

### GENRE FEATURES OF THE FIRST TURKIC DIVANS AND ARTISTIC COMPOSITION OF THE DIVAN GADOY

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**Abstract :** The article analyzes the order and originality of the first divans (codes) in the history of Uzbek literature. It also considers the tradition of writing divans and their comparative analysis. Genre features of Turkic divans, functions of literary genera and genres are covered from the point of view of periods.

**Keywords:** divan, literary type, genre, ghazal, rubai, tuyuk, kit'a, qasida, nameh, munozara, epic.

Literary criticism and versification have an ancient history. The problem of literary types and genres is one of the main ones in the science of literature. The first judgments regarding the theory of literature can be found in Aristotle's Poetics. The division of all literary works into epic, lyrical and dramatic according to his theory is relevant today. Considering the science of versification and the theory of the Muslim East, we can see that they also have deep historical roots. Scientists such as Muhammad Rodioni (11th century), Rashidi Watvot (12th century), Abu Mansur as-Saolabi (11th century), Qais Rozi (13th century), Vohid Tabrizi (15th century), Mirataulloh Husayni (second half of the 15th century), Husayn Voiz Koshifi, Kabul Muhammad (15th-16th centuries) created works on the theory of verse in relation to Iranian-Tajik poetry. The work of Sheikh Ahmad Tarozi "Funun ul-Baloga" ("Introduction to Knowledge") is considered the beginning of the emergence of theoretical treatises in the Turkic language. By the second half of the 15th century, the treatises "Mezon ul-avzon" ("The Size of Poetic Genres"), "Mazholis un-nafois" ("Assembly of the Elect"), "Mufradot", "Muhokamatul-lugatayn" ("Judgement on Two Languages") by the great thinker and poet Alisher Navoi, "Baburnama", "Treatise on Aruz" by Zakhiriddin Muhammad Babur were published. They contain valuable thoughts on versification and the theory of oriental poetry. In his work "Funun al-Baloga", Shaykh Ahmad Tarozi touched upon the issue of literary genera and genres used in the lyrics of that period. In the first part of this treatise, consisting of five sections, it is noted that poetry has ten genera/genres ("na'v"), and also provides definitions of the genres – qasida, ghazal, kit'a, rubai, masnavi, tarjeh, musammat, mustazod, mutawwal, fard. Their lexical and terminological meanings are explained. After that, he notes that according to their content and style, these poetic genres are divided into several more subtypes. He writes: "... and the ten types of poems we have noted each contain praise of the Almighty, which is called "hamd, tawhid"; if they list the noble qualities of the Prophet Muhammad (peace be upon him), then this is called "na't"; If they call upon the Lord, it is called "munojot"om; the remembrance of the righteous caliphs (chakhorev - Abubakr Siddik, Umar,

Usman and Ali) is called "manokib" and "mankabat". If they exalt rulers and high-ranking officials, they read "madh", "midhat" and "tamadduk", and when they remember the deceased, it is called "marsiya". When they ridicule someone, they call it "khajv" and "mazammat". When they use humor, they call it "mutoyiba". Uzbek poetry of the 15th century is important for its nationality. It was the genera and genres of Turkic poetry that formed the basis of the Turkic-Uzbek lyrics of the first half of the 15th century, that even before the work of Alisher Navoi, Uzbek poets used various genres that arose through folk poetry and aruz. In subsequent years, works on "badoe", "sanoe", "aruz", "dictionary" were created, where thoughts and comments on literary types and genres are presented. In particular, in the works of Alisher Navoi, rubai, tuyuk, folk songs, mauammo are listed as poetic forms, and in the works of his contemporary Taulloh Husayni - muammo, muqatta, muzdavazh, murabba, lugz, muammo, tarikh and other genres. It can be said that the Turkic creativity of the 15th century for the first time took the direction towards divan writing. "Three factors, sources of influence played an important role in the formation and development of lyrical genres of Uzbek written poetry:

1. Spiritual values, oral folk poetry, musical traditions of the Turkic peoples, originating in ancient times. In the composition of historical monuments, oral and written sources, one can find elements of artistry. In this regard, literary materials, thoughts, given in the work of the famous scientist-encyclopedist, linguist Mahmud Koshgari "Devonu lugotit turk" ("Dictionary of Turkic dialects") are of great importance. This work included examples of oral creativity, partially written samples up to the 11th century. According to literary scholars, if you collect all these samples together, you can get a unique set of oral and written sources of poetry of the Turkic peoples up to the 11th century.
2. Lyrical genres that emerged from the Irao-Tajik literature and entered Turkic poetry through the aruz versification system. In the poem by Yusuf Balasaguni "Kutadgu bilig" ("Blessed knowledge"), such genres as rubai, qasida, sokiynoma, tajriband, musammat, murabba, kit'a, tarih, muammo, debocha, bagishlok, hasbihol, vasf and others are found. The Arabic-Persian origin of the names of these genres themselves speaks of the above-mentioned influence. However, qasida in the form of a song kunig; chiston in the form of lugh, riddles; ghazal – in the form of yir, songs existed in Turkic poetry in the finger-hijo versification system. After the establishment of the aruz system, these genres began to be composed in accordance with the rules of this versification system. Also, terms and genre nominations began to correspond to it. "As is known, the emergence of written literature in the Turkic language has an ancient history. It was influenced by religious movements professed by the Turks of that period - monism and Buddhism. Examples of creativity created under the influence of these movements help to understand the patterns of Turkic literature, its formation and development. After the Arab conquest of Central Asia, Turkic written literature began to form in this region under the influence of the Islamic religion. The heyday of Turkic Islamic literature falls on the 10th-12th centuries. The works "Devoni lugotit turk", "Kutadgu bilig", "Devoni hikmat", "Bokirgon kitobi", "Hibbatul-hakoyik" created during this period indicate that a unique scientific and literary environment with high potential was formed at that time."
3. Poets' searches in the sphere of artistic creativity and their poetic discoveries. There are many examples of poets' and writers' mastery in one specific genre and its development in world literature. Thus, the Arab poetess Al-Hansa demonstrated her talent in writing, developing and improving the genre of "marsiya", Rudaki, Unsuri, Anvari, Hakoni, Salman Sajavi - the genre of Persian qasida, Manuchehri, Katron, Tabrizi - the genre of musammat, Ibni Yamin and Anvari - the genre of kit'a, Burkhoniddin Ahmad - the genre of Turkic tuyuk,

