

ANOTHER PECULIARITY IN THE COMPOSITION OF *NOMAS*



Literature

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Abstract

This article discusses the specifics of samples of the *noma* genre, which occupy a special place in the literature of Turkic peoples. The names played a special role in the development of several poetic genres in classical poetry. In Turkic poetry, the first lyrical passages in the meaning of the sacrament, the poetic features inherent in this genre – an appeal to the sacrament and, through it, a method of bright reflection of the moral and moral appearance of the lyrical hero, are also reflected, above all, in the nouns. In the article, the first appearance of beards was scientifically proven that they met exactly in the composition of the names.

The first samples of poems of the character of saki-name in classical poetry of Turkic peoples are three in the names. They were ranked among the masnavids, who came after each name. A total of 30 bytes from 3 bytes in 10 pieces of 12 Masnavi poems in Khorezmi's "Muhabbatnoma", a total of 18 bytes from 1 byte at the end of each title in Khujandiy's "Latofatnoma", a total of 30 bytes from 3-5 bytes in parts of the so-called "Taashshuknoma" belonging to Sayyid Ahmad. All of them begin with an appeal to the beard.

For example,

*Kel, ey soqiy, keturgil bodai nob,
Kula o'ynayuy ichsunlar bu ashob... (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

In Turkic poetry, originally used in nouns "kel, ey soqiy, keturgil...." or "ketur, Saki" refers to such a Saki as poetic constructions, which later performed an important function in the composition construction of the genre of Saki. Noteworthy is the inversion view of the poetic syntax in the namesake, that is, the exclamation, the rhythmic section that expresses the meaning of the command – "kel" or "ketur", which is used before the rhetorical appeal, also reveals the culture of the lyrical hero and Saki's mutual treatment:

*Ketur, soqiy, ravon ul jomi Jamdin,
Xalos etgil mani bu dardu g'amdin.
Ki mehnat o'tina yondi ko'ngul pok,
O'tibdur jong'a haddin javri aflok...
Mayi gulgun ichu qil porsoyi(y),
Gadolig' kisvatinda podshoyi(y). (Blessed letters, 1987)*

"Dardu g'am", "mehnat o'ti", "javru aflok" - artistic reflection of the weary appearance of the lyrical hero, who was hurt by grief, suffering, tired of the worries of everyday life. Saki is ravaged as his only savior, confidant, sociologist – hater. In this place, May is the reason – mutual intimacy, friendship.

The initial phrase of the saki-name, that is, the subsequent genre of the saki-name, is a hardened mold for the poetic legislation – the tone of Appeal and sharp demand for the saki-name forms a specific poetic rhythm. In independent Saki-names, when the appeal to the beard is revealed in the 2nd verse of the verse,

where the reason for the desire for the beard is revealed, the image in the namesakes is somewhat different: the four are expressed in such life-giving ideas as being away from longing, joy, glorification of the beautiful moments of life. For example:

*Kel, ey soqiy, keturgil xush sabuhi,
Kim, ushbu dam erur jonning futuhi. (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

Or

*Kel, ey soqiy, keturgil jomi gulfom,
G'animat tut bu damni kechti ayyom. (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

In this respect, especially the sacraments in the “Mukhabbatnoma” and “Taashshuknoma” have special attention. True that these poems can not be cited as an example of an independent genre of writing. That is, it is difficult to interpret or evaluate them by separating the whole from the semantics of the text or the composition of the work. Accordingly, in literary science, these poems are often regarded as the expression of poetic conclusions (Iskhokov, 1983). But they also comply with the requirements of the genre of beards, with a number of features, such as the laying down of the subject, socio-life, morally-didactic, romantic-philosophical, in addition, the expression of enlightenment-irfanial experiences, the style of rhyme, images and emblems, specific artistic-stylistic means. Therefore, the Turkish scientist R.Janim says that the first sakes in Turkic literature were brought exactly in the composition of the names (Islamic encyclopedia, 2009).

Although the poems in the meaning of the sacrament, which are ranked from “taashshukname”, are called the conclusion of the word, the author of the “Mukhabbatnoma” called them “Masnavi”. For example, let's see taking the following “Masnavi” icon of the work. The art of talmeh, used in verse, made it possible to clearly understand the mood and purpose of the lyrical hero:

*Kel, ey soqiy, keturgil jomi Jamni,
Kishining ko'nglidin may yur g'amni. (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

Jam is an abbreviated form of the name of the legendary King of ancient Iran, *Jamshid*. *Jamshid* “Jami jahonnamo” is a glass that reflects the whole world as brightly as a mirror, in which not only the present, but also the past and even the events that occur in the future occur in the world (Hofiz Sherozi, 2006). In classical literature, *Jami Jam*, *Jami jahonbin*, *Jami jahonnamo*, are considered specific poetic emblems that reveal the phenomena of *Alam*, as well as the mysteries that the human mind does not understand, the universal truths. In classical literature, including in *irfanian* poetry, a generalization is an image representing the spiritual suffering of the troubled lover, whose grief, suffering, grief, and suffering have fallen from the beloved *Yordan*. May is a symbol of joy, spirituality, enjoyment of the vision of the world. It becomes more obvious from the content of the second verse why the lyrical hero asks the Saki to bring a “Jami Jam”:

*Kim oshiti ko'kka ohim ihtiroqi,
Kuyurdi ko'nglumi dilbar firoqi. (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

That is, the lover, who suffered from the separation, who wants to see his love with the help of “jami Jam” and to enjoy being together with love.

