

PROBLEMS OF POETRY IN UZBEK LITERATURE, CHARACTERISTICS OF EXPRESSION AND INTERPRETATION AND GENRE TYPOLOGY

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Abstract. This article focuses on the scientific information about poets and their work in examples of tazkira in Turkish, Persian and Arabic literature. The opinions of tazkiranavis such as Saolibi, Avfiy, Farididdin Attar, Jami, Alisher Navoi, Davlatshah Samarkandi about penmen and poetry are analyzed. "Majolis un-nafois" work is in the center of analysis and is compared with other tazkiras.

Key words: tazkira, tabakat, poet, poem, chapter, ravza, meeting, saint, memoir, biography.

ПРОБЛЕМЫ ПОЭЗИИ В УЗБЕКСКОЙ ЛИТЕРАТУРЕ, ОСОБЕННОСТИ ВЫРАЖЕНИЯ И ИНТЕРПРЕТАЦИИ, ТИПОЛОГИЯ ЖАНРА

Аннотация. В данной статье основное внимание уделяется научной информации о поэтах и их творчестве на примерах тазкиры в турецкой, персидской и арабской литературе. Анализируются мнения таких поэтов, как Саолиби, Авфий, Фаридиддин Аттар, Джамии, Алишер Навои, Давлатшах Самарканди о писателях и поэзии. В ней в центре анализа находится произведение «Маджолис ун-нафоис», и оно изучается в сравнении с другими тазкирами.

Ключевые слова: тазкира, табакат, поэт, поэма, глава, равза, встреча, святой, воспоминания, биография.

In Eastern-Islamic classical literature, there are "Qissas ul-Anbiyya" dedicated to prophets, "Shahnama" type works about historical and legendary persons and rulers, "Qissas ul-Avliya" or "Tazkirat ul-Avliya" about saints and Sufis, and about poets. Tazkirat ush-shuaros, about literary heroes the creation of series of works dedicated to artistic epics and other classes took the form of a unique literary tradition.

In other words, in Eastern classical literature, the writing of "stories" about prophets and saints, "nomes" about kings, epics about literary heroes, "zikr" about poets and sometimes guardians was a literary phenomenon. this, in turn, served as a bright memory for the past history, culture, literature, and art of the peoples of the East. One such tradition is the direction of tazkiranavis, which directly discusses the issues of poetry and poetry. it is a living phenomenon that is extremely great in terms of its history and development, scope and significance, scientific and artistic value and place in world literature. In it, it is seen that there are brief opinions about the poets who wrote their pen based on the laws of classical creation (ilmi aruz, ilmi qafiya, ilmi sanoe'), but with a high content of scientific and artistic aspects. in contrast to Western literature, in Eastern classical literature, the most important source of information about poetry and poetry is these tazkiras.

In this type of works, which are of great importance for the history of classical literature, poets refer to oral and written sources, directly and indirectly witnessed realities and processes to provide reliable information about the biography and creativity of poets and the laws of poetry.

The main goal of the essays is to present the author's works based on historical truth, to provide information based on the main source. Tazkiras have an incomparable role in the complete collection of information about poets over the years, and they are important sources of classical literature history, poetry and poetry. They provide their readers with the most accurate and reliable information. tazkira is derived from the Arabic root "zikr" and means "something that causes to be remembered". In the "Annotated Dictionary of the Uzbek Language" the word zikr is explained as "to remember", "to remember". tazkira is used as "tabaqat" in Arabic literature, in Persian-Turkish literature it is used in the Arabic form "tazkira". From this, Arab creators call the biographical works "tabaqat ush-shuaro" ("layers of poetry"). they cover the biographies of people who have achieved fame in a particular profession, and often traditionally include poets, artists, saints, calligraphers, historians, and many other fields. in other words, tazkiras are a series of separate works that tell the biography of famous people in a certain field.

