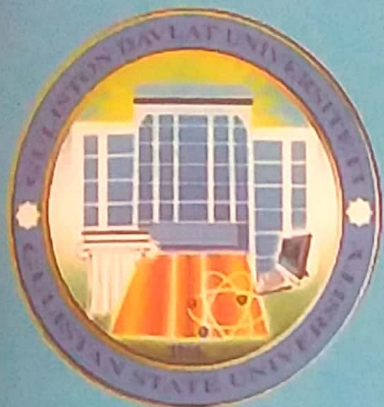


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AXBOROTNOMASI

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ГОСУДАРСТВЕННОГО
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SAYYADI – GHAZAL WRITER

САЯДИ – ПИСАТЕЛЬ ГАЗЕЛЕЙ

SAYYODIY - G'AZALNAVIS

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Abstract. It is difficult to imagine the history of Uzbek literature without the ghazal genre, because this genre has been one of the leading genres in our literature until the 20th century. Until today, the genre of ghazal has been studied in Uzbek literature as a separate genre. The poets' volumes ("divans") served as the object of these studies. However, other works, especially the ghazals used in the epics, were ignored. Among such works Sayyadi's epic "Tahir and Zuhra" can serve as an example. The following article discovers the usage of ghazals in this epic and shares some peculiarities of the ghazal genre itself.

Keywords: ghazal, epic, divan, verse, Tahir and Zuhra, Sayyadi, poet, longing, state of mind.

Аннотация. Историю узбекской литературы сложно представить без жанра газели, потому что до XX века этот жанр был одним из ведущих в нашей литературе. На сегодняшний день жанр газели изучается в узбекской литературе как отдельный жанр. Объектом исследований служили сборники ("диваны") поэтов. Однако другие произведения, особенно газели, использованные в эпосах, были проигнорированы. Среди таких произведений примером может служить эпос Сайяди «Тахир и Зухра». В данной статье исследуется использование газелей в этом эпосе и рассказывается о некоторых особенностях самого жанра газелей.

Ключевые слова: газель, эпос, диван, стих, Тахир и Зухра, Сайяди, поэт, тоска, душевное состояние.

Annotatsiya. O'zbek adabiyoti tarixini g'azal janrisiz tasavvur qilish qiyin, chunki bu janr XX asrgacha bo'lgan adabiyotimizda yetakchi mavqelardan birini egallab keldi. Shu paytga qadar o'zbek adabiyotshunosligida g'azal janri alohida ijod turi sifatida maxsus o'rganildi, xolos. Bunda asosan shoirlarning devonlari obyekt bo'lib xizmat qildi. Biroq boshqa asarlar, xususan, dostonlar tarkibidagi qo'llanilgan g'azallar e'tibordan chetda qolib keldi. Bunday asarlar qatoriga Sayyodiyning "Tohir va Zuhro" dostonini ham kiritish mumkin. Mazkur maqola shu dostonda foydalanilgan g'azallarni tahlil qiladi va g'azal janrining ba'zi xususiyatlarini tariflaydi.

Kalit so'zlar: g'azal, doston, devon, bayt, Tohir va Zuhra, Sayyodiy, shoir, sog'inch, ruhiy holat.

Introduction

Sayyadi's epic "Tahir and Zuhra" contains more than 60 poems. Although Tahir and Zuhra are written in Masnavi, the poet makes extensive use of ghazals in them. Because the fact that the ghazal is one of the main means of revealing the poetic purpose of the poet in the epic shows that Sayyadi is well aware of the possibilities of this genre.

In the epic "Tahir and Zuhra" there are poems from 4 to 10 bytes. Ghazals of 4 and 10 bytes are cited in one, ghazals of 7 and 8 bytes are cited in two, ghazals of 9 bytes are cited in three, and ghazals of 5 and 6 bytes are cited more than the rest by its number.

