



THE THEME OF NEWS AND MESSENGERS IN RUBAIYAT

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Abstract

The rubaiyat on the themes of news and messenger are considered artistically refined and perfect. The author skillfully utilized artistic devices in them, namely from "Badoye' us-sanoye'" (The Wonders of Craftsmanship). Among the literary techniques, he employed the art of proportion more frequently than others. Most importantly, the poet was able to express his thoughts in this concise genre in an artistically unique manner.

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

INTRODUCTION

The rubai recorded as number 52 in the divan "Badoye' ul-bidoya" also addresses the theme of news, depicting the state of a lover upon receiving a letter from their beloved:

Nomang yetibon topti ko'ngul izzu sharaf,
Har lafzi bo'lub murod durrig'a sadaf.
Har satri alam cherikining daf'i uchun
Iqbol sipohidin chekibon bir saf.

That is, the lyrical hero was so overjoyed with the reply he received from his beloved that his heart swelled with honor and dignity. Every word in the letter became a pearl in the oyster of desire, and every line of the letter lined up like soldiers of a happy future to defeat the army of sorrow. In the rubai, the art of proportion is skillfully employed through the words noma-lafz-satr (letter-word-line) and cherik-daf'-sipoh-saf (army-repel-soldier-rank). According to its rhyme scheme, this rubai is also considered a special rubai, because its third line is unrhymed, while the remaining lines rhyme with each other.

Let's examine the rubai included as number 6 in the "Gharoyib us-sigar" divan of the "Khazoyin ul-maoniy" collection:

Bu qosid ishim ohu fig'on ayladilo,
Bu ruq'a tanimni notavon ayladilo.
Bu sa'b xabar ichimni qon ayladilo,
Bu qonlig' ichim haloki jon ayladilo.

First, let's clarify the meanings of the difficult words in the rubai: ruq'a and sa'b.

The "Explanatory Dictionary of the Language of Alisher Navoi's Works" provides the following definitions for these words:

Ruq'a – 1. Letter, letter. 2. To patch.

Sa'b – difficult, heavy; strength.



The rubai can be interpreted as follows: "This messenger caused me to wail and lament, this letter weakened my body, making it feeble. This grave news made my heart bleed, and this bleeding heart destroyed my soul."

In the rubai, the state of the lyrical hero, having received the cold news, intensifies line by line. The lover, upon hearing the news from the messenger, was consumed only with sighing and wailing. The beloved's letter made the lover's healthy body ill, caused his heart to bleed, and ultimately took his life. In this rubai, the imagery is based on the art of gradual progression.

As we can see, the rubai vividly depicts the emotional state of a person who has received bad news through the image of the lyrical hero. Examining the rhyme scheme of the rubai, we find that all four of its lines rhyme with each other: fig'on-notavon-qon-jon. Accordingly, this rubai is also considered musarra' (fully rhymed). The word "ayladilo" serves as a radif (refrain) in the rubai.

In the rubai included in the divan "G'aroyib us-sig'ar" under number 40, bodi sabo – the morning breeze is portrayed as a messenger:

Ey bodi sabo, aylasang ul sari guzor,
Jon birla ko'ngulni topshuray olg'ach bor.
Ko'nglumni itiga tu'ma qilg'il zinhor,
Jonimni dag'i oyog'ig'a ayla nisor.

In the rubai, the state of the lyrical hero, who suffers intensely in separation from his beloved, is reflected through exquisite artistic nuances. The lover, tormented by the pain of separation, appeals to the morning breeze to inform his beloved of his condition. In most cases, the messenger carries a written letter or verbal message from the lyrical hero – the lover to the beloved. In this rubai, however, the lyrical hero beseeches the messenger – the morning breeze – to take his soul and heart to his beloved. Most importantly, he pleads for his heart to be given as food to his beloved's dog, and for his soul to be scattered beneath his beloved's feet: "O morning wind, if you are to fly towards my beloved, I entrust you with my soul and heart; take them and go to my beloved's presence. Make my heart food for my beloved's dog, and scatter my soul as offerings beneath her feet."

In classical poetry, a common motif is the lover considering himself lower than his beloved's dog and sacrificing his life at the feet of his beloved. This image originates from Sufism. There are numerous legends about great Sufis who, in matters of humility, particularly in true love and loyalty, considered themselves lower than dogs. As a progressive intellectual of his time, Hazrat Navoi could not have been unaware of Sufism and its tenets. Thus, in the aforementioned rubai, he creates a unique image of a true lover ready to offer his heart as food to his beloved's dog. To achieve this, the poet employs words like "soul" and "heart" that complement each other, creating a beautiful example of the art of proportion in this rubai. According to its rhyme scheme, this rubai is considered a taronayi rubai or musarra' rubai, as all its lines rhyme with each other: guzor-bor-zinhor-nisor.

Additionally, in the rubai included in this divan under number 104, the symbols of news and messenger are also found:

Ey bodi sabo, agar havo aylagasen,
Gulshang'a yetarni muddao aylagasen.
Sarv ollida yer o'pub duo aylagasen,
Gul qoshida qullug'um ado aylagasen.

The rubai begins with the lyrical hero's address to the messenger - the morning breeze: O morning wind, if you intend to fly through the air, first and foremost, aim to reach the rose garden - the flower garden. When you arrive at the rose garden, kiss the ground before the cypress and pray for it, then perform my servitude before the rose. In the verse, the poet employs the artistic devices of nido (O morning breeze), istiora (rose garden - beloved's home, cypress - beloved, rose - beloved), and tanosib (morning breeze-air, rose garden-cypress-rose). This rubai is also considered a musarra' rubai according to its rhyme scheme, as all the lines of the rubai rhyme with each other: havo-muddao-duo-ado.

It is evident that Hazrat Navoi's works in minor lyrical genres, particularly his rubaiyat, also address the theme of news and messengers. In our study, we examined works of small genres found in Alisher Navoi's divans included in the collections "Badoye' ul-bidoya," "Navodir un-nihoya," and "Khazoyin ul-maoniy," focusing on the topic of news and messengers. Our research led us to conclude that works on this theme appear exclusively in the rubai genre. This topic is absent in other genres. Considering that the qit'a genre can extend up to 19 bayts in length, we did not categorize it among the minor genres.

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