

STUDY OF COMPLEX STRUCTURAL GENRES IN THE WORK OF ALISHER NAVOI

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Abstract: The article focuses on complex structure of relatively rare poetic genres in Uzbek classical literature. The authors studied modern views in Uzbek literature, got acquainted with the works of such scientists as A. Hayitmetov, Yo. Iskhakov, R. Orzibekov, A. Qayumov, F. Nabiev, D. Yusupova, M. Asadov and gave their assessment in terms of genre requirements in order to come to this conclusion. According to the authors, complex structural genres are actively found in classical literature, in the work of Alisher Navoi. The article analyzes the tarkibbands of Navoi, identifies their poetic features, considers the creativity of the poet based on the requirements of the genre, gives scientific conclusions about the possibility of creating a system of complex genres. In contrast to the works created up to that time, the article applies the term of complex structural genres to the genres of Navoi's works such as sokinoma, mughanniynoma, tarjiband, tarkibband, masnavi-noma, musammat, and analyzes them through a single scientific system. In this system, the tarkibband and sokinoma are shown as active genres, and their specific features are also demonstrated.

1. INTRODUCTION

The work "Funun ul-balagha" by Sheikh Ahmad Tarazi provides the first information about tarkibband in Turkic literature.. "And the fifth part is big, the rhyme of each verse is the same, and the beyts of tarji each have a separate rhyme and they do not repeat it. And in this part, a marsiya (*ode*) and a madh (*hymn*) are sung" [Sheikh Ahmad(2017)].

Approach to the tarkibband as a classic poetic genre is found not only in Uzbek literary studies, but also in the works of foreign scholars. The encyclopedic dictionary "Literary studies" of Aziz Mirakhmedov, Azerbaijani scientist, gives the following information about these terms: "Tarkibband is one of the forms of Eastern lyric poetry... Its subject is mostly love, beauty, social-philosophical issues. The theme and meter are the same, the rhyme system consists of different verses.

Each verse has from 6 to 12-14, sometimes more" [Ədebijjashunaslyg. (1998)].

We know about the tarkibband written by Navoi in Farsi to Abdurahman Jami and in Turkic to Sayyid

Hasan Ardasher. Navoi's tarkibband dedicated to Sayyid Hasan Ardasher consists of seven verses, each verse has eight beyts, in total there are 56 beyts. At the end of each verse there is an independent beyt, and the hemistiches of this beyt rhyme with each other. In the first verse, there is a complaint about the unfaithfulness and infidelity of the world.

In the last verse of the tarkibband, the poet describes his teacher Sayyid Hasan Ardasher as a pure person, who has not been seen in seven parts of the world. According to Navoi's work entitled "Holoti Sayyid Hasan Ardasher", Navoi was not in Herat at the time of Sayyid Hasan's death. Therefore, he was not able to say goodbye to his teacher and was not able to attend his funeral. He regrets not being able to fulfill his filial duty by being near his teacher. Even though Navoi connects the hardships that befell him with abstract ideas such as the fate of man and the mortality of the world, and gives the work a partly

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philosophical and mystical tone, vital emotions take a leading place in it. This can be clearly observed, especially in the sixth paragraph of the tarkibband; it contains the heart cries of a person who could not say goodbye to his loved one, a letter of regret.

Navoi considers Sayyid Khasan not only a father, but also a spiritual mentor and a pir-murshidi. "Sayyid Hasan Ardasher is the *insani kamil* – a perfect person for Navoi. There is a lot of similarity between the positive and exemplary characters created in the poems of "Khamasa" and Sayyid Hasan. If the characters of "Khamasa" are imaginative-romantic types created on the basis of artistic dreams and observations, Sayyid Hasan is a certain historical person, it can be said that a great poet was able to see the features of the perfect person in his contemporaries." [Komilov N. Sufism. (2009)]. I. Hakkulov elaborates on the image of the *insani kamil* in Navoi's works in his articles: "For the description of a perfect person, Navoi draws attention to the qualities of dozens of great people - prophets, famous sheikhs, sages and dervishes, but he never forgets the universal nature of the beauty of love, love and suffering. This, in turn, probably opened a wide way for continuous renewal of poetic meaning and figurative expressions" [Hakkulov I. 2014.].

When Navoi's tarkibband is read after the work titled "Holoti Sayyid Hasan Ardasher", its essence, the poet's ability to generalize and poetic skills are demonstrated even more vivid.

