

**THE VALUE AND ROLE OF MORALITY
IN THE GENRE OF KITAH (SONNETS) OF
IX-X CENTURIES**



Literature

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Abstract

The article analyzes the features of the genre kitah in Persian-Tajik literature for the IX-X centuries. Aside from specifying the genre features of the kitah, the author describes the peculiarities of precept theme development within this genre and its significant role. The article also notes the similar peculiarities between the kitahs and odes, the ecclesiastical heritage and the distinguishing feature of the kitah from the ode which is dedicated to the person praisal emphasizing the excellence of the person. Furthermore, in their works the poets not only glorify the statesmen, but also give admonition to them, and from being the palace ode tellers, they are becoming wise mentors. It turns out that at that time, the title of poet's was so powerful that it was referred equally to the rank of country's major officials who could carry on with morality. The great poets of Kitah tellers show great courage and bravery by which they proved the ruler of the country to be leteray eternal and by means of that they endeavored to make their good names last eternally.

One of the main themes in the genre of Chinese poets of Persian-Tajik literature of the X century is the praise of high-ranking officials and officials. Some examples of the genre of Chinese of this period in their subjects have a commonality with kasids dedicated to certain persons. However valuable and noteworthy features city specified time still distinguish her from qasidas. Here we should say that the examples of the genre citya contain mostly instructive start, facing the glorious face. A number of such works of the genre of "praise" found in the "Ashore HamasakiRudaki" [3,19] ("the Poems of Rudaki's contemporaries"). In these kityah poets not only praise government officials, but also give them guidance, act as wise teachers, bypassing the court kasydopisanie. This fact indicates that the poets of the X century enjoyed special respect and honor. It becomes known that the poet of the UAZ era could instruct even high-ranking government officials. Consider preachy cityu famous poet of the period of AbomansurDakiki:

Зи ду чиз гиранд мар мамлакатро;
Яке парниёни, яке заъфарони.
Яке зарри номи малик дар набишта,
Дигар охани обдода(и) ямони.
Киро бўяи васлати мулк хезад,
Яке жунбише боядаш осмони.
Забоне сухан гўю дасте кушода,
Дилехам-ш кина, ҳамаш мехрубони,
Ки мулкат шикорест, к-ўро нагирад
Уқоби паранда, шери жаёни.
Ду чиз аст, к-ўро бабанд андарорад:
Яке теғи ҳинди, дигар заррикони.
Ба шамшер бояд гирифтаи мар ўро,
Ба динои бастан-ш пой, артавонӣ

Киро бахту шамшеру динор бошад,
Ва болову тантаҳ мунисбат каёни,
Хирад бояд ончо вучуду шуҷоат,
Фалак мамлакат кай диҳад ройғони? [3, 327-328]

Translation

If you measure a country by two things,
One silk, one yellow.
One grain of sand, in which is written the name of the ruler,
The second is to strike while the iron Yemen.
Someone's desire is directed to wealth,
Another gaze to the heavens.
The tongue of one is open and the hands are outstretched,
The soul of another is full of bile, and also kindness.
Your power is like prey until it is taken
Kites in the sky, wild lions.
There are two things that tie tight,
One Indian blade, one gold mine.
With the sword you need to take one,
If you have the opportunity to buy dinars.
Who has happiness, sword and dinars,

Made this instructive citya to kasyda dedicated to some pretender to the throne, or formed as a separate poem unknown. Anyway, it is riddled with instructions for the monarch or the person claiming the throne on how to conquer the country and rule it. Their maxims, the poet, like a wise vizier (Minister) gives advice to the ruler. In this Kitya, an instructive beginning is more important than even praise addressed to the monarch. Therefore, under the image of the poet acts more as a healer of the soul and a wise mentor than praising the ruler of the court.