The composition of the lyrical excerpts from the direction of the sacrament in the “Love letter” also remembers the *tarjaband* - sacraments. Thesis-Text-Refren artistic structure provides compactness as well as impressiveness of thought:

Kel, ey soqiy, ketur paymona bizga,

Inoyatlar qilur jonona bizga.

Icholing bodani jonon yuziga,

Xizr suyin socholing jon yuziga.

Saburdin yaxshi yo‘qtur pesh qilsam,

Bu yo‘lda sabr yo‘q andesha qilsam. (*Samples of Uzbek classical literature. 2 volumes. Volume II, 2007*)

On the basis of the names, the dream inherent in the meaning of the genre of sagacity is always associated with the love, the pleasure of the unique landscapes of this world, the immortality of human life, therefore, like to spend it in joy. In these poems, two concepts inherent in the sacrament: the attitude of the lyrical hero to the surrounding world through the mood of exclamations and drunkenness to the sacrament, the spiritual-spiritual world opens more brightly. Rind’s freedom, masculinity harmonizes with feelings of enthusiasm and optimism. Thirst for love and romance, a sense of hopefulness from the meeting vividly caresses the perfect poetic image of rind – *Ashiq*. Hence, the image of Saki and rind in the nouns is an image of Polyphony – a multi-voiced character, the meaning that emerges through the worldview of rind, its reflections and the image of Saki always complement each other. In one place, Khorezmi appeals to Saki, asking him not to deviate from the “look”, but to give glass of love, who is “sayqal” for her lover:

Kel, ey soqiy, nazardin solmog‘il gal,

Ketur ul mayki bo‘lg‘ay bizga sayqal. (*Samples of Uzbek classical literature. 2 volumes. Volume II, 2007*)

Associative image in noma-a poetic method of imagining a wide landscape through a single concept or full disclosure of thought through a certain image contributes to a fuller perception of the extraordinary enthusiasm, spiritual upheaval and the always joyful mood from life. For example, the author of “Taashshuknoma” imposes a special artistic task on the word Navruz, praising spring as the best opportunity to enjoy the pleasures of life, to spend every holiday of life pleasantly:

Kel, ey soqiy, ketur jomi dilafro‘z,

Ki ishrat chog‘idur ham fasli navro‘z. (*Samples of Uzbek classical literature. 2 volumes. Volume II, 2007*)

Poetic images, which also have such a special meaning as “Saki”, “Bowl”, “Cue ball”, absorb life-loving feelings into the reader’s psyche. And this is one of the unique features inherent in the use of beards in the composition of names. The poetic method of directing several shy words or proportional concepts and images (the art of tanosub), which were originally used in the nomas in Saki-name, to reveal the creative purpose-provision, later formed the expression or the expression of independent Saki-name, which were created in Uzbek classical literature.

The image of the moral image of May *bazmi* and the participants of the *bazm* at a certain time – speaking time is an integral part of the sacraments. In *nomas*, a wide role is given to the image of specific may nights, traditions and procedures in them. But from this point of view, they are much closer to ancient Arabic literature than to independent chronicles in Uzbek literature. Because the wine is also reflected in the artistic paints of the may and may session, the description of music and songs, the natural landscapes

and the Real image of the may drinking place. At the same time, the names also mention how may or wine is poured into cups at the May bazaars, and about the specific culture of may – Saki. For example, when the lyrical hero of the work “Taashshuk-name” appeals to Saki, he asks for a glass poured out of may:

*Kel, ey soqiy, ketur jomi labolab,
Qo 'biz qo 'bsab, ichaylik kulub-o 'ynab. (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

It is worth noting that in bytes in the essence of the beards used in the names, of course, the images of musical instruments, melodies, melodies, songs, musicians, singers and dancers come parallel. In particular, Yusuf Amiri says that in the “Dah-name” there are images that the lamb’s pleasant melody, the gentle sound of the nail, the resonant navel of the Barbate and the grassy scream of the *tanbur* are delightful to the night of mayhem, especially the songs of the *mughan* and the beautiful manners of the Saki also enhance the effect of drinking:

*O'pib soqiy ayog 'in dam-badam el,
Ko 'ngul ochilmog 'iga bog 'labon bel...
Qilib suhbatni hamdamlar dami garm,
Taammul pardasidin ketib ozarm...
Hikoyatlar uloshib bir-biriga,
Quloq solmay yiravchilar yiriga... (Samples of Uzbek classical literature. 2 volumes. Volume II, 2007)*

So clearly and vividly described in another game is not the elevated mood of the participants of May Bazmi, the appearance of a special joyful, telling each other stories, the manifestation of a state of enthusiasm and cheerfulness. In this way, in the nomads there are specific interpretations about Saki, may, May Bazmi, as well as about the participants of the junket. Through it, the poet's life-optimistic image is manifested, which encourages him to be eager for spiritual beauty and to appreciate the mutual closeness, friendship, respect, the beautiful moments that life presents to man, to enjoy it. Also, the conclusions about love-love affairs, socio-life views, about nature and the fate of Man are brightly expressed. This makes it possible to fully assess the fragments of poetry, which have the character of a bearded in the composition of the names, as the initial appearance of this genre.

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