The object of the study and the methods used

Academician B.Valikhojaev commented on the inclusion of ghazals in the epics. Commenting on Jan Ripka's views on the subject, he also draws attention to the scholar's views on the beginning of this tradition. "The Rapa and Gulshah", based on Jan Ripka's observations, traces the period of its creation to the 11th century. B.Valikhodjaev comments on this: "However, many literary critics support the opinion that Ayyuqi lived not in the 11th century, but later and wrote his own work "Varqa and Gulshah". In particular, we see such situation in the scientific work of the Iranian literary critic Dr. Sodiq Kiyo, the Azerbaijani scholar A.G. Safarov and others. Accordingly, the period of the introduction of the ghazal into the masnavi-poem, although not now clearly proven, has a long history and probably the rise of lyricism in epic poetry, in other words, the inner world of man in poems, emotions, may have emerged as a result of the transition to a deeper description of psychology (11th-12th centuries) and later became widespread" [2, 26-27].

Obtained results and their analysis

These thoughts of B. Valikhodjaev also explain the reasons for the use of ghazals in big works. Indeed, ghazals play an invaluable role in revealing the state of mind, feelings, and emotions. These features of the ghazals can be seen in the epic Tahir and Zuhra. The first ghazal in the epic is named after King Babakhan. It's about infertility. The next ghazal is written on the same subject and belongs to Bohir, the minister of Babakhan. From the very beginning of the epic, the narration of poems on this theme is connected with the plot of the work. Because the epic begins with the story of the infertility of the king and the minister. Sayyidi uses ghazals on the subject to convey the anguish and longings of the king and his minister over the plight of children. In both poems, the child is considered a great blessing, and childlessness is considered a torment, like being in a "sea of sorrow":

"Odamning mevasi farzand emish derlar bu dunyoda,
(Netay) yo'q manda bir farzand, quruq tanmanki, jonim yo'q" [1, 22].

There are ghazals that suit the mood of the characters as were told in the epic. This plays an important role in revealing the spiritual conditions of the heroes.

The ghazals in Tahir and Zuhra are varied in subject matter. The most common of these are love ghazals. In romantic ghazals the image of pain and suffering of the lover are dominating. The fact that love is a test in itself, that it is not easy to endure the pain of exile, is always in the center of attention:

"Bir jilva aylab boshima soldi tuman savdosini,
Andog' baloni jonima solmog'oy erdim koshki" [1,37].

The verse is taken from the first ghazal recited by Zuhra. It depicts the feelings of a lover who has just fallen in love. The following ghazals tell the story of the growing love of the heroes. After talking to Tahir Zuhra in the Square Garden, she learns the secret between her father and his minister. Her love for Tahir grows again. Tahir's pain is transferred to the ghazals:

"Mani o'rtaydi har dam nori ishqing,
Saning uchun, nigorim yonadurman" [1,41].

Such sufferings of love are also observed in Zuhra. Ghazals play an important role in the description of such pain and suffering:

"Muhabbat tuxmin ekting ko'nglum ichra,
Oning chun kecha-kunduz zordurman" [1,43].

The love affair between the heroes intensifies as they face new challenges. Problems and contradictions deepen the ghazals. Separation tones come in. In the depiction of the experiences of both lovers, the feeling of reaching the love, hankering, separation, longings become the main problem. When the gardener becomes aware of the relationship between Tahir and Zuhra, the situation

heats up, the conflict rises and the environment changes. The spirit in the ghazals also changes. An example of this is the gardener's ghazal. Through the ghazal, the love of Tahir and Zuhra is exposed to the ruler.

After this news, the king decided to meet Tahir and summoned him. Zuhra also persuades Tahir to meet her father. She wants her father to know about their love, and hopes that when the king hears about this relationship, he will remember his pact with his minister Bohir about their children, and then he will show us kindness. Then the ghazal of Tahir is given:

“Bir bandai bechoraman, manzilgahim baytul hazan,
Siynam sori tiyri kamon kelsa nigorim soridin” [1, 48].

Tahir seems to have anticipated what awaits him. But he does not give up hope for the good. It is this spirit that dominates the ghazal. Then the condition of Zuhra is described. For Zuhra, living without Tahir is not life, but a life, a happy soul, the pleasure of a sick soul is - Tahir:

“Sansizin jahonni naylayin, ey olami sultonidin,
Bu yetti iqlim shahr aro sultoni jonim san eding” [1, 49].