Thus, the image of dakika clearly shows the status and honor of the poet in the Iranian-Tajik poetry of the X century, when there were poems instructing rulers. It was during this period poets were in such high esteem, then their role and place are sharply snimaetsya. This idea is put forward by the researcher of classical literature S. Sadiev in his article, in which he reveals the attitude (appeal) of Sultan MasudGhaznavi to the court poet MasudRosi [6, 87-90]. In this article it is said that for one couplet of the poet Masud Rosie:

Муҳолифони ту мӯр буданд, мор шуданд,
Барор зи мӯрони морғашта димор.

Translation

Your opponents were ants,
but they became snakes,
Crush all the ants that have snakes.

The poet was exiled to India. For an instructive tone in his beat poet, the historian Abulfaz Bayhaqi, received the punishment because he had no right to instruct the ruler. But, as you can see, during the reign of the Samanids poets were given such a right. To confirm our ideas we present another city poet Abutalib of Sarakhsi, in which he addresses his sentiments "podshohiruyizamin" ("king of the world") – that is, to the Emir-samanido:

Эй подшоҳи рӯйи замин, давр аз они туст,
Андешаи тақаллуби даврон куну замон
Беҳе нишон, ки давлати боқи-т бар диҳад,
К-ин боғи умр гоҳ баҳор асту гаҳ хазон.
Чун ком жовидон мутасаввир намешавад,
Хуррам касе, ки зинда кунад ном жовидон. [6, 331]

Translation

Oh, ruler of all the earth, this is your time,
Think about the era, where there is deception.
Plant a tree to secure your eternal good,
For in the garden of life is sometimes spring, and sometimes the leaves.
It is impossible to imagine that dreams and hopes are eternal,
May the name of the happy man remain forever.

"Beh" ("sprout"), which the poet advises to plant the addressee is an eternal wealth, that is, a good name for centuries. It is the eternal good, "the king of the world" takes on justice and conscience, humanity and other qualities in relation to people. Although these qualities are not literally described in the poem, in the General sense of the work they are implied. Thus, the poet with courage and determination calls the ruler to leave the good name with good deeds. It is also important that the court poet conveys the ideas of humanism and nationality not in the form of an unconventional poem by Kitya, but in a traditional kasyd. Thus, it should be said that this city of Abutalib of Sarakhsi is a fragment qasidas.

Another didactic citya worthy of attention, is from the pen of the poet of the Iranian-Tajik literature of the ninth century Hanzala Bogdani (died in 834).

Донишо, чун дарёғам ой аз он-к
Бебаҳои, валекин аз ту баҳост.

Бе ту аз хоста мабодам ганч,
 Ҳамчунин зорвор бо ту равост. [3, 20]

Translation

For the elder, the door is the lion's mouth,
 Go, find danger, seek from the lion's mouth!
 Or old age venerable in power,
 Or like the warrior look in the eyes of death

In the given sample of the genre of Kitya, although the motives of description/praise are traced, it is still dominated by the moralizing principle. First of all, it should be noted that the addressee here is the ruler of the dynasty thereof and poet Hanzalah served at his court. However, citya the latter is a treatment, the Maxim not only to the particular tahirids rulers, and its destination is common to all the powers that be. This is how this Kitya differs from other moralizing poems addressed to the rulers. The ideological content of this Kitya is a call to achieve life goals without fear of great obstacles and dangers. This work, filled with the ideas of positivity and humanism, was published in the period when the socio-political movement on the way to independence began, when the national statehood was formed in Khorasan and Maverannakhr. Propaganda to greatness and leadership of the recipient cityy consistent with political views not only representatives of the dynasty thereof, but other groups competing for the throne.

Analysis cityyHanzalaBogdani shows that courtly lyric poetry, close to the court, from the outset, reflected the hue of the instruction, performing sentenciado a mission for monarchs.

