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ijircce@gmail.com



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The Relationship between Rhythm and Content in Friends in Love Songs

(On the example of the epic Yusuf and Zulayha)

OLIMJANOV ORIFJON

Student of Tashkent State University of Uzbek Language and Literature named after Alisher Navai

ANNOTATION: This article discusses the relationship between weight and rhythm in the epics of love in our classical literature, their specific features.

Initially, under the influence of Arabic language and culture, romantic epics were written in this language, but in the later period, Persian took the lead in development. It is on the example of the first Persian epic on the subject of love that we are thinking of, the epics of Yusuf and Zulayha, written by Abul Muayyad Balkhi (tenth century) and Amani.

KEYWORDS: Persian epic, Egyptian mythology, Muslim literature, Eastern literature, Joseph, Rabguzi and Durbek, Masnavis, Navai.

If we look at the classical literature, we can see that romance epics have a significant place. It should be noted that over the centuries, the coexistence of the Arab, Turkic and Persian peoples has been reflected and modeled in their history, culture and literature. Initially, under the influence of Arabic language and culture, romantic epics were written in this language, but later Persian became the leading language. The first Persian epic on the subject of romance we are considering is the epic of Yusuf and Zulayha, written by Abul Muayyad Balkhi (10th century) and Omani.

Yusuf and Zulayha is a popular and widespread love story among the peoples of the East. The original source is the divine holy books. This theme first appears in the book of Genesis. This is also the subject of the holy books, the Torah, the Bible, and the Qur'an. The interpretation of the Qur'an is somewhat concise and artistic. The Torah is believed to be close to folklore and to ancient Egyptian mythology. This version of the story, which is widespread in the East, is based on 12 suras of the Qur'an and is the source of inspiration for all the stories and epics of Yusuf and Zulayha. This story is described in the Qur'an as ahsanulqisas (the most beautiful of stories). Know that these story periods will pass. It became widespread in the East as an example of fine literature, enriched with many new events, and began to be written as a separate work. In the East (since the IX century) more than 150 epics and short stories Yusuf and Zulayho were created. It is noteworthy that more than 45 of them are written in Turkish. In the East, especially in Muslim literature, the stories of Yusuf are based on the subject of Ahsan ul-Qasas in the Qur'an, and there are now more than a hundred stories about Yusuf and the epics of Yusuf and Zulyaho in Eastern literature.

The works of Joseph can be divided into two groups according to their closeness to theological sources:

- Works of art created under the influence of Surah Yusuf of the Qur'an, not far from it. The series includes works by Abul Qasim Firdausi, Abu Ali ibn Sina, Kul Ali, Shayid Hamza, Durbek and Nasiruddin Rabguzi. It should be noted that this process is the first stage in the history of the artistic development of religious stories, covering the VII-XIII centuries. Rabguzi and Durbek end their creative pursuits.
- Works that are somewhat detached from the content of Surah Yusuf in the Qur'an and formed in the fiction of the peoples of the East, created on the basis of processing under the influence of literary traditions. The work in this direction dates back to the second half of the 14th century. Such works form a series of works of art on the subject of Yusuf and Zulayha.

According to the narrations of the Aqedah, Omani (X-XI centuries), Bakhtiari (X century), Shayid Hamza (XIII), Ali (XIII century), Suli Faqih (XIII), Shahobiddin Oshiq (XIV), Dari (XIV), Durbek (XV), A. Jamiy (XV), HH Chalabi (XV), Nozim Hiravi (XVII), Haziq (XIX) and many other Persian-Tajik, Uzbek, Turkish, Azerbaijani poets wrote epics. T. Manns also appealed. T. Mann created Joseph and his brothers, Nazim Hikmat - Beautiful Joseph. Uzbek poet Ramz Bobojon also wrote a book called Yusuf and Zulayho. The study of the epic Yusuf and Zulayho from the point of view of literature was first initiated by Fitrat, and later by O. Sharafiddinov, S. Hussein, Oybek, E. Bertels, A. Sadi, V. Abdullayev, Y. Zohidov, O. Sulonov, P. Shamsiyev, H. Zarifov, G'. Karimov, H. Yakubov, H. Zunnunov, A. Suyumov, A. Akramov and other scientists. The author of the above-mentioned work, which is still considered to be the first Persian epic on a romantic theme by

AbulqasimFirdavsi, is the Persian-Tajik poet Amoni, who lived in the XI century. The epic is written in the weight of musammanimahzuf (rukn and taqti: fauvlun, fauvlun, fauvlun, faal(V - - V - - V - - V -)).

