



Study Of Typology Of Topic Scope Of Classical Lyrics

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Abstract: In the article, the history of Uzbek ghazal studies and within the framework of the research conducted on this topic, new poetic aspects of classical literature samples are determined.

Keywords: classical, lyrical, comparative typological, radif, weight, matla', satirical, philosophical, romantic, autobiographical, parokanda, yakpora, praise.

Introduction:

Interest in the history and poetics of lyric genres in classical Uzbek literature, and its research, developed significantly by the 60s of the last century. In particular, the question of the ghazal, which has a wide place in Eastern literature, and its poetic features, and its importance in Uzbek literature, is discussed by Oybek, M. Sheikhzadeh, O. Sharafiddinov, N. Mallaev and A. Literary experts like Hayitmetov started to study, later O. Nosirov and R. Orzibekov conducted special studies in this regard. In these studies, important theoretical ideas were expressed about lyrical genres, especially ghazal, in connection with the literary activity of this or that artist.

Studying and elucidating the place of Alisher Navoi's work in the development of literary types and genres is undoubtedly one of the important issues of literary history and literary theory. Navoi's attention and love for the ghazal was so strong that he deviated from the traditions of his time and began his devotions not with odes, but with ghazals. That is why he determines that the ghazal occupies a leading place in the work of the poet.

Literary critic Abduqadir Hayitmetov, in his work "Navoi's Lyric", begins the analysis of the poet's ghazals, he begins the issue by studying the principles of development of Uzbek ghazal poetry and compares it with Persian-Tajik ghazal poetry in a comparative-typological way. The study of issues such as the topic, volume, composition, matla' and praise, use of nickname, system of images, lyrical digression, radif paves the way for the analysis of Navoi's ghazals. This direction of his research can be seen in N. Mallaev's essay "On the ghazal in Uzbek literature and Navoi's role in its development".

N. Mallaev also cites the idea of "Haft Qulzum" by Indian literary critic Qabul Muhammad as the most perfect definition of ghazal. Qabul Muhammad's description of the ghazal O. Nosirov and R. Also mentioned in the works of Orzibekov N. Mallaev also proved that social situation was the reason for improvement and development of ghazal genre, E. Bertels (2, 269) and A. He agrees with Mirzoev's (3, 46) views on this matter.

It can be seen from his opinion that there is a great closeness between Ramal Bahr and the weights of Uzbek folk oral poetry, i.e. finger weight, and it was easy for Uzbek poets to write

ghazals in this bahr, especially Ramal's ramal musmuli mahzuf or maqsur weights, and the characteristics of the Uzbek language. R. Orzibekov notes that the ghazal "developed in strong connection with folk lyric songs and musical art. Analyzing Navoi's ghazals, Abduqadir Hayitmetov identifies internal symptoms that are not so noticeable in their composition.

These are:

- a) ghazals on the same topic;
- b) multi-topic ghazals;
- c) ghazals with lyrical digressions;
- g) ghazals whose composition is guided by a lyrical character.

In the comparative study of ghazal poetics, the scientific source that A. Hayitmetov referred to the most is the Tajik literary critic Abduqadir Mirzoev's work "Rudaki and the development of ghazals in the 10th-15th centuries". In this work, as an example of the analysis of poetics of the ghazals of Rudaki, Sanoyi, Attar, Rumi, Saadi Shirozi, Hafiz, A. Mirzoev reveals the principles of development of Persian-Tajik ghazal through scientific and theoretical foundations.

Author Shibli, Sayido Nafisi, E. Bertels enters into a debate with literary scholars such as Zebihullo Safo and comes to certain conclusions on a number of issues related to the origin, composition and development of the ghazal (4, 71). The scientist studies the ghazal and its poetics in Eastern literature, the stages of historical development: the history of the ghazal, the question of its size and structure, the weight of the ghazal, the use of pseudonyms in the ghazal, and the composition of the ghazal.

Although Hayitmetov enters into a debate with Abduqadir Mirzoev's views on the history and theory of the ghazal, he mostly approves of his scientific concept. Based on Hafiz's ghazals, A. Mirzoev concludes that interlinking of stanzas in a ghazal is the main positive feature of a ghazal, while A. Hayitmetov proves that this is not a typical phenomenon by analyzing the ghazals of many Persian-Tajik and Uzbek poets.