Tahir's meeting with the king, the conversation between them, the ruler's questions to Tahir, Tahir's answers to the king's questions, Tahir's specific requests and hopes from the king play a special role in the course of events. The king tries to dissuade Tahir. But it is difficult to extinguish Tahir's love for Zuhra. It is clear that he will never turn away from the path of love.

The events relating to Shahi Khuban are described. Shahi Khuban is the mother of Tahir, the wife of the late Minister Bohir. He appealed to the king not to be a hindrance to lovers, urging them to keep their promises of the past. These tips are even more effective in the ghazal:

“Podshohim, san eshit burnog‘i davronlar qani,
Bizing birla ahd qilg‘on ahd-u paymonlar qani?
Ushbu dunyo bevafo, sindurmagil paymonani,
Necha yig‘lab zori qilg‘on sharti yolg‘onlar qani?” [1, 54]

The king will not change his mind. For Tahir and Zuhra, new obstacles appear in life. They both were insisted on separation. Because the ruler ordered Tahir to be put in a chest and thrown into the river. Zuhra and Tahir are caught in the crossfire. It was a new test for lovers. This decision makes Zuhra even more upset. The ghazal sharpens the spirit of suffering.

In addition to Tahir and Zuhra, romantic ghazals are also portrayed by Mohimkhanim. Mohim, the daughter of the ruler of Baghdad, has a dream. She sees Tahir in her dream. She falls in love. Arriving at the park, Mohim grabs a chest that flows from the river, opens it and sees a young man in a dream. The flame of love in her grows stronger:

“Tushti ishqing boshima, sabr-u qarorim qolmadi,
Tob-u toqat etkali bir oshiqi mardona yo‘q” [1, 93].

In the epic "Tahir and Zuhra" there are also pandnoma ghazals. The spirit of suffering and exhortation also dominates in the ghazals of Tahir's mother, Shahi Khubon. The ghazal narrated by Zuhra's nurse is especially strong and can be called a beautiful example of a pandnoma. When Baba Khan tries to marry Karabotir, her nurse comforts Zuhra and tries to cheer her up. As a result, there is a need for a moral-educational ghazal. Sayyadi exhorts Zuhra from the language of the nurse:

“Har shakarning talxi bordur, har tikonda gul bitar,

Har g‘aming bir shodi bor, behuda, ey jon, g‘am yema!” [1, 107]

‘Munojot’ ghazals also have a special place in the epic [3]. Such ghazals are mainly given through the processes associated with the image of Tahir. Tahir undertook a lot of hardships. After throwing it into the river, the box flows into a whirlpool. There was a big fish in the vortex, and it made a living by eating whatever came into the vortex. The fish also tries to catch the box. Then Tahir prays to God, and his feelings are reflected in the ghazal. This ghazal is one of the most perfect ghazal in the epic. The ghazals on this subject bring Tahir closer to the God, showing that he has no support

other than God. Because Tahir only asks for help from the God in the most difficult situations. Another example. On his way home from Baghdad, Tahir found himself stranded in the mountains. He prays to God again. Then the mountain opens and he sees the road. Munajat Ghazal reveals Tahir's experiences:

“Saning yoding bila har yerdaman, rahm ayla, ey Olloh,
Ki sandin o‘zga yo‘q hamdamki sansan hamdamim, Olloh” [1,145].

The epic also contains ghazals complaining the sky. After Qasid brought Zuhra's message from Totor land to Baghdad, Tahir came to Mohim with the permission of King Adil. He asks her permission to return home. These words increases Mohim's pain and suffering. Mohim responds to Tahir with a hundred sighs:

“Necha jabr etding manga faryod ilkingdin, falak,
Dodima hech yetmading faryod ilkingdin, falak” [1, 130].

Such ghazals have a special place in the composition of the epic. Because there is a need for similar ghazals portrayed by other heroes. In particular, when Tahir returned to his homeland, Zuhra hid him for a long time. When all the secrets are revealed, Baba Khan arrests Tahir. They separate Tahir from Zuhra. The spirit of pain and suffering in the ghazal rises up.

