

STRUCTURE AND CONTENT OF SAMARKANDI NOBLE POEMS

Ainiddinov Iqroriddin*

*Doctoral Student of the First Part,
Samarkand State University,
Samarkand, UZBEKISTAN
Email id: i_ainiddinov@mail.ru

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ABSTRACT

This article talks about the literary legacy of one of the thinkers of the 12th century, Ashrafi Samarkandi, including the contribution of the poet's odes in the history of Persian-Tajik literature.

KEYWORDS: Poem, Genre, History, Literature, King, Literary Environment, Suzani Samarkandi, Praise.

INTRODUCTION

The political and social atmosphere in every era pushes a poet or writer to be influenced by his time. The praise of this or that person can be seen in the poems of all poets. There are people who praise and describe the king and the person in charge in order to find a goal and success.

Materials and Methods

In the Persian-Tajik literature, hymn poems were transmitted to us through Arabic literature. For several centuries, poets such as Unsuri, Daqiqi, Anvari, Haqani, Muizzi, Adib Sabir Termizi, SuzaniSamarkandi, MunjikTermizi, BadriChochi and other poets did not refrain from singing odes of praise and praise in addition to high-content poems. Of course, one should not forget that singing such a poem has historical significance. Because it is very useful for society to learn from the lives of good and bad people. Therefore, most poets sing poems from this point of view.

Ashrafi Samarkandi is one of the poets who, in addition to singing romantic and wise poems, has more descriptive odes in honor of Mamduh. Such poems are very important for identifying historical events and political personalities. In some cases, there are a group of poets who praise themselves beyond the norm, but Ashrafi is not such a poet, but gives a precise and fair historical evaluation of his poets. First of all, we should get acquainted with the term qasida. Literary scholars say that qasida is one of the most popular forms of poetry in Persian-Tajik poetry, the peoples of the Middle East and Central Asia.

The best examples of odes in the 9th-10th centuries can be seen in the works of Persian-Tajik poets. In his book "History of Literature in Iran", the Iranian literary scholar Zabihullah Safa gave information about the lives and works of 76 poets, most of whom were odes and poets.

The meaning of qasida is derived from the Arabic word "determination, purpose, intention". Qasida is a type of criminal poem of Tajik-Persian literature, its dictionary meaning is "premeditated" and its term in the tradition of this literature is one of the poetry templates. Since

qasida has the meaning of determination and purpose, then every poet sings qasida on a different subject according to his determination and purpose.

For this reason, in the history of our literature, hymnic odes, complaint odes, comic odes, philosophical odes, religious-mystical odes, Bahari odes, honor odes, religious-religious odes, artificial odes, moral odes, each of which has its own significance. has literary.

During the NizariKuhistani, Hasan Dehlawi, JunaidShirazi, Qonei, BadrJojarmi, Anvari, ZahiriForyabi, SaadiShirazi, Salman Sovaji, SaifFarghani, BadriChochi, Fakhriddin Iraqi and others were famous for saying qasida, it can be said that the tradition of They were consistently continued by the writer of Samarkand - Ashrafi.

Researcher of Tajik-Persian literature E. Brown, H. Ete, A.E. Krymskyi, E.E. Bertels, I. Braginsky, S. Nafisi, Z. Safo, Z. Utaman, B. Furuzonfar, A. Fitrat, A. Zarrinkub, R. Hadizoda, A. Afsahzod, H. Sharifzoda, R. Muslimkuliyan, A. Sattorzoda, A. Afsakhov, Z. Siddiqi, I. Ikromov, U. Toirov, S. Saadiev, M.L. Reisner, Z.N. Vorozheykina, L. Sulaymonova, R. Kudratov, A.M. Khorosani, U. Kazakova, Sh. Rahmonov, T. Mardoni, M. Rahmonov and others spoke about odes and ode poets of this literature. Unfortunately, they have not mentioned Ashrafi Samarkandi and his creativity, especially his odes, but they have expressed their thoughts about the genre of odes and their unique features.

Ashrafi's qasidas are mostly included in the philosophical-moral qasidas and hymnal qasidas in terms of subject and content. When we pay close attention to Ashrafi's odes, we see that he is first of all a madhesa poet and most of his odes are hymn odes. In addition, as we mentioned above, he is more inclined to say philosophical and moral odes than other types of odes. His odes have a philosophical-moral and historical meaning, which indicates his knowledge. We can see the independence of thought first of all in its many possibilities.

Mamdukan, the poet, is one of the Seljuk rulers, the Khorazm Shahs, and paid special attention to their personalities, activities, and state structure. Mamduhan Ashrafi is from Samarkand, Bukhara, Margilan, India and governors of the surrounding areas of Upper Nahr and Khorasan and gave hymns according to the needs of the times. Before mentioning their names, it should be said that today we cannot clearly state the identity of all of them; there is very little information about the identity of some of them in the sources. Despite this difficulty, based on some existing sources and the initial work that has been completed on the study of Ashrafi's life and works, we have tried to go over their personalities, names, surnames, and ranks recorded in the ode. Ashrafi Samarkandi mentions the name of this Mammoth in his divan more often as "sultan of the world", "righteous king", "ahl al-fazl", "qaziyu-l-kuzzat" and "refuge of justice". Despite this difficulty, based on some existing sources and the initial work that has been completed on the study of Ashrafi's life and works, we have tried to go over their personalities, names, surnames, and ranks recorded in the ode.

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In general, if we look at the works of poets before Ashrafi, Madhesarai is one of the popular traditions of Persian and Tajik literature. Like Unsuri, Farruhi, Manuchehri, later SanoiGhaznavi, and later Khaqani Shevani, Amir Muizzi, Anvarii Abevardi, Zahiri Foryabi, AsiriddinAhsikati, SaifiIsfarangi and others got their initial fame from the court. On the other hand, Ashrafi, as a

poet outside the court, did not sing in praise of them, but he sang several odes to appreciate their subjects and personalities. Because Ashrafi was not known as a poet in his time, he was mostly popular among the people as a skilled doctor, philosopher and logician.

CONCLUSION

Unsuri Balkhi, Farrukhii Siistoni, Manuchehrii Domghani, Anvarii Abevardi were among the masters of odes. Ashrafi is a follower of such great representatives who sang high-content odes. The praise and description of the praise is typical of the qasida genre. Ashrafi sometimes described and praised his followers in a sarcastic manner. Of course, this kind of tradition can be seen in the works of other contemporary poets. About the odes of Madhi, literary critic Rakhmatova Ozodakhan "In the odes of Madhi, Madh is mostly organized in the praise and praise of the praisers. Speakers have tried with all their might to characterize Mamduh as a mature and comprehensively developed human being, to add and attribute missing qualities to him. In order for an orator to show himself to be intelligent, noble, always successful in the society, he had to work more than the art of exaggeration and even a higher degree than that. Especially in Ashrafi's odes, there are many praises and descriptions of kings. Although Ashrafi is a scholar and a philosopher, he also has a special skill in singing odes. It goes without saying that praise and praise of God has a central place in his poetry.

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