The tarkibband expresses the poet's inner experiences with deep lyricism from beginning to end. As the poem in fact is built on the basis of real human feelings, some traditional images and phrases in it cannot reduce its impact, and the poem can be considered a beautiful example of lyricism in general [Hayitmetov A. (2015).]. It is clear, that the tarkibband requires high artistry and special talent from the poet. Navoi sums up his thoughts in the beyt at the end of each verse in the tarkibband. By means of the last beyts in the verses, a logical consistency is created in the general content of the tarkibband.

2. METHODS

Any literature cannot be imagined without lyrical genres. In the classical literature of the East, genres with a complex structure such as tarjiband, tarkibband, sokinoma, mughannynoma, marsia, qasida, musammat were developed. They have their own poetics and development history. The development of complex structural genres in Uzbek classical literature goes back to certain periods. In

particular, one can find all the genres with a complex structure in Alisher Navoi's work. In the divan "Khazoyinu-l-maoni", we can see high examples of such genres as sokinoma, tarjiband, and tarkibband. Navoi's Turkic divan contains four tarjibands, one tarkibband and one sokinama. In particular, every genre that Navoi addressed was continued in the form of tradition by his followers in later periods.

In the appendix of the collection of perfect works, there is also a tarkibband dedicated to Shah Gharib Mirza, the son of Husayn Baykara, the first child of Khadicha Begim [Navoi Alisher. (2000).]. The professor Hamid Sulaymanov was the first to inform the scientific community about this poem [Sulaymanov H. (1971).]. Literary scholar Yo. Iskhakov gives the following information about this tarkibband: "The second tarkibband-marsya is available only in the copy of "Khazoyin ul-maoni" kept in Dushanbe under the number 1990 (published in 904/1499-1500). Tarkibband-marsiya is placed among the sub-genres at the end of the divan "Badoe ul-bidoya" [Iskhakov Yo. (2014).]. Hamid Sulaymanov and Yoqubjon Iskhakov say that this tarkibband is a part of the divan "Badoe ul-bidoya". However, the professor D. Yusupova notes that this volume is not part of the divan "Badoe ul-bidoya": "Based on the report of the Tajik scientist B. Maksudov and the photocopy of the manuscript pages sent to us, it became known that the tarkibband is included in the last divan "Favoyid ul-kibar" of "Khazoyin ul-maoni". The poem is presented under the title of a marsiya, after the last 650th – na't ghazal, before the mustazad beginning with "I went this morning...". In fact, this tarkibband corresponds to the book of "Favoyid ul-kibar", because in almost all copies of the kulliyot (*complete works*) known to science, this mustazad appears in the tarkibband of "Favoyid ul-kibar" [Yusupova D. (2020).].

The tazkiranavis (*biographer*) Fakhri Hirawi wrote about Shah Gharib Mirza, when one of the poets chose the pseudonym "Gharibi", Husayn Boyqaro recommended him the pseudonym "Majlisi", after which he wrote poems under the pseudonym of the poet Majlisi. Hossein Boyqaro's son is still known as Gharibi.

Babur describes Shah Gharib Mirza in his work "Baburnoma" as follows: "There were fourteen sons and eleven daughters. Badiuzzamon Mirzo was the eldest of sons. His mother was the daughter of Sanjar Mirza Marvi. Also, Shah Gharib Mirza was a hunchback. Even his body was bad, he was talented. Even his body was weak, his speech was attractive. He used the pseudonym "Gharibi", he also wrote a divan, and he recited Turkic and Persian poetry.

(I was driven crazy when I saw a fairy face, I did not know what her name was, where she lived). Many times, Sultan Husayn Mirza gave the government of Hiri to Shahgharib Mirza. He described the time of his father. He had not no son or daughter” [Babur Zahiruddin. (1990).]. It is evident, that according to Babur’s information, Shah Gharib Mirza was a “taabi khub”, that is, a talented poet.

3. RESULTS AND DISCUSSION

The 5-verse tarkibband written by Navoi in memory of Shah Gharib Mirza consists of 6 beyts per verse, totalling 60 hemistiches, and is written in the style of marsiya. In this fifth verse of the tarkibband, no pseudonym was used. In this regard, we have come to the conclusion that this verse of the tarkibband is not the last verse. That is why Professor H. Sulaimanov did not consider the genre features of this work; the tarkibband was not complete, and no pseudonym was used. Later, the literary critic Yo. Iskhakov emphasizes that this work belongs to the tarkibband genre. In fact, the work fully meets the requirements of the tarkibband genre. The tarkibband was rhymed in the style of *a-a, b-a, v-a, a-a*.