Saadi, Hafiz, Kamol Khujandi - the genre of ghazal, Azerbaijani poetess Makhsati Genjavi and Omar Khayyam - the genre of rubai.

Traditional genres were widespread in the lyric poetry of that period. Poets especially often turned to the genre of ghazal. Despite the fact that the ancient manuscript of the work "Devoni Hikmat" has not yet been found, its author, the founder of the Sufi order "Yassaviya" - Khoja Ahmad Yassavi can be called the founder of the genre of Turkic murabba. His wise quatrains are associated with the genre of wise sayings founded by Nasrul Laoli (Ali). This genre arose in the Arabic literature of the 6th-7th centuries. In this pattern, the founder of the genre of prose story in Turkic literature can be called Nomiriddin Rabguzi, the genre of munozara - Yakini, Yusuf Amiri, Ahmadi, and the founders of the genre of Turkic name can be called Khorezmi, Said Yahmad, Amiri. As a result of literary connections and influence in the first half of the 15th century, independent examples of such genres as ghazal, qasida, musammat appeared in the works of Turkic poets Lutfi, Sakkaki, Atoi, Muhammad Temur Bugo, Sheikh Ahmad Tarozi. In particular, ghazal became the leading genre of lyric poetry. Lutfi, Sakkaki, Ahmad Tarozi played an important role in the development of the qasida genre. By the second half of the 15th century, the range of topics and genre diversity of Uzbek poetry significantly expanded thanks to the fundamental work of Alisher Navoi. He carried out incomparable creativity in the genre of ghazal. Also, his creative discoveries in Uzbek poetry for the first time gave rise to the genres of lugh (chiston), sokiyname, debocha, tazmin mukhammas, musaddas and musamman. The work of representatives of Uzbek classical literature is of particular importance in each periodization. Divans created in the 10th-12th centuries are not numerous in their genre nature. Thus, the style of large genres - dastans - has been preserved in ghazals and quatrains. In addition, prose presentation and lyrical narrative are given in the line of one theme. As is known, folklore and written literature are in the process of constant interaction and mutual influence. Thus, oral folklore served as a rich source in the written literature of this era. The use of proverbs and sayings, legends, folk signs and other folklore genres, themes, ideas in written literature gave it a special aesthetics. In the literature of the 14th century, the composition (ordering) of divans was based on the Persian tradition. It was during this period that the composition of the divan was enriched by 5-6 genres. The ghazals of Atoi, Sakkaki, Lutfi, Gadoi entered the literary arena. "The Turkic-speaking poets of the first half of the 15th century made a worthy contribution to the process of enriching literature, art and culture. The evolution of Alisher Navoi's work and his achievements are unthinkable without the effective influence of poets and writers of that period. Famous poets of their era, Lutfi, Haydar Khorezmi, Sakkaki, Durbek, Gadoi and Atoi made a worthy contribution to the development of the ghazal genre in Uzbek poetry". Alisher Navoi noted the high role of these poets in the formation and development of poetry, especially the ghazal genre in the Turkic language. They glorified the pure love of man for man. Also, their themes clearly express Sufi motifs, which are also found in genres with a large volume, such as munozra and dastan. The literary environment of that period played an important role in the development and strengthening of the Uzbek literary language, as well as in the formation of the canons of literary genres and genres. During this era, various works were created in the genres of ghazal, rubai, kita, tuyuk, qasida, nameh, munozara, dastan, etc. Among the poets of the 15th century writing in Turkic, the lyric poetry of Gadoi stands out. The poet's only divan, "Devoni Gado" (كدا ديوان), is kept in the National Library ("Bibliotèque Nationale") of Paris in the department of Turkic manuscripts ("Département des Manuscrits Suppl turc") under inventory No. 981, and its photocopy was brought to Tashkent and handed over to the fund of the Alisher Navoi Museum of Literature in 1968 by Professor H. Sulaymon. There is no information about other divans by Gadoi and his work, in general. Other handwritten copies of "Devoni Gado" are

also unknown. Gadoi's divan is organized in the traditions of compiling a divan in the 15th century, that is, the ghazals are arranged in the sequence of letters of the Arabic alphabet. Gadoi's poetry includes such genres as ghazal, qasida, mustahzod and tuyuk, researchers note. The divan consists of 237 poems, 230 of which are ghazals, 1 mustahzod, 1 qasida and 5 tuyuk. The pseudonym "Gadoi" is signed in 9 ghazals in the divan, the pseudonym "Gado" is found in 197 ghazals, 1 qasida, 1 mustahzod and 1 tuyuk, the remaining 28 ghazals are not signed. The poet's pseudonym is given in the last bayt - makta' in 205 ghazals, and in 4 poems in the penultimate bayt. The Gadoi Divan has not yet been fully studied, which makes it relevant for future researchers to study this topic.

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