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THE GENRE OF MUSALLAS IN UZBEK CLASSICAL LITERATURE

Abstract: This article reviews Musallas, one of the rarest genres in Eastern classical literature. The history, formation, genesis, as well as, role in the oriental classical literature of this genre will be comprehensively discussed. Due to the differences in its evaluation, there will be some arguments about existing ideas in science. Some points related to this area of literature shall be clarified. A rare, at the same time, bright sample of Musallas, which is considered to be created by Jakhonotin Uvaysi, one of the most talented poetess, will also be subject of analysis. It reflects the poetic skills of the poet. The emphasis on the work is on the proportionality of the content, ideas and art. Determination of irrelevant meanings is to be achieved. Important scientific conclusions shall be noted down for Oriental literary studies.

Key words: Musallas, elfical concepts, love, literary school, folklore, rhythm, "musammat".

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Introduction

"Musallas" arising from the Arabic word, is defined as "three-storey", "three-angled". In the literal sense, it represents the first type of Musammat, in which the number of verses should consist of at least three separate verses, accordingly. In the scope of Eastern classical literature, this type of musammat was found only in a number of works. In particular, the creators of new literary schools in the Middle centuries such as Alisher Navoi or Amiri (the founder of the Kokand literary school) did not create any work in this genre. U.To'ychiev, who studied the genre characteristics and stages of development of Musallas pointed out that, "Trinity firstly and only encountered in Uvaysi's works within pre-revolutionary written literature" [1, c.218].

Even in Persian treatises on literary studies or in Ahmad Tarazi's "Funun ul - balaga", the only source in the ancient Turkish language, there is no information about the Musallas. In these works, in the beginning of the description of the types of Musammat, the definitions are started with Murabba. The famous book of Muhammad Giyosuddin, "Giyos

ul - lugot" explains the word "Musallas". But it is not interpreted in the literary sense [12, c.230].

In the "Farhangi Zaboni Tojiki", the four meanings of the word "Musallas" are interpreted as literary terms, the fourth meaning is explained in the literary sense: "Yake az shaklhoi she'ri, ki har yak band az du misrayi hamqofiya iborat buda, misrayi oxirini(seyomi) hama bandho hamqofiya meboshad"(Content: Musallas is a form of poetry in which two paragraphs of each clause and the third passage of all clauses are rhymed) [16, c.750].

Professor U. Tychiev has commented on Musallas, saying that "The Musallas genre is strongly influenced by European terza rima" [1, c. 218]. In some sense, this theory is based on the real truth. Of course, literature of different nations has always influenced each other. Certain edges were the impetus for the development. However, not rejecting this opinion, it can be stated that, this genre looks like the rhyme of folklore stories, where three verses are rhymed, as a consequence of Observation of the Uzbek folklore literature. In the literature of the next period (twentieth century) the similarity between

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three-versed poems and folklore, as well as classical literature clearly visible.

Literary studies say that the works of Chulpon and R Parfi also include triads, but they are not of the same weight and therefore cannot be considered as the genre of Musallas [13, c. 100-102]. There are also interpreters of the trinity in modern poetry who consider that this genre is influenced by the Japanese Haiku genre. However, without denying its impact on the formation of world literature, it should be pointed out that the main basis for this type of poems remains classical Musallas and fard.

There are several works in the poetry of Hamza Hakimzoda Niyozı such as "Live, let's live, Turon", "The rich, gain weight" which are involved in the book named "National poems for the national songs" [17, c. 39, 53]. These works were created in the direction of folk songs, adapted to national folklore. As a result, their folklore clearly showed the same direction. Hamza also stated the reasons for the creation of with the following comment: "This is the third section of poems, Observing some of the long-short verses (hijos) of these works, do not think me as unaware of the literature. This is not to be ignorant of the literature, but to make our Black people understand. And in our songs there are a lot of unnecessary voices such as o-o-y ..., vo-o-oy ..., ho-o-o-y ..., yo-o-o ... Instead of what it sounds insignificant amendments to be short and blunt, though, like, crazy as it may be at employers for money, as long Ihtar (short). In fact, being intentionally Uzbek, we started to get closer to the Uzbek language. In this regard, we will pardon our faults and ask for forgiveness" [17, c. 33]. Apparently, Hamza himself admits that these works did not follow strict classical laws. It is not a flaw, but it claims to have been done purposefully.

The history of the evaluation and the development of the genre Musallas

In these works of Hamza Hakimzoda Niyozı there are some spirit priorities. The urge for youth to awaken, to spiritual enlightenment, to maturity is reflected. Each band has the same rhythmic composition that goes from the bottom up. Its progress is also in harmony with the rhythmic composition. In particular, in the first paragraph of "Turan" given a description of the status of the third verse and cry and cry, "Turan", the call is, in the past when it comes to employment, "Walk, walk, Turan," "live, live, Turan," the spirit of survival and shouts and calls to be completed.