After Baba Khan ordered Tahir to build a box to be thrown into the river, the townspeople tried to dissuade the king. But things are not going as planned. After the description of these events, Sayyadi gives a ghazal under the text "The statement of the beys shouting at the king's door", which shows the eventful nature:

“Shoh eshiginda turubon barchalari dod etdilar,
Oh-u vovaylo debon, chun Haqqa faryod etdilar” [1, 65].

The content of the first verse is that the beys came to the king's gate and asked him for truth and justice, while the second verse says that they cried out to God with pain and sorrow. From the second stanza of the ghazal onwards, the eventful nature of the ghazal decreases and the spirit of admonition increases.

Some of Sayyadi's ghazals depicts the strong influence of the science of mysticism [4]. They also reflect the processes associated with the interpretation of Sufi characteristics and the image of divine love, which give the ghazal a special charm:

“Gar nasib bo‘lsa bihisht borsam, visoling bo‘lmasa,
Naylayin, volloh kerakmas hur-u g‘ilmoni manga” [1, 97].

‘Bihisht’ means ‘paradise’. ‘Hur-u gilman’, the renunciation of the servants of Paradise, is a characteristic of Sufism. According to mystical science, neither the heavens nor the hell are of interest to a Sufi who is in love with the God. He achieves his goal only by attaining the guardianship of Allah, and he always strives for this goal. So the Sufi only needs the God. Similar Sufi views can be found in other ghazals.

Ghazal is one of the most popular and widespread genres in the history of our literature. They focus on the inner feelings of the lover. Its heroes are lovers. The ghazals focus on the image of the lover, and the description of its characteristics is reflected in the thoughts, observations and expressions of the lover. It is not easy for a lover to reach his beloved ones. How many tests does he have to go through this way? During the trial period, the true lover will be spiritually refreshed and spiritually mature. Love throws the lyrical hero into a whirlpool of mental anguish, and in the midst of the difficulties that arise as a result of this situation, the beloved one is shown with her negative aspects. It is as if the lover imagines that the beloved one's job is only to hurt and torture. These features are also found in the ghazals of the epic "Tahir and Zuhra". But as the epic unfolds the events, spirit of the theme and image of the ghazals will change too. Just as each story affects the characters, the ghazals also accommodate to the spirit of characters. That is why they appear in the process of

reflecting the inner world of the heroes. The main task of the ghazals is to fully realize the image of the state of mind.

The study of examples of ghazals in the epic does not deny the leadership of romantic ghazals, but shows that ghazals were widely used in them, as well as in other subjects [5, 81]. In particular, the fact that there are ghazals in the epic on the subject of admonition and lamentation from heaven confirms our opinion. It is also observed that the epic does not contain any special ghazals in a social field, but the verses with social color are incorporated into the traditional ghazals.

Although the ghazals show the leadership of the secular movement, in some ghazals the strong influence of mysticism science is observed. In some of Sayyadi's ghazals, the combination of figurative and real love defines the unique position and development of mysticism in the literature of this period.

Folklore also played an important role in the creation and development of Sayyadi's ghazals. The poet made effective use of the advanced and rich experience of oral literature. This is especially true when it comes to language, simple and fluent style, proverbs and wise sayings, and oral plots and images.

Conclusion

So, the ghazals used in the epics of the written literature are considered as a special stage in the development of the ghazal genre. They are associated with images and play an important role in conveying the spiritual world and inner experiences of the heroes. By this feature, they are different from the ghazals in divans.

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TECHNOLOGY FORMING THE Gnostic COMPETENCE OF FUTURE TEACHERS OF FOREIGN LANGUAGE

BO'LAJAK CHET TILI O'QITUVCHILARNING Gnostic KOMPETENTLIKNI
RIVOJLANTIRISHGA KARATILGAN TEXNOLOGIYASI

ТЕХНОЛОГИЯ, ФОРМИРУЮЩАЯ ГНОСТИЧЕСКУЮ КОМПЕТЕНЦИЮ БУДУЩИХ
УЧИТЕЛЕЙ ИНОСТРАННЫХ ЯЗЫКОВ

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Abstract. The article discusses a number of technologies that contribute to the development of professional competence of students, among which: independent educational activity, which