In Alisher Navoi's works, "Nasayim ul-Muhabbat", which informs about more than 750 sheikhs and saints, "Majolis un-nafais", which mentions about 460 poets and artists, are the first Turkish tazkiras. The poet founded the Turkish tazkira genre with these two great works, and this work is widely spread among creative people as a unique work both in the history of classical literature and in the tradition of tazkiranavis. in other words, with this work, the ground was prepared for the separation of the tazkiranavis tradition into the pre-Navoi and post-Navoi periods.

The fact is that most of the people mentioned in tazkiras are poets and the subject of poetry. That's why Alisher Navoi writes "Majolis un-nafois" for nothing:

*Yuz hamd angakim yasab jahon bo 'stoni,
Aylab yuzu zulfidin gulu rayhoni.
Qildi yasag'och bu bog'i ruhafzoni
Nazm ahli aning bulbuli hush ilhoni, - say.*

A wonderful artistic landscape is created in it, and it is interpreted as "if the world is a flower garden, poets are nightingales of this flower garden." that is, "Praise be to Allah, who made the yuzu zulfi into flowers and basil and created the world boston, after creating this life-giving boston (garden), then he placed poets (people of poetry) in it as pleasant nightingales." You see, the status of poetry and poetry cannot be defined more than this.

It should be said that in Turkish literature, tazkiras reflect one or another aspect of the life of poets, and other professions also unite around poetry and poetry in connection with poetry or art. This is the reason why a special type of tazkirat is called "tazkirat ush-shuaro" ("poet's mention"). His Holiness Alisher Navoi said in one place: "I am the admirers of the science of poetry and those who are perfect in the science of poetry, those who have become the ocean of the ocean of pureness and the mine of the fire of the maonii lali, and those who are noble people and dear people. timIn order not to destroy the Sahayidin and Davran Safayihidin, the people of Tasfini are making a fusuli orosta and abbwabi pyrosta in their taalifs and taalif khaily classifications, and they are decorating their books with the mention of this community.

It seems that the main purpose of tazkiranavis to mention the names of the people of the pen in books is to prevent their blessed names from being forgotten with the passage of time, in other words, to convey the basics of classical poetry and poetic culture from generation to generation there was a huge task. There is also a type of tazkirats in Eastern classical literature, which talk about saints, and this type of works is called "Tazkirat ul-Avliya" ("Remembrance of Saints"). An example of this is Tazkirat ul-Avliya by the famous Sufi poet Farididdin Attar. Alisher Navoi commented on this work of Farididdin Attar in his epic "Lison ut-Tair" and said, "Again, he created a tazkira that pleases the souls of the saints. From every word of his, hundreds of unknown people came to life as if they drank the water of life.

According to Alisher Navoi, the works of tazkira, which have the power to "renew life as if drinking water of life" for people who are forgotten in the pages of history, are at the same time an example of the creativity of great thinkers at the art level. In addition, Alisher Navoi interprets the spiritual connection of creativity in the "Qaqnus story" in the image of father and son Qaqnus.

In this, it is pointed out that there is a connection of creative inspiration among poets, like the gene connection between generations of mankind. Alisher Navoi takes this second type of tazkira to a higher level with his work "Nasayim ul-Muhabbat" ("Breaths of Love"), which speaks about Sufi poets. In this book, information is systematically given about many Sufi poets, "people of good fortune" in the world of poetry, and blessed people who "guided and promised" the people.

