи дида, гар сафро кунам, обе бизан ин хокро (1– С.29).

Мазмуни:



Alisher Foni:

Гар парда андозад маҳам он рӯи оташнокро,
Сўзам бо оташин нух пардаи афлокро (2–Б.10 тўғрилаш).

Meaning:

In the first stanza of the ghazal, Khusrav Dehlavi's hero prays to the wind (bod) and the eye (dida) to lift the grass from the face of the fiery face, if I cough grass (safro kunam), sprinkle water on the soil (obe bizan in khokro), because it will burn the earth. Alisher Navoi's hero says that he will set fire to the nine celestial veils with a fiery flame. In both cases, the reason is the fact that the firecracker hides his face inside the curtain, it seems that Navoi was able to develop the image of a master and show a worthy competition in igrog-gulu. If we take the first and tenth verse of Dehlavi together and compare it with the first verse of Navoi, we will witness a remarkable phenomenon.

Amir Khusrav:

Эй бод, бурқаъ барфиган он рӯи оташнокро,
В-эй дида, гар сафро кунам, обе бизан ин хокро.
Гўй баромад гоҳи **хоб** андар дили шаб офтоб,
Он дам к-аз оҳи **субҳтоб** оташ занам афлокро (1– С.29).

Alisher Foni:

Гар парда андозад маҳам он рӯи оташнокро,
Сўзам бо оташин нух пардаи афлокро (2–Б.10).

Alisher Navoi constructs the meaning of Khusrav Dehlavi's two stanzas in the shell of one stanza, combines them in one stanza and achieves compactness, creating a wonderful scene. If you pay more attention, the artistic skill of both poets, their artistry will be more clearly demonstrated in the example of these stanzas. In both matlas, the word "fire" is clearly emphasized, and around this word (word), the situation of the hero is revealed, and the deep aspects of the general image become clearer. For example, Dehlavi uses the word "fire" to give various qualities of the hero, and this word is also used to describe the definition of yor. "Fire" means face, face, fire - eye, fire - water, eye - water, fire - sun, fire - tob, fire - oh, etc. Dehlavi and Navoi use both contrasts and adjectives with the word "fire", that is, fire is contrasted with water in Dehlavi, since these words are inherently contradictory. Navoi uses the word "fire" in two places in his matla, and around this word he succeeds completely in describing the state of the hero. Note: fire and oh, fire and moon, fire and sky, fire and veil, fire and face, moon and face, moon and veil, face and veil, because fire and oh, fire and sky have harmonious meanings. . Now the beauty of the earth is fire, the face of the earth is the moon, the fire and the moon are the face of the earth, the face of the earth is the moon, the fire is hidden behind a veil, hidden, that is why they are in love. So fire is the face of the earth, the face of the earth is the moon, the fire is oh, the lover's sigh is fiery, grassy, veil and sky, veil and fire, veil and face, veil and moon, fire, face, the moon is covered by the sky, this is a sign of the starry sky, from that, he wants to go against the sky and time with his love grass, or rather, he is going. This feature is clearly seen in the tenth stanza of Dehlavi, in which the poet masterfully uses the contrasts of evening and fire, night and sun, dawn and dusk, and the lover burns with the desire to set fire to the sky with his breath.



Amir Khusrav:

Он дам ки мепўши **қабо**, маҳром, аз баҳри **худо**,
Пўшида дор аз чашми **мо** он қомати чолокро (1– 29).

Alisher Foni:

Афтад ба мардум сад **хатар** гўяд малойик **алҳазар**,
Ҳар сў ки сози **жилвагар** он қомати чолокро (2–10).

Dehlawi says "on qamati cholokro" - hide your beautiful figure from us, hide it from our eyes, because it makes the lover impatient and condemns him to oppression. Navoi continues this verse of the master, giving it vivid images and life scenes. There is soul in the violence of Dehlavi's hero, Navoi gives the answer: if you show your beautiful figure everywhere, as if you are not enough to endanger people, you will even force angels to hug you! Both of the two verses given as an example above are distinguished in every way by their real and logical foundations.

Alisher Navoi sometimes becomes a real charmer of Amir Khusrav Dehlavi's verses, which can be seen in the example of rhymed verses.

Amir Khusrav:

Ҳаргиз лабе надҳи **ба ман** в-ар бўсае гўй **бизан**,
Оям чу наздики **дахан**, раҳ гум шавад идрокро (1–29).

The content of Khusrav Dehlavi's verse surprises one with its depth, Alisher Navoi refrains from repeating it and tries to find other meaningful aspects of it.

Alisher Foni:

Бояд ки масти **фан куни** дайри муғон **маскан куни**,
Гар боядат **равшан куни** ойнаи идрокро (2–Б.10).