We know that in the genres of charity, the lines of the verses are mutually exclusive, and the last ones are rhymed with an independent general. The same trait remains in Hamza's aforementioned works. They are aab; vvb; ggb ... rhymed. However, the weight of the Musallas is not consistent with the genre. They were created with the rhyme Aruz, not the

rhyme of finger. Hamza's mentioned above confessions also confirm this

According to Hamza's poem "Live, Live, Turon", it was created under the influence of a popular folk song: "... Let's say, a friend, found in Ferghana:

Bizni hovli yo'lingiz, o'rtoq-ey,
Chinni baxmal to'ningiz o'rtoq-ey,
Aytinglar, aytaylik, o'rtoq.
(Our yard on your way, my comrade-oh
Peanut coat, my comrade, oh!
Tell me, Let's tell my comrade)" [17, c. 39].

The number of syllables in a folk song is 10 + 10 + 8, and the second third is 14 + 14 + 13. The form of 12 + 8 + 8 can be faced in the work of Hamza. The call and call method in Ashulah (national song) was kept. This has made it possible for young people to communicate their deep social ideas with ease, clarity and influence. The rhythm in the Egyptians was created through the arrangement of words and even the manner in which the sounds were used. With the help of them, the work gives the mood of the war, the call and the inspirational mood:

... Tokay tepsa tebranmay uxlab yotarmiz,
Balchiqlarga botarmiz-ey,
Turinglar, turaylik, Turon!
Emdi bilimsizlikdan o'zni qutqozub,
Kerib ko'krakni yozib-ey,
Yuringlar, yuraylik, Turon!
(... We are sleeping on our toes,
We would drown in the mud
Arise, let's get up, Turon!
Let's be rescued from illiteracy,
Lay down your breast,
Let's get up, Turon!)

Apparently, the triads that appear in Hamza's art are distinctive in their form and rhyme, but with some features. It is written in the weight of the Musallas. Hamza's trinities are made of finger weight. Therefore, it is not expedient to view them as examples of the genre of Musallas. However, this does not diminish the importance of these works. On the contrary, their magnificent, awe-inspiring spirit that leads us to great goals both for their creation and for our time is always important to us.

The role of the musallas in Uvaysiy's heritage

Professor U. Tychiev has noted that till the age of Jakhonotin Uvaysi there was not a musical genre in Uzbek classical literature. All the poets started with the jam while creating the good. From Uvaysi's devotional work, being saved under the number 1837, at the Abu Raykhan Beruni Institute of Oriental Studies, there is only one Musallas named "Thank you, be cleansed and save me ..." [15, c. 87]. Egypt. From the work, it seems that she has a somewhat free approach to the genre of Musallas. This is especially evident in its rhyming. The work consists of seven lines and twenty-one lines. Each item has its own rhyming system in the form of aaa, bbb, vvv ... If we

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look closely at Uvaysi's work we can see that she has a more rhetorical approach to poetry than other poets or poetesses. Even in a poetry poem, we find that meaning prevails over forms such as rhyme :

Uvaysiy, qofiya tang o'lsa ham mazmuni mahvashdin

Xayolin mahkam et, ayg'ilki: "Ehromingga sallamno!"

(Uvaysi, the rhyme is dead, but the meaning is gone

Hold on to your fantasy and say, "pray to pyramid") [14, c. 18]!

Looking from outside, the content of the clauses at the end of confusion seems to be there. The fact that each item has a separate, rhyme-like rhythm can make it seem as if the work is interrupted by a silhouette. But a deeper approach them – one of those who connect with the suspects. It is no accident that the Arabic word "pearl" means good in the work. This feature is also evident in Musallas, which is one of the types of music. In particular, in the Uvaysi Mall, the inter-content intercourse is maintained until the last point. The thesis set out in paragraph B extends to the last paragraph. Poetess in the last paragraph uses the art of matla'. In the first verse, the phrase, "Have mercy on me, cleave me, and save me ...", is repeated with a slight change in the last verse: "I beg you, please, to turn Weis to prayer". It also indicates that the work has a meaningful framework.

Each item of the Uvaysi's Musallas has its own composition. In particular, as the thought progresses from every third verse delivers a conclusion based on wisdom. Each trinity has its own separate rhyme system. The first, fourth and seventh paragraphs also include a rhyme after the rhyme. It seems poetic logic in the use of radical after all three points. The frame of Aruz is written in the weight of the Musallas.

Musallas, according to the classical traditions, begins with talking to Allah. The main image is love. His condition is described in his own language. Its goal is to get to the spiritual freedom and unity. The two concepts of soul and for the ladies must be achieved. In the first paragraph, the poetess expresses this main goal as a thesis:

Rahm etib, yorab, meni ayla jonondin xalos,
Bag'nimi qon etti, ul la'li badaxshondin xalos,
Jonni tandin qutqorib, ko'nglimni armondin xalos.