In particular, the literary critic who emphasized that matla', praise, rhyme, radif, and pictorial expressions play an important role in maintaining the compositional integrity of a ghazal says: "During the time of Navoi, great attention was paid to the matla of a ghazal. Navoi also followed this tradition in his work. For example, in the work "Majolis un-nafois" he touches on the life and works of more than 350 poets who were his contemporaries, and gives only examples of their ghazals, and evaluates their ghazals and poetic skill based on these matlas.

Based on the comparative study of Alisher Navoi's ghazals with the poems of Khusrav Dehlavi, Hafiz Sherozi, Abdurrahman Jami, Lutfi, Sakkoki, the scientist comes to important conclusions about the specific development principles of the ghazal genre in Turkish literature. According to A. Hayitmetov's observations, it is shown by examples that in Navoi's works of different genres, lyrical emotion is expressed by different means, irony is used in problems, humor is used in problems, and didactic, i.e., instruction prevails in subjects and individuals (3,36).

Also, within the framework of researching the genres of Navoi's lyrics, the literary critic made detailed comments about its history and specific features. In particular, while noting that the genres of ghazal, mukhammas, mustazad, and muzam are close to each other both in terms of subject matter and in terms of form characteristics, he comes to the scientific theoretical conclusion that almost all of them grew out of ghazal and expanded (2, 67).

This view later O. Nasirov's book "Ghazal in Uzbek Literature" continues with these thoughts: "Praise in qasida, philosophy in rubai, beautiful and simple moods, artistic perfection of feeling, deep reflection and thinking about life in translation and content, didactics in individuals, irony in problems, humor and humor in stories - all these are embodied in the ghazal."

Turkish literary critic Ogoh Sirri Levand wrote in the book "Literature of Devan" published in 1941 that the poetic form of mustazad can be found in ancient Arab folk songs. Abduqadir Hayitmetov, relying on the information of "Mezon ul-Avzon" and asserting that poems of this weight also appeared and spread among the Turkic peoples, objected to the views of Ogoh Sirri Levand. In his opinion, one verse of mukhammas ghazal is increased to five lines, musaddas to six lines, especially to eight lines, or rather, the ghazals are expanded forms to open the scope of the topic more fully (3,67).

It is not for nothing that Navoi's work is used as a basis for research on the ghazal genre in Uzbek literary studies. "As the ghazal forms the main body of Navoi's divan, the artistic principles and skills of our poet are more clearly and typically expressed in this genre" (2, 240).

Scientific-methodical electronic journal "Foreign Languages in Uzbekistan" when examining Navoi's ghazal poetry, researchers mainly aim to study the following aspects: a) Lutfiy, Atoyi, Sakkokiy, Amiriy and other artists took a leading place in Uzbek ghazal poetry before Navoi, and Navoi's first of all, relying on their achievements, Uzbek that he raised his ghazal to the highest level of world literature; b) the question of the influence of folk art on ghazal and Navoi's ghazal; c) the question of the compositional structure of the ghazal (parokanda, yakpora); g) thematic features of the ghazal, etc. The most important aspect is the subject matter. According to Navoi, the leading theme of the ghazal is "dard ila soz" (i.e. love and passion). Oybek said about this: "After looking at thousands of Navoi's ghazals, it is understood that the most characteristic mood for them is romantic feeling. The poet's only source of inspiration is love," writes A. Hayitmetov: "Though in the history of Eastern poetry, we find satirical, philosophical, autobiographical ghazals, ghazals about nature, may, but the main specific theme of the ghazal is love.

This is not only the opinion of ghazal theoreticians, but also the hundred-year development experience of this thing shows" (5, 56). The ghazal expert O. Nosirov agrees with the opinion of A. Hayitmetov that Navoi's ghazals are of romantic, mystical, romantic, satirical, philosophical, patriotic and landscape types. and divides it into humorous, moral-educational (didactic), landscape, simple and journalistic ghazals.

In the interpretation, ghazals with a more secular content are given a wide place. In the following years, many works are being carried out regarding the ghazal and its study in Uzbek literary studies. It is true that the achievements made in the field of navigation are the basis for future work. Thanks to the independence of Uzbekistan, fundamental changes in the life of society and freedom, Navoi's works began to find their original interpretation, new horizons of studying the poet's heritage were opened.

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