As works Dakiki and Abutalib of Sarakhsi, poem HanzalaBodgie shows that in the IX-X centuries the counsel of the rulers was not limited to unconventional genre Kitya, but traditional kasyda. All this clearly shows that the theme of the Maxim had an important place in the poetry of this period. Instruction, addressed to rulers, a form of broad moral and didactic themes, and occupied a Central place in Kayah poets of the time.

The development of the theme of morality in the poetry of the X century can be judged by the works of Rudaki, extant. So, in the work "Ashore AmaroneRdeci" ("the Poems of Rudaki's contemporaries") includes about twenty samples of the genre Kitya on the broad social and moral issues. Poets in the disclosure of these topics acted as healers of souls and wise counselors, helped to know the world and man through philosophical reasoning. As you know, a famous poet of the beginning of the XI century Manouchehr Dagoni, remembering the poets of the Samanid period, in particular, Rudaki and ShahidBalkhi, said the following:

Аз ҳакимони Хуросон ку Шаҳиду Рӯдаки,
 То кунад ҳаргиз шуморо шоири кардан киро. [4, 4]

Translation

Of the wise men of Khorasan Shahid and Rudaki,
Who better to remember than you?

The expansion and enrichment of the poetry of the X century, in particular, the genre of Kitya at the expense of the sentential theme was a great advantage of Iranian-Tajik literature. This theme has significantly brought the work of poets of this period to the real events and human life.

Various problems of existence are reflected in the genre of Kitya in a concise but detailed form. The court poet is sometimes discussed serious social problem, sometimes complained of the fate or the world for injustice. Also in the meaning of kityas you can meet the praise or condemnation of individuals for good and evil nature, advocating the idea of the harmonious development of man, a satire on the ignorant.

Indeed, in the presentation of the sentential theme, two luminaries of Iranian-Tajik literature – Rudaki and ShahidBalkhi were role models for other poets. In their whales, which have come down to us, current topics are raised, which are transmitted at a high artistic level. Thus, the poet-philosopher sings of ShahidBalkhi knowledge in the following way:

Меҳтаригар ба коми шер-дар аст,
Рав, хатар кун, зи коми шер бижӯй!
Ё бузургию иззунеъмату жоҳ,
Ё чу мардон-т марг рӯёрӯй. [3, 20]

Translation

About knowledge, come to me as regret,
You are priceless, but you will give me a price.
Without you, I will not reach my desires,
I will also appeal to you.

And in another of his city he contrasts the knowledge of worldly wealth ("host»):

Донишу хоста-ст наргису гул,
Ки ба як жой нашкуфанд ба ҳам,
Ҳар киро дониш аст, хоста нест
Ҳар киро хоста-ст, дониш кам [3, 54]

Translation

Knowledge and wealth are like a Narcissus and a flower,

They both don't grow up together.
Everyone who has knowledge has no craving for wealth,
Who is rich, he has little knowledge.

This opposition of knowledge and wealth arose on the basis of the poet's reasoning about the meaning of life. Contrasting the knowledge of material things, the poet-enlightener, of course, gives preference to knowledge. He raises knowledge to heaven, believes that it is better to live in poverty, but being an enlightened person than to be rich without knowledge.

Rudaki also sang of knowledge in his poems and mesnevi. AbushagurBalkhi was also focused on the theme of knowledge and education in his poem "Farindola", extant in part.

The topic of knowledge and education among the poets of the specified period the most widely and accurately revealed the poet Abulhasan of Gorgoni. According to him, even if the sage dies and goes to the grave, he still remains alive, i.e. the good name and knowledge he left to his disciples perpetuate the memory of him. And an ignorant ruler, despite having power, is like a corpse. Thus, the poet says that man must have a desire for knowledge as the lion has the instinct to hunt:

Шикори шер гавазн асту они юз оху
Ва марди хирадро илму ҳикмат аст шикор,
Ки марди илм ба гӯр андарун намурда бувад,
Ва марди жаҳл абар тахт-бар бувад мурдор [1, 20]

Translation

Production of the lion, the Buffalo, the tiger Gazelle,
To the wise man knowledge as prey,
For the wise in the tomb of the living,
And an ignorant man is even a corpse on the throne.