Alisher tells the hero of Navoi, no matter how drunken and worldly you are, "Boyad ki masti fan kuny, ko'i fano maskan kuny", but keep your mind clear, don't go crazy - Gar boyadat ravaz kuny, oynoi idrokro. But in fairness, just as Dehlavi's verse surprised Navoi, it covers Ghazal Khan's whole being. In the second verse of the Dehlavi verse, royal thoughts are expressed about love: "Oyam chu nazdiki dahan, rah hum shavad idrokro", after all, the definition of an incomparable sign of shaydo, a sign of true love cannot be more than that.

In both ghazals, special emphasis is placed on the "taryok" detail:

Amir Khusrav:

Жонам чу рафт аз тан **бурун**, васлам чи кор ояд **кунун**,
Ин заҳр бигзашт аз **фусун**, зоеъ макун тарёкро (1– С.29).

Alisher Foni:

Оний дар ин дайр **олам** чун муҳлат шуд заҳри **ғам**,
Чун муршид жон бахш **дам** з-ў нўш кун тарёкро (2–Б.10).

Taryok is a symbol of joy, joy, and relief from grief. Navoi wants to get rid of "dayri alam" - the world, its sorrows, tricks, through the means of taryok. This idea sounds almost the same in both verses, even Khusrav's verse sounds like the end of a ghazal. Navoi understands this well, so he gives the detail of "taryok" in praise of the ghazal. Similar meaning and content, image and stylistic affinities, harmonies, and sometimes similarities in purpose and thought are often encountered.



The above ghazals describe the sufferings of a lover, the sufferings of migration, the carelessness, indifference, and cruelty of a lover. In fact, the lover's sufferings are the sufferings of the time, the sufferings of the emigration are the sufferings of the time, the neglect of the lover is the carelessness of the time and environment, the indifference of the husband is the indifference of the time, the reproach of the lover is the reproach of the world, circumstances. Both ghazals benefited from the priceless treasure of folk art and are considered as beautiful examples of internal rhyming ghazal (ghazali musja'). The internal rhyme is implemented in this order: sitam - rest - grief, oston - smooth - tavon, qabo - god - mo, kin - din - interpretation, din - zin - zamin, afrukhti - sokhti - omukhti, man - bizan - dahan, nose - Kunun - Fusun, Khob - Aftob - Subhtob, Khas - Pas - Bas (Dehlavi), Kajkulah - Kah - Batah, Khatar - Alkhazar - Jilvagar, Badan - Kheshtan - Man, Jahon - Nihon - Vorahon, Fan - Maskan - Ravish, alam - gham - rest (Foni), there is no internal rhyme in the matla.

This ghazal by Khusrav Dehlavi also attracted the attention of Abdurahman Jami:

Ҳар дам афрӯзӣ чу гул рухсори оташнокро,

Шуъла дар хирман занӣ муште хасу хошокро (4– С.124).

Navoi also attributed this tatabbu to Jami's ghazal of Khusrav Dehlavi:

Сўзиям то барфурӯзи рӯи оташнокро,

Сози оташиграи он шуъла ин хошокро (2 – Б. 34).

So, this ghazal of Dehlavi, like other ghazals, was in the center of attention of the literary environment of Herat, and it can be assumed that many poets used this ghazal. While studying Dehlavi, Navoi does not completely follow his style, the object of the image, but tries to create new ideas and new conclusions. Amir Khusrav's next ghazal with the "makun" radif seems to have charmed Alisher Navoi:

Amir Khusrav:

Моҳи хилолабруи ман, акли маро шайдо макун,

Ғамзазанон з-ин сӯ маё, оҳанги жони мо макун.

Гаҳ зулф сӯи рух барӣ, гаҳ хол зери лаб ниҳӣ,

Жон дорад охир одамӣ, чандин бало якҷо макун.

Эй ман ғуломи рӯи ту, гар жавр хоҳи в-ар ситам,

Бар бандаи худ мекуни, чун ғўямат кун ё макун?

Гар ман зи жаври чашми ту кардам шикоятгунае,

Зорам бикуш, лек ин гунаҳ бар рӯи мо шайдо макун.

Дерина ёрони мананд, эй пандгӯ, андуху ғам,

Дар беғамӣ манмой раҳ, з-эшон маро танҳо макун.

Гуфти шавад фардо туро ҳижрон ба куштаи сохта,

Имрӯз меҳмони туам, ин ваъдари фардо макун.

Гар ишқ мебозӣ, дило, парвона шав, не чун магас,

Болои оташ чарх зан, парвоз бар ҳалво макун.

