

PLACE AND ROLE OF THE POETRY FIGURE “KITOBAT” IN THE POEM “HUSN-U DIL” “BEAUTY AND HEARTS”

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ABSTRACT

There are two different concepts of kitabat art. The first is the main source of each manuscript when studying the creation of a manuscript, namely types of writing, layout of text, processing of parts, headings, footnotes, miniature art, fonts, covers. The other is a form of poetry in literary criticism. The article analyzes this poem in Nishoti's poem “Husn-u Dil”.

The poem “Husn-u Dil” begins with the words “Bismillah ir-rohman ir-rohim”, which creates beautiful artistic images with each letter in the Arabic alphabet. There are various examples of this art. The article describes their features.

Keywords: Poetry figure whalebat, artistic image, formal figure, semantic figure, Muhammad Niyaz Nishatiy, “Husn-u Dil” “Beauty and Hearts”, poem, Arabic alphabet and basmala.

In our literary criticism, it is customary to divide poetic art into spiritual and verbal. At the same time, there are general arts, made up of their mixture.

Spiritual arts are called "Sanoyi manaviya". They serve to vividly express ideas in a work, vividly and expressively reflect their meaning and essence, and are considered important factors in high artistic skill in poetry. The level of their use is determined by the unique style and skill of each artist.

Word arts are called "sanoyi lafziya" and are used to decorate poetic speech and poetry, to create various word games, in order to make the expression of thought more interesting. As Atulla Husaini noted, “the basis of verbal beauty is uldurkim, the one who subordinates words (words) to meaning, in general the basis of all beauty is uldurkim, speech is done in such a way (explained in such a way that) does not harm the understanding of the meaning, its elegance, structure and validity” [2, 35]. The art of reading is one of the verbal arts that has become widespread since the first samples of our written literature. These symbols serve to reveal the ideological intention of the author, based on formal harmony. At the same time, it makes it possible to understand the essence of poetry, to feel the unity of external and internal meaning. In the epic "Husn-u dil" by Muhammad Niyaz Nishoti, the art of reading is shown as one of the most actively used occupations. The introductory part of the work begins with the sentence “Bismillah ir-rohman ir-rahim” for each Arabic letter of the word “bismi allhi al-arhamni al-arhim” of the introduction of Alisher Navoi's epic “Khairat ul-Abror” [5]. , 1b; 6, 1b; 7, 1b] gives the same interpretation. It should be noted that this part of the work was not reflected in the publications, remained outside the attention of researchers. A number of objective and subjective reasons for this are well known.

In the preface to the epic "Khusn-u Dil" he quotes the phrase "Bismillah ir-rohman ir-rahim". the poet begins by describing him as "manifesting a fragrant fragrance emanating from the bounty of the Gardens of Eden":

Bismillahir Rahmanir Rahim,
Nahati izhori riyazi naim [6, 1b].

The second line of this stanza is rendered in other manuscripts of the work as follows:

Bismillahir Rahmanir Rahim,
Fatiha abbav riyazi naim [5, 1b; 7, 2].

That is, the word "Bismillahir Rahmanir Rahim" (I begin in the name of Allah, the Gracious and Merciful) is the door to the path leading to the blessings of the Gardens of Eden. Both options are poems rich in ideological content.

The original essence of the work lies in this poetic introduction - basmale. Accordingly, depending on each letter, the poet tries to express his thoughts in a logical sequence:

"Bo" is a regular meal in Kafid.

All my food is on top [5, 2a; 6, 1b; 7, 3]

("Bo" is eternal, like the ancient mountain Kaf. From ancient times it was a crown on the head of people.)

The letter "Bo" at the beginning of "Bismillahir Rahmanir Rahim" is compared to the mountain "Kaf". According to legends, this mountain should surround the whole earth. Referring to this, the poet describes the first letter "b" of the word "Bismillah" as follows: "She is majestic, like Mount Kaf, surrounding the earth, and high, like a high crown." Then he moves on to the second letter:

"Sin" when the love of the morning shines

Kasri sanin shamsai rakhshandasi [5, 2a; 6, 1b; 7, 4]

("Sin" is like the sun that shines all morning, like a pattern inscribed on the pediments of a castle with bright lightning.)