(Be kind to me and crack me up and save me.
Bloody, bloody cursed,
Saved the soul and got rid of my heart from dreams) [15, c. 148].

Achieving spiritual freedom is a heartfelt dream. To overcome this longing, one has to be saved from the body. These expressions are interpretations of elfical concepts, mystical ideas and opinions. The interpretation in the first paragraph clearly indicates that the Musallas was created in a mystical direction. John, for the salvation of the fallen, volunteers and

harmony - unity condition. This is the kind of love that she seeks.

The following points will be used to explain, comment on, and clarify this thesis. It talks about the reasons for wanting to get rid of the soul and the soul. In the second paragraph, the mental state of the lover is clearly and efficiently described. In the use of every word, the poetess tries to draw attention to the subtlety of its meanings. In particular, the word "not glancing" in the phrase "To his words from roghib, not glancing such as me" has played an important role in expressing the longing for love. No alternative of this word can convey the essence of the situation so deeply :

Lutfinga rog'ib elidin men kibi termulmag'ay,
Hayrati xobi xayoli ichra hayron o'lmag'ay
Hech g'uncha sen kabi holimni anglab kulmag'ay.

(To his words from roghib, not glancing such as me

And is not surprised by this dream:

It doesn't make you laugh like I understand you) [15, c. 148].

The third paragraph that is the key symbol in the bud a wide range of subjects. It serves to link the idea to the first paragraph. The notion of a "dream" is more clearly embodied in the bud. Because laugh, smile term appears as a mystic - the work of the beloved's heart appears not to succeed in understanding of each other. In this paragraph, the poet's ability to comprehend and select the word is again demonstrated in the image of the bud. In the third verse, the beloved is compared to a bud. Its appearance, beauty and mystery are explained by this image. At the same time, with the help of subtle and sophisticated drawings, it is possible to make gestures about the character of the beloved. In particular, the bud does not laugh and understand. But the beloved laughs, knowing his condition. This image is a reflection of the nature and ambition of its nature, and its image.

From the fourth verse, the lyrical heroic mood arises and remains until the last verse. In this role, the lover felt like a particle of great power. The third, concluding passage of the Trinity reveals that falling in love with the lyric hero is an eternal destiny. This state of mind sun, the moon, half, Hadra, eye, show nearly expressed by means of symbolic images, such as:

Zarra erdim mehriq'a men, mohi shabgardin netong,
Yor ilkida kabob, hajr ilkida fared netong,
Yutquzub erdim ko'zi ko'nglumni, to herdin netong.

(I love you, I mean, sunshine, what if it burns my soul and my eyes, what if. And I give all my heart, what if) [15, c. 148].

In the following paragraphs, the poet addresses such figures as Dashti Joon, Majnun and Laili. Such phrases as "Hajridin o'zni yiturdim kirdim ul dashti junun ..." indicate the lofty, ugly status of the lover.

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The purpose of the lover who attains this status is enlarged. He now shares his desire to be less than cage.

Jon qabul etmas, tanimdin darmahal ketgil desam,

Yor bovar qilmag'ay jon so'zig'a bitgil desam,
Rahm etibon, Vaysiyni dodig'a sen etgil desam.

(If I want to go away and die,
If I had to say a little thing,

have mercy to Uvaysi) [15, c. 148].

The contents of the first and last paragraphs - one of the meaningful points As if in the last paragraph, "the lover's soul is not enough for him." A passionate lover seeks his own path. As a result, the last paragraph is linked to the first paragraph. The lyrical hero begs God to get rid of the body and soul and gain the status of needlessness. It is evident that the content of the Uvaysi muse has an inner connection, a chain link, and is united in a common framework, forming a whole.

Conclusion

As a result of the analysis of the Musallases of the Poetess it can be concluded that:

1. The study of classical literature genre, which is unique in the context Uvaysi's place and the product of a unique talent. This work, like other works of the poetess, has a deeper meaning, proportionate expression. Created on the basis of deep logic, frozen in the poetic feeling. With this tape the poet revived a unique genre in classical oriental literature. She has made a significant contribution to the preservation and survival of future generations.

2. Uvaysi tries different, unique experiences in using genres during his creative career. Classical literature used in the low side of the genre to pray at the poet's unique talents of reach. In particular, at each item in the Musallas, it is able to express deep, wise content through deeper symbols, while maintaining independence and generally. Despite the fact that it has only one arm, we can say that it has created a comprehensive model that combines features of this genre.

3. Therefore, a comprehensive study of Uvaysi's works will enable us to capture many uncoated boundaries of not only the poetess, but also of Uzbek classical literature. It takes us to a comprehensive, deep-rooted world of our ancestors.

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