In the name of God, and in the palace,

V - - V - - V - - V - -

Kejovid monad hameshabajoy

V - - V - - V - - V - -

This weight is considered the weight of kings in Eastern classical literature, and the Masnavis dedicated to rulers are written in this weight. It is safe to say that the placement of the elongated syllables and the abundance of rhythmic stress in this weight served to express the glory of the rulers. The epics of Amaq Bukhari, Mas'udHirati and ShahinSherazi, created in the series Yusuf and Zulayha, are of the same weight. Written in weight V -).

The literary environment of the Golden Horde is of special importance in Turkish literature. The contribution of Khorezm and Movaraunnahr poets to this literary environment is invaluable. In order to spread Islam among the Turkic peoples, to acquaint the public with the life of the prophets and to create works on the history of these prophets, the ruler of the Golden Horde from the time of Berkakhan

they worked hard. AnbiyoyiTurki (The Story of Yusuf Siddiq) is one such work. Rabguzi used the Qur'an, Abu IshaqNishapuri'sQisasul-Anbiya in Persian, and Wahb ibn Munabbih'sKa'bul-Akhbar in Arabic (728). The play also includes a story about the Prophet Yusuf, in which the poet uses the traditional verses of his predecessor, MusammaniMahzuf:

I'd like to have this monogrammed,

V - - V - - V - - V - -

I want to read between nations

V - - V - - V - - V - -

Kul Ali's Qissai Yusuf is another work that originated at the crossroads of cultural ties between the Golden Horde and the Timurids, and has been speculated by scholars as to where it was created. Turkologist A. Krimsky says that the birthplace of this work is Bukhara or some other country in Central Asia, while Tatar scholars say that it is a different nation from the Turks in Movaraunnahr. But in our opinion, linguistically and phonetically, this work, as the Turkish scholar MF Koprulzoda said, The homeland of the story of Yusuf is religious and ascetic Khorezm. AK Barovkov also notes that this work was created in Central Asia.

When the epic deviates from tradition, the frame of the Ramal Sea is written in healthy weight.

Igan:

Oh dear, no one was born,

- V - - / - V - - / - V - -

Fahmieksukkimisalaryazumadi...

- V - - / - V - - / - V - -

Foilotunfoilotunfoilotun

One of the greatest examples of Seljuk Turkish literature of the XIII-XIV centuries is the mystical poet Sheyyad Hamza. Sheyyad Hamza's work is based on the system of fingers and aruz, and to date we have received 1 poem and 50 verses, as well as 13 ghazals. They are now housed in the Turkish National Library in Ankara. Sheyyad Hamza's Masnavi Yusuf veZuliha is important for its time and for today. As a religious and mystical poet, Sheyyad Hamza based his work on the subject of the Qur'an, which is 1529 bytes long. The frame of the epic is written in the weight of mahzuf (rukn and taqti: -V- - / -V- - / -V-). There is a tradition in the work of Sheyyad Hamza. He used the sea of Ramallah like Kul Ali, Hamidullah Chalabi.

Zelhãeydüryãşanemañlahãlüm

-V- - / -V- - / -V-

I'm tired, I'm tired, I'm tired

-V- - / -V- - / -V-

Foilotun-foilotun-foilun

Another representative of the literature of the XIV-XV centuries was Durbek, whose only epic Yusuf and Zulayho has survived. Durbek's epic Yusuf and Zulayho was written in 1409. Literary critic S. Haydarov made a great contribution to the deep and detailed study of the epic. There are many manuscripts of the epic, which are kept in various collections around the world. There are about ten copies of it in our country at different times.