Nishati defined the letter "s" in such a way that the letter "Sin" in "Bismillah ir-rahman ir-rahim" brings warmth and light of light to the hearts of people, like the golden rays of the rising sun in the morning radiates warmth to the whole world. It can be seen that the "teeth" of the letter "Sin" are compared with the rays of the sun. In the second stanza, the shape of the "s" is like the flashing lightning bolts painted on the pediments of ancient, luxurious buildings.

The poet also compares the letter "Sin" with "the beginning of the rays of happiness and the place of origin of the miraculous Karomat River."

Matlai anvori saad erur,

The Manbai River is beautiful. [5, 2a; 6, 1b; 7, 4]

After the letter "Sin", the letter "Mim" is determined. The poet paid attention to the poetic content, as well as to the formal harmony of the connection of stanzas with each other.

If the sun dies, this "sin" does not exist,

Nedin erur yavmiga "mim" - number. [5, 2b; 6, 2a; 7, 4]

Although the sun does not begin with the letter "Sin", the "yawing" of the Sun - the appearance - is associated with the letter "Mim". This passage means that the Sun is represented by the word "mehr" in Persian.

"Mim" came in two veils,

In other words, this is what happened to prayer. [5, 2b; 6, 2a; 7, 4]

(Mim is a veil, a barrier in the cold for forty days, that is, it becomes a way to pray.)

The alphabet is a unique way of expressing historical dates among the peoples of the East, in which dates are expressed not only in numbers, but also through words and sentences formed with the participation of letters. In the Uzbek classical literature, the poetic depiction of important events with the help of the letters abjad has risen to the level of art [4, 93]. In the above stanza, the poet skillfully used both formal and spiritual puns to express the letter "m". The letter "m" represents the number 40 in the abjad calculation. The word "chillah" (chilla) in the verse means "Dervishes pray without going outside for forty days" [3, 679.]. The letter "m" appears as a forty-day veil in prayer, in the second verse associated with the first verse, after the chill, it is the path of prayer, that is, the path to the destination of unity after purification. the person must come. In this case, the round part of the "mim" is compared to the house where the chilla is held, and the downward part is compared to the road leading to the unity address. May the soul always flow from your source,

No need for life, let honey flow and believe. [5, 2b; 6, 2a; 7, 4]

This verse skillfully uses the art of tadriz. Adib, giving one comparison, rejects it and turns to another comparison: the water of life always flows from the source, no, do not call it the water of life, but it is the water of faith and conviction.

At this point, the definition given to the letter "m" in the epic "Ayrat ul-Abror" by Alisher Navoi comes to mind:

Open Mime and the destination is the path to the destination.

Perhaps this address is aro sarchashma st.

That is, the great poet Alisher Navoi says that "Mim" is the one who opens the path to the goal, and the beginning of the path in this goal is like the beginning of spring. It should be noted that Alisher Navoi inspired many poets who lived and worked after him. In particular, Muhammad Niyaz Nishoti created an example of his work under the influence of his master's poems.

In the following verses, the gal approaches the letter "alif":

Its leader is leadership and guidance.

Honay is a link to Vahdat st. [5, 2b; 6, 2a; 7, 5]

In the first verse of the verse, the words "leader", "tawfiq" and "guidance" mean guidance, help and entry into the right path. "Ul" means "Alif". That is, guidance on the right path. In the second verse, he is assigned to address the house of unity. The poet skillfully used the art of poetry and inspiration in this word.

Each "alif" has a thousand and seven verses,

Let me tell you a word of peace. [5, 2b; 6, 2a; 7, 5]

(Each "alif" reveals thousands of pictures, thus bringing the word of unity to you.)

When the poet describes the letter "A", in the first verse of each "alif" thousands of images of the whole world, living and inanimate things are revealed, and in the second verse he presents a number of "alifs". in calculation abjad came in connection with zi. Wahdat comes from the Arabic word wḥdt which means "unity, unity, loneliness". So, describing the word wahdat, the poet had in mind both "Alif" and the unity of Allah.

From the above analysis, we can conclude that the Khusn-u Dil epic, which is an excellent example of Nishoti's work, skillfully used the art of reading along with many other poetic arts. The artistry of the poet's works testifies that he was a worthy student of his predecessors.

Therefore, a broader study of the ideological and artistic features of the work of Muhammad Niyaz Nishati is permissible.

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