Navoi also devotes a separate chapter to Shah Garib Mirza in “Farhad and Shirin” from “Khamisa” poems. He lovingly mentions the good qualities of the prince in this chapter, his thirst for knowledge, and enlightenment. As a teacher, he advises the prince to study fiqh, hadith and tafsir, wisdom, and history.

Alisher Navoi, who wrote in various forms of the lyrical genre, also tried to create a sokinoma. His sokinoma containing 458-beyt is included in the divan “Favoyid ul-kibar”. There is theoretical information about sokinoma in Arabic, Persian-Tajik sources and dictionaries. Sheikh Ahmad Tarazi’s work “Funun ul-baloga” contains the first theoretical information about this genre in Turkic literature. The Uzbek scientists A.Hayitmetov, Yo.Iskhakov, R.Orzibekov, A.Qayumov, F.Nabiev, M.Asadov are known with their researches about the sokinoma of Navoi.

Literary critic A.Hayitmetov, while researching “Navoi’s lyrics”, focused on the formal features of the sokinoma genre. “...at the beginning of each poem, i.e., each verse, the poet turns to the soki asking for may (*wine*). That is the reason why this series is called “Sokinoma”. None of these formal requirements prevents the poet’s thoughts, feelings, intuitions to be expressed from the beginning to the end in an expressive, effective, and truthful way” [Hayitmetov A. (1961)].

Navoi scholar Yo. Iskhakov’s research on the sokinoma genre and Navoi sokinoma is one of the noteworthy works in this regard. Yo. Iskhakov expresses his opinion on the formation of sokinoma in Arabic, Persian-Tajik, Turkic poetry, and definitions of this genre in dictionaries. The scientist shows that Navoi’s sokinoma differs from the work of his predecessors in the following two aspects:

1. The issues raised in the works of Navoi’s predecessors are extremely important, but of a general nature, but Navoi considers it in connection with a specific historical period and conditions.

2. The scope of the issues raised in Navoi’s sokinoma is quite wide, and it is further deepened on the specific ground of some social problems... [Yusupova D. (2020).]. The scientist deeply analyzes Navoi’s sokinoma. He emphasizes that it is a whole work in terms of content and form. He emphasizes that each verse of sokinoma is an independent work in a certain sense, and they are connected to each other in terms of common spirit and style, creating a whole work.

The analysis of the academician A. Qayumov about Navoi’s sokinoma are also aimed at wide coverage of the topic scope of this genre. A. Qayumov calls the sokinoma of Navoi “Sevginoma”. The scientist analyzes the sokinoma of Navoi from an external point of view. He does not consider mystical, symbolic meanings. However, in the final part, he explains the aspects related to may as follows: “May in the Sokinoma is natural may, a drink made from grape juice. Soki hands the poet such wine. Enjoying it, he becomes “drunken with gratitude.” Now the poet is rushing to the feast of rinds again. Because those rinds and their community took place in his heart. In any case, you should not confuse the may in the Sokinoma with the may in the rinds party. One leads to alertness (rindona may) and the other to mastona happiness (grape juice)” [Babur Zahiruddin. (1990).]. Indeed, A. Qayumov analyzes Navoi’s sokinoma from the point of view of content rather than form and poetry.

Detailed information about Navoi’s sokinoma is given by professor R. Orzibekov in his works. We can see that the scientist paid special attention to the sokinoma in his research on types and genres in classical literature [Hayitmetov A. (1961)]. The beginning of the poem with an appeal to the soki shows that the author finds a way to express his ideas by knowing the soki and fine medium, which is one of the important specific features of this genre. However, any work mixed with soki, may, and mughanni is not a sokinoma. The scientist focuses on the type of sokinoma as a genre: “If we include works with soki, may, mughbacha, mughanni exclamatory

beyts to the list of sokinoma-type works, the types of sokinoma genre will increase” [Iskhakov Yo. (1983)]. The syncretic aspects of the sokinoma genre can be given visually in the following order: ghazal-sokinoma, masnavi-sokinoma, noma-sokinoma, tarkibband-sokinoma, tarjeband-sokinoma, rubai-sokinoma. According to the table, the scope of sokinomas is given in yellow color (1), effectiveness in blue color (2).