Гуфтам, ки ман аз жаври ту зуннор бандам, гуфт: “Рав,

Дар куфр ҳам содиқ най, зуннорро расво макун!”

Хусрав, агар бахтат гаҳе ёрӣ диҳад, он жо расӣ,

Ҳам бар замин неҳ дидаро, густохие он жо макун! (1–С.708).

In Dehlavi's ghazal, the lover's address to the mistress occupies the central direction, and the poet, through this address, openly reveals the lover's inner world, the lover's attitude to the



surrounding events, and the lover's character and nature. A lover is in a conversation with a lover, this one-second meeting, one moment of communication, one word of sweet sarcasm from the lover gives the lover universal joy and infinite joy. If a lover says to a friend that he has changed his religion because of you, the friend flirts and says: "Rav, dar kufr ham sodik nay, zunnorro rasvo makun" - go away, you can't be faithful to unbelief (or rather, you can't), and don't insult the zunnor. The poet creates an interesting image through the element of chilvir, which is worn around the victim's waist by "zunnor" - non-religious people (Christians) living in Muslim countries. For example, a lover abandons his religion and accepts disbelief, but his mistress scolds him for not being able to disbelieve properly. This humor softened the drama in the ghazal and imbued it with a strong ideological artistic color. In this way, excitement and suffering are replaced by humor, and light humor in the ghazal is much better. This can be seen in the following examples: don't put all the misfortunes in one place by placing a black dot under the lip, after all, a person (lover) also has a soul:

Гаҳ зулф сӯи рух барӣ, гаҳ хол зери лаб ниҳӣ,

Жон дорад охир одамай, чандин бало якҷо макун (1–С.708).

Or I am a slave of your face, whether you torture or torture me, you know that I am your slave and suffer:

Эй ман ғуломи рӯи ту, гар жавр хоҳи в-ар ситам,

Бар бандаи худ мекунӣ, чун ғўямат кун ё макун? (1–С.708).

Let's pay attention to some verses in the ghazal: "Dar beg'amy manmoy rah, z-eshan maro tanho makun" - Do not go down the path of begham, grief is my eternal companion, do not separate me from it. "Imroz mehmani tuam, in wa'daro fardo makun" - You said that the sufferings of early emigration will destroy you, what is tomorrow, I am your guest (in your hand) today, don't leave the killing for tomorrow. "Baloi atash charkh zan, flight bar halva makun" - Dil, if you want to play in love, be a butterfly, fly is not a quality halva, fly around the fire!

Now let's consider Alisher Foni's introduction to the above ghazal:

Alisher Foni:

Эй ринди дурдошом жуз дайри муғон маъво макун,

Дилро ба ғайр аз муғбача жони дигар шайдо макун.

Сокий, ба сад **фархундагӣ** чун боядат **пояндагӣ**,

Гар ёбӣ оби **зиндагӣ** дар жом жуз саҳбо макун.

Дар тарфи боғ, **эй сиймбар**, гулранг май дар **жоми зар**,

Афканда дар вай **кун назар**, майли гули раъно макун.

Дар дину дил **оташзада**, кардӣ чу азми **майкада**,

Ҳар лаҳза аз (май) **арбада**, бар зумраи тақво макун.

Чун мулки дил **яғмо кунӣ**, жавру ситам **бо мо кунӣ**,

Сад нозу **истиғно кунӣ**, дар ноз истиғно макун.

Дилро чу бинӣ **сӯи худ** маҷнуну зор аз **рӯи худ**,

Ҳар дам марон аз **кӯи худ** девонаро бежо макун.

Аз ишқ, Фонӣ, **дам мазан**, гулбонг дпар **олам мазан**,

Ҳоли маро **барҳам мазан**, бешам азин расво макун (3 – Б.232).



Navoi's ghazal has an internal rhyme, the use of internal rhyme is a difficult phenomenon and requires a special approach and special talent. In Navoi's ghazal, the main idea and content are based on the requests and aspirations of the lover. The appeal to Yor is expressed through a plea to Rind (the first stanza) and Saqi (the second stanza), and in the remaining third and fourth stanzas, the image of May, the song of May, the song of May express the central idea, and the legendary obi is opposed to life, may is opposed to the flower and religion. Of these contrasts, the mythical obi is better than life, and the heart is better than love, and the worldly - living silver body - syimbar is better than lifeless "flower". In the ghazal, the beautiful spirit is the leader, and the may not only express the signs of beauty, but also the love of life, joy and happiness. "This kind of interpretation of mai is contrary to the meaning of mai in the concept of Sufism, that is, pessimism, worldliness, renouncing the pleasures of the world, alhaq - attaining the beauty of God, and attaining "phano mai" mortality" (F. Sulaymonova 194, p. 201).

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