There are four in the UzFASHI fund, one in the Institute of Language and Literature, two in the SamSU fund, and in private libraries. The work was first published in our country in 1959 by Sh. Sharafiddinov (Khurshid) in Fan publishing house. He was later included in the book Three Nightingales published in 1987. The first researcher of the epic Yusuf-u Zulayho, Edouard Blosche of France, described the manuscripts in the National Library of Paris as AlisherNavoi's. The author bases this opinion on the following byte:

The Qur'an was close at hand

-VV- / - V V- / - V -

Erdi 'Ali sher-ihq-u shah-i din.

-VV- / -VV- / -V-

He reads the words Ali and lion in the last verse in the form Alisher and misinterprets the authorship of the epic to AlisherNavoi. This is because the last verse refers to the last caliph, the Caliph Ali ibn Ali Talib, who is described as sher-ihq {lion of God}, shah-i din {king of religion}. As a result, the work has nothing to do with AlisherNavoi.

The epic is written in the sea of dreams and traditionally begins with praise and praise:

Hamdusiposimaliki lam yazal,

-V V- / -V V- / - V -

Apply erur / bandai hay / rul as you know.

-V V- / -V V- / - V -

Mufta'ilunmufta'ilunfoilon.

The text of the poem is written in the weight of the text, which is not traditional, and in Durbek's work there is individuality.

TashlijaliYahya was a major figure in 15th-century Ottoman Turkish literature, and the exact year of his birth is unknown. It is believed that the poet was born in 1488-1489 in the house of the Dukagins, one of the aristocratic dynasties of Arnavut. Since the Ottoman Turks had a policy of taking Christian boys between the ages of 8 and 18 from the occupied territories to new recruits, the Turks who occupied Arnavut also accepted Yahya as a janitor. John, who grew up as a soldier, also shows his poetic talent. The poet's 5 great masnavis and one great lament have come down to us. Marcia is dedicated to the assassination of Prince Mustafa, the son of Sultan Suleiman the Magnificent, and for this mourning, YahyaTashlijali's son-in-law, Rustam Pasha, breaks down and is persecuted. The poet died in 1582, and the location of his tomb is still unknown. There are only a few assumptions about this. The creative heritage of YahyaTashlijali is as follows: Gencine-iRaz, Kitab-iUsul, Gulshen-iEnvar, Yusuf u Zuleyha, Shah u Geda

His poem Yusuf u Zuleyha was prepared for publication in Istanbul in 1979 by Mehmed Cavusoglu and contains 5179 bytes. In his work, the poet says that he observed the work of his predecessors and was very impressed and began to write this work. Inspired by the Qur'an and other literary works, he recalls that he wanted to see these beauties with his own eyes and went to Egypt.

Please accept the lost beauties

V- - - / V- - - / V- -

He called yâr-ibî-vefâsin at the moment

V- - - / V- - - / V- -

The epic is written in the weight of mahzuf (rukn and taqti: V- - - / V- - - / V- -), which has become a tradition for epics on romantic themes.

The period of the Timurids, the literary environment of Herat, the great mystical poet of Persian-Tajik literature HamsanavisNuriddinAbdurahmon Jami. One of the Sufi poets who wrote far from the palace, he did not want to write works praising the rulers. For this reason, Jami writes his epics in a didactic and ageographic manner. His Hamsa also contains an epic about the Yusuf and Zulayha conflict we are considering. His Khamsa (conventionally considered Khamsa) consists of seven, in which, unlike Nizami and Dehlavi, one can find the epics Salomon and Absol and Silsilatuz-zahab. The reason why it is considered as Khamsa is that Jami calls it Panjganj in the conclusion of the fifth epic HiranomaiIskandariy. Since MawlanaAbdurahman did not sing the hymns of the rulers, some epics were discarded and replaced by other epics. For example, Farhat and Shirin is replaced by Subhatul-abror, Layli and Majnun is in the fourth place and the third epic is Yusuf and Zulayho. In his third epic, Yusuf and Zulayha, Jami describes Yusuf as Navoi, who was a student and a friend of Jami. That is, he cites Navoi as a prototype for the image of Yusuf. The epic is written in the weight of mahzuf (rukn and taqti: V- - - / V- - - / V- -), and this weight later became a tradition for epics on romantic themes.

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