
THE THEME OF MESSAGE AND MESSENGER IN WORKS OF SMALL LYRICAL GENRES

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ABSTRACT: This article also addresses the theme of news and messenger in Hazrat Navoi's works in small lyrical genres, particularly in his rubaiyat. The results of research on the topic of news and messenger in the works of Alisher Navoi in the small genre found in the divans included in the collections "Badoye' ul-bidoya," "Navodir un- nihoya," and "Khazoyin ul-maoniy" showed that it is found only in the rubai genre.

KEYWORDS

Khabar, khabarchi, qasid, rubai, genres, tashbeh, mubolağa, divan, makatab, small genres.

INTRODUCTION

Of course, among his ghazals, Hazrat Navoi addressed the topic of message and Messenger in his works in small lyrical genres, in particular, in the ruboi genre. In particular, the subject of the message is captured in the following ruboia, which was included in the "Badoye' ul-bidoya", the first official devotional of the great poet, with the number 7:

Nomangki, tirikligimdin uldur matlub,

Ochib o'qug'och bir necha lafzi marg'ub,

Ko'p to'lg'onib, ashk ichra o'zumdin bordim,

Ul nav'ki, suv ichiga tushgay maktub.

The rubai can be interpreted as follows: your letter was more desired than my own life, and after opening it and reading several heartwarming words, I was overwhelmed with emotion, and like a letter fallen into water, I lost consciousness in a pool of bloody tears.

Evidently, the rubai artistically portrays the emotional state of a lover who receives the long-awaited reply letter from his beloved. The lyrical hero valued his beloved's letter above his own existence. At first glance, such an admission may seem strange, but upon deeper reflection, the uncertainty that follows helplessness is more unbearable than death itself. For this reason, news from the beloved is more precious to the lover than their own life.

Upon opening the letter and reading several heartwarming words from it, the lover

describes how he feels like a letter fallen into water, expressing his loss of consciousness amidst the bloody tears flowing from his eyes after much anguish. In the poem, the poet skillfully employs the artistic devices of hyperbole ("ashk ichra o'zumdin bordim") and simile ("ul nav'ki, suv ichiga tushgay maktub"). According to its rhyming pattern, it is considered a rubayi khasa, as the third line of the rubai is open, while the others rhyme with each other (matlub-marg'ub-maktub): a-a-b-a

The following rubai, included in this divan under number 8, also addresses the theme of the message:

Nomangkim, erur boisi iqbol-u tarab,
 Yetkursa tarab meni hazing'a, ne ajab,
 Yolg'uz mendin ketarmadi ranj-u taab,
 Kim bo'ldi base xalq hayotig'a sabab.

Meaning: Your letter has become a source of happiness and joy, though this joy might lead me to sorrow. Yet, it has not removed from me the suffering and hardship that have affected people's lives. The lyrical hero of the rubai is not only a lover but also a person burning with the pain of the people. He was overjoyed and filled with happiness upon receiving his beloved's letter, but he was concerned that this joy wouldn't last long. Although the beloved's letter eased his own pain, it could not remove the suffering and hardship of the people that filled his heart. The art of tazod (contrast), employed in the verse through the words iqbal-u tarab – ranj-u taab, tarab – hazin, has enhanced its artistic value. Examining the rhyme scheme, we see that all four lines rhyme with each other: tarab-ajab-taab-sabab. Consequently, this rubai is classified as a taroni rubai or musarra. Rubai number 26 in the divan "Badoye' ul-bidoya" is also written directly on the subject of news:

Gul zikrin eshiturmenu, yo'q guldin asar,
 Bu bog' eshigidin istaram oncha guzar,
 Kim topmasa gul jamolidin bahra nazar,
 Bori isidin yetsa dimog'img'a xabar,

According to the rubai, the lyrical hero, despite hearing many descriptions of the flower, regrets that he has not yet had the opportunity to see it. He wishes to enter through the garden gate where flowers grow, but this is impossible. Thus, even if the lover cannot find solace in gazing upon the flower's beauty, he hopes to at least catch its scent. Based on its rhyme scheme, this rubai belongs to the type known as musarra' or taronayi rubai, as each of its lines rhymes using the words asar-guzar-nazar-xabar. In the rubai, the poet employs the art of "tanosib" through the words gul (flower), bog' (garden), jamol (beauty), is (scent), and dimog' (nose). The rubai

included in this divan under number 29 also depicts the theme of a message in a folk style, reflecting the poet's perfect knowledge of folk customs and prophecies:

Ko'zum uchadur, magarki yorim keladur,

Es har dam ozar, magar nigorim keladur.

Yo bodiyayi firoq sayrida qilib

Yuz marhala qat' shahsuvorim keladur.

A person often senses this in their heart before the visit or news of a person they miss or want to see, and the phrase "my eyes kept flying" is found in the folk language. The great poet, of course, knew about this and skillfully used it in the first line of the rubai to describe the mental state of a lover suffering in separation, hoping to see his beloved or get some news from her: ko'zim uchyapti, balki yorim kelar. The next line depicts the beloved's growing hopeful suspicion: I lose my mind every moment because my eyes are wandering, perhaps my beloved will come. In the following verses of the rubai, the words bodiya, marhala, qat' and shahsuvor, unfamiliar to the modern reader, are found. Based on these comments, the following lines of the rubai can be interpreted as follows: yo firoq dashtida sayr qilib, otga minib yuz masofa yo'l bosib, mahbubam – shahsuvorim keladi. That is, in the couplet, the lyrical hero interprets the blink of an eye as a good omen, hoping for good news from his beloved or from him. Thus, in the rubai, the spiritual state of the lover, who suffers greatly in separation from his beloved, is depicted in folk-like, sincere tones through a simple look, imagination, widespread among the people, artistically in fresh colors. In the couplet, the combinations ko'zi uchmoq-esi og'moq, yor-nigor-shahsuvor, and marhala-qat'-shahsuvor use three proportions. According to the rhyme scheme, this rubai is considered a special rubai, since its first, second, and fourth lines rhyme with each other, and the third line is open.

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