In general, sokinomas can be described as one of the more complex forms of poetry, embodying characteristics of a variety of epic and lyrical poetry genres. Based on the theoretical opinions of Yo. Iskhakov, R. Orzibekov and N. Komilov, I. Hakkulov (N. Komilov and I. Hakkulov describes such images as soki, may, mughanni in their analysis of Navoi’s ghazals and in their comments) literary critic M. Asadov analyzes poems in Navoi’s work in the direction of sokinoma. He investigates sokinama-ghazal, sokinama-rubai, and beyts that contain the elements of sokinama in “Khamsa” [Kayumov A. 2011]. Before this, the scientist gives examples of the theme of may in Turkic literature in folklore, in “Devoni lugotit turk”, “Kutadgu bilig”, “Hibat ul hakoyik”, “Hikmatlar”, and in the works of Uzbek classical poetry of the creative personalities of 12th-15th centuries [Orzibekov R. (2006)]. M. Asadov studies and analyzes the sokinoma from its genesis to the processes of its transformation in the Turkic literature of the 19th century. In this respect, this study differs from previous works on sokinoma in that it was studied in a comprehensive monographic plan. The scientist examines the sokinoma genre in the following sequence: 1. Sokinoma as a literary genre. 2. Stages of sokinoma development. 3. The first appearance of sokinoma in the literature of the 12th-15th centuries. 4. Poems in the form of sokinama in the work of Alisher Navoi. 5. The scale of sokinama’s topic and its own characteristic. 6. The artistry of sokinama. 7. Formal and spiritual innovations in masnavi-sokinoma. 8. Specific features of tarjiband-sokinoma. 9. Ideological-artistic uniqueness of sokinama-ghazal and musammat. The work is carried out on a large monographic scale.

M. Asadov, a literary critic, carries on the tradition of scholars by studying the sokinoma genre in Turkic literature from the 16th-19th centuries, incorporating the syncretic nature of the genre. He delves into such types as masnavi-sokinoma, tarjiband-sokinoma, sokinama-ghazal, and sokinama-musammat [Asadov M. (2020)].

4. CONCLUSION

In the process of analyzing Navoi’s tarkibband and sokinoma, we can witness that the poet successfully created in these complex structural genres. We have seen from the tarkibband that Navoi had a special love for Shah Gharib Mirza, and Babur appreciated his work and acknowledged that he was “taabi khub” - talented. From the point of view of the genre, the work is an example of a beautiful creation that fully meets the requirements of the tarkibband. In the subsequent editions of Navoi’s works, it would be appropriate to present the tarkibband not in the appendix, but within the main body of the divan. The studies carried out by Yo. Iskhakov, R. Orzibekov, A. Qayumov, F. Nabiev in Uzbek classic literature on Navoi’s sokinoma are valuable as preliminary works. Doctor of Philology M. Asadov’s observations on Navoi’s sokinoma are significant in terms of broad coverage of the scope of sokinoma topic, in-depth research of form and process, analysis of images, and study of ideological and artistic features from a poetic point of view. According to the requirements of the genre, the tarkibband of Navoi is in the context of a marsiya. In this, he expresses that the death of his kind teacher, Sayyid Hasan, caused him deep suffering. Since the poem is built on the basis of real human feelings, the somewhat traditional imagery and expressions in it cannot reduce its impact. Navoi sums up his thoughts in the beyt at the end of each verse in the tarkibband. By means of the last beyts in the verses, a logical consistency is created in the general content of the tarkibband. It is evident that the tarkibband requires high artistry and special talent from the poet. In the process of studying Navoi’s tarkibband dedicated to Shah Gharib Mirzo, we witnessed that the poet had a special love for Shah Gharib Mirzo, and it was not for nothing that Babur evaluated his work and said that he was “taabi khub” - talented. The work is an example of a beautiful creation that fully meets the requirements of the tarkibband from the point of view of the genre. In the next editions of Navoi’s works, it is appropriate to give the tarkibband not in the appendix, but in the divan, in the main places.

Thus, in the works of Alisher Navoi, the tarkibband and sokinoma gained attention as genres demonstrating the poet’s skill in crafting complex structures, and it served as an example for the creative personalities of the following period exemplar for the creative minds of subsequent periods.

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