Alisher Navoi founded the Turkish tazkira genre with his work "Majolis un-nafois" written in 1491, at the age of 50, and this work gained fame in world literature. The fact is that in the world literary studies of the new era, foreign fans of the poet often refer to the same work. With this work, Alisher Navoi completely renewed the long-standing tradition of tazkiranavis, the fact that contemporary creative people were also mentioned in it turned the subsequent tradition of tazkiranavis to this one. because until then only the fates and works of poets and personalities of the past were written in tazkiras. On the one hand, this was a world-wide innovation in the history of Orientalism. together with the emergence of the background of thinking with clear evidence in the art of writing, the creative people of the time also became history. After this tazkirah was written, large schools of this type of tazkirah appeared, and this genre tradition was transferred to the literature of other nations, and many works were created in the style of "Majolis un-nafois" when talking about tazkira in general, biographies containing brief biographies of primary poets and examples of their works come to mind. But the main part of tazkiras are tazkiras about poets. it mentions the poets' names, nicknames, brief biographies, professions, careers, and provides examples of their poems. In this way, the tradition of poetry and poetics is born. they mainly give examples from the genres of ghazal and qasida, and more matla of ghazals are given as examples.

At the same time, poems in the genre of verse, rubai, masnavi can also be found as an example. It should be noted here that the origin of tazkirah, which is a tradition characteristic of Islamic culture and civilization, goes back to the history of research that began in the early days of the Islamic world. besides, in the literature and science of ancient antiquity, there was a habit of creating "glossaries" that gave brief information about individuals. Other Muslim nations follow these studies, which are called "tabaqat" in Arabic literature. In the words of Hazrat Alisher Navoi, "I am in the service of the old men and in the presence of the old men, I attach this evidence to the rank of the word of poetry, and in its alternative, I am indulging in the verses of peaceful poetry

with the jewels of maturity and the jewels of eloquence and the voice of the plaintiff was sent to heaven." In this confession of Alisher Navoi, it was mentioned that the life of poets, the task of recording their poems in the pages of history has existed since ancient times. This genre later became widespread among Persians and Turks and was called tazkira. For example, "Tazkirat ul-Avliya" by the 12th century mystic poet Farididdin Attar was composed of stories, and later it was widely spread in the Islamic world. Alisher Navoi mentioned Fariduddin Attar as the author of Tazkirat ul-Avliya in his work "Nasayim ul-Muhabbat" and said, "With the permission of the Almighty God, I put my pen to this great work and I put my pen to it and Hazrat Sheikh Fariduddin Attar p.s. Some quotes from "Tazkirat-ul-Avliya" that ended I did not include it in "Nafohat ul-uns" - I included each of them in the appropriate place, and the commentaries of the Indian mashayi were also mentioned a little, I asked for and found Hazrat Qutb ul-Avliya Shaykh Farid Shakarganj q.a.d. until the last mashayih, and the Turkish mashayi. He mentioned it less and less" I have made a wish of Hazrat Sheikh ul-Mashoyikh Khoja Ahmad Yassavi R.Din as far as possible, and I have published his zikrs and some of his sayings in his own place," he said. It seems that the main reason for the movement of the pen in Tazkira is that Abdurrahman Jami's work "Nafohat ul-uns" met some great sheikhs without names in Farididdin Attar's "Tazkirat ul-Avliya" ul-muhabbat in a perfect way, glorifying the status of the Turkish language and promoting the creativity of writers in this language has always been Alisher Navoi's original goal. For this reason, Shaykh Ahmad Yassavi includes Turkigos from the time of the poet's life. In this place, the poet says that the creators of the past published their "zikr", "situation" and "word".

It can be seen from this that a large number of creative people are noted in the tazkiras, their mood is reported, and their works are mentioned it should be said that before Islam, the names of famous poets with their famous genealogies and descendants were mentioned by narrators.

Arabs had "genealogies" of poets even in the pre-Islamic period, and after Islam, when the sciences of tafsir and hadith appeared, the biography of the narrators was needed to know for sure that there was no break in the musnad. Therefore, Arab creators called the biographical works "tabaqat ush-shuaro". In Persian literature, authors use the word "tazkira" in a different sense instead of the word "tabaqat" used by the Arabs. Purman works of this genre are received with great interest in the Islamic world and impress many readers. Tazkiranavis, which was popular in Arabic until the 12th century, gradually gives way to Tazkiranavis of Persian literature.

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