You can also highlight the theme of life and death in kitah poets of the time. This philosophical theme in the lyrics of HisravSarahsi, who calls the ruler to live in joy and entertainment, rejecting the idea of the afterlife [1,449], ShahidBalkhi recommends to taste all the benefits of this life [1,54]. Poets, thus, Express the hope that people forget about the hardships of life and achieve their goals. On achieving the goal of the unhappy man wrote in his city famous poet Turks Keshilloki. In it, he addresses his addressee with the idea that a person who has not achieved his goal today will achieve his tomorrow, because people live with hope for a bright future:

Имрӯз агар муроди ту бар-ояд,
Фардо раси ба давлати обо-бар
Чандин ҳазор умеди бани одам
Тавқе шуда ба гардани фардо-бар [3, 112]

Translation

If you achieve your dreams today,
Tomorrow you will achieve the good of your fathers,
How many thousands of human hopes,
Will become a noose around his neck

It is an optimistic beginning is a striking characteristic of the Iranian-Tajik poetry IX-X centuries the Analysis of the content of works in the genre citya poets of this period shows that they are from a position of love for life call for well-being, positivity and the realization of the transience of human existence. The lyrics of this period, in particular, the genre of Kitya is closely connected with life and reality. It is practically devoid of the motives of decadence, decline and hopelessness, which are rapidly evolving in the poetry of the beyond.

However, to speak of the complete absence of pessimistic and sad motives in the poetry of this era will not be quite correct. The confirmation of our thoughts can serve as KityaShahidBalkhi on the infinite sadness of the wise and enlightened people:

Агар ғамро чу оташ дуд буди,
Жаҳон торик буди жовидона.
Дар ин дунё саросар гар бигарди,
Хирадманде наёби шодмона [3, 60]

Translation

If sadness were like smoke,
The world would be dark,
Though you will pass this world from beginning to end,
You can't find a wise man who's happy.

This world, permeated with sorrow and grief, Rudaki portrayed in his several kitah, lamenting the hostile attitude of the world to man. For example:

Меҳр мафкан бар ин сарои сипанж,
К-ин жаҳон пок бозию найранж.
Неки ўро фасонаворе шав,
Бади ўро камар-т сахт битанж [2, 79]

Translation

In this mortal world, do not leave kindness,
For this world is pure and full of lies,
Be legendary doing good,
The balance of the tie as a belt.

However, from the above fragment it becomes clear that even in this sad Kitya, the poet does not lose optimism, a positive beginning, calling his addressee to fight against the "evil" beginning of life. In General, KayahRudaki with the subject of the complaints of life and its injustice against man may be traced to the philosophy of being, where the poet considers all the hardships of life from a position of love for life. The poet, who loved and praised life, considers the world the enemy of human happiness. In his kicyah, which raised this topic, we are talking about death. But, despite the fact that the work depicts the sadness of death, it does not speak of the decline of the spirit of the poet, and is reflected in accordance with his idea of love of life. Our thought confirms the call of the addressee to fight against the evil of the world in the above-mentioned Kitya. Rudaki, speaking about the impermanence of this world, encourages the addressee and the reader to abandon the mundane, it calls to realize the temporality of human existence.

All these examples suggest that the poets of the X century sought to convey to their recipients and readers to enjoy life, to take advantage of all its benefits while they are alive, because, in their opinion, life is fleeting. Their creative credo arose on the basis and against the background of General trends in the poetry of that period, which were characterized by an abundance of ideas of positivism and love of life. The lyrics of this era were inextricably linked with reality, there is very little decadence, sad and sad motifs, which was characteristic of the poetry of the subsequent period. In it, the main place is occupied by the chanting of the beauty of life and the joy of human happiness.

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