



FINE ART IN THE EPICS OF YUSUF AND ZULAIKHO

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ANNOTATIONS

The article is devoted to the centuries-old ideological development of the epics of Yusuf and Zulaikho. The article analyzes the epics of Abdurahman Jami, Durbek and Olim Devon, Andalib and Kholis on this topic. They were created in different periods. The themes and ideas have also changed. While Jami's Yusuf and Zulaikho is based on purely romantic and mystical themes, Durbek's Yusuf and Zulaikho is one of the few epics in the history of Uzbek literature that embodies secular life and reflects the spirit of the times. In these epics, a variety of arts are skillfully used, the article provides examples of art used in the epics.

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About 120 of the artistic arts used in prose and verse are given in works on Eastern poetries. These artistic arts are divided into two groups (verbal and spiritual arts) in the textbooks of classical poetries, and only in some studies into three groups (also divided into common arts). In all the epics of Yusuf and Zulaikha that we are studying, the poetic arts belonging to these three groups are skillfully used, and they give each verse a special gloss and charm.

The authors of the epic "Yusuf and Zulaikha" use poetic arts with great skill to reveal the idea presented in the work, to describe the inner world of the characters, to logically develop the flow of events, and most importantly, to ensure the attractiveness of the language of the work. Also, each creator expresses his observations about the world and man, his comments on morals, and his attitude to worldly and divine phenomena in the basis of artistic arts.

Let's pay attention to the poetic hours used in Durbek's epic:

Dedi og'osiki: – ne kulmak turur?
Senga bu hasrat ila o'lmak turur.
Dedi: – ko'runur menga sun'i iloh,
Sizni dedim o'zuma pushtu panoh.
Tengrini unutub o'shal lahza pok,
Ushbu gunoh uzra bo'lurmen halok.

Using the art of question-and-answer, the artist conveys from the language of young Yusuf that it is not permissible for a person to rely on another person, that being a "refuge" is a characteristic of God alone. According to Durbek, considering someone other than God as a god and seeking salvation from others will lead to man's destruction.

Lek bu base mehnat-u javr-u jafo,
Chekkumizu ko'rgumiz oxir vafo.

Here, through the art of tazad, the poet pointed out that enduring trials and tribulations, patience, ultimately brings good to a person. In his opinion, in order to reach maturity and happiness, a person needs high fortitude and strong patience. A person who is patient will surely be blessed.

In another place, the poet quotes the following stanza: Sabr bila tengri berur komi dil,



Sabr qil-u sabr qil-u sabr qil.

By using the art of repetition, the poet draws the reader's attention to patience. According to the verse, only those who are patient will find peace and happiness in this world. The poet repeatedly points out that patience is the most important factor in finding peace of mind.

A number of beautiful examples of poetic arts can be found in the translation of Abdurahman Jami's epic by Ogahi. Since it was written in a romantic-mystical spirit, the epic mainly depicts the sufferings of lovers and lovers, their heartbreaks, experiences, joys, worries, and aspirations. In the chapter "Zulaikho became a Maghrib mashriq with the beauty of his quality and lineage, but he was a thousand degrees above him" Ogahi praises the beauty of Zulaikha and uses several examples of poetic art in it with high skill. will cry The poet first briefly dwells on Zulaikha's lineage and exaggerates that she is the owner of immense beauty:

Sochi el boshig'a solib qaro shom,
Yoyib jonlar qushi qasdig'a ham dom...[1].

The poet describes Zulaikha's image with great skill through the art of kitabat (lettering):

Hamul lavh ustida ham yozdi vojun,
Ajab bay'at bila mushkin ikki nun.
Ul iki nunning ostida ikki sod,
Yozibdur sun'i kilki birla ustod.
Hamul nun haddidin to halqai mim,
Alif chekti burundin xo'b ta'lim.
Alifga kelturub sifrin damonning,
Birin o'n aylab oshubi jahonning.
Labi xandondin aylab jilvagar sin,
Tili ila mim aqdin ochti tahsin.

The fact that Ogahi is a skilled poet is also seen when he can use several poetic arts in one stanza:

Beli noziklik ichra o'ylakim qil,
Demay, nozik erur qildin dog'i, bil.

In this stanza, the poet uses the art of ruju in two ways: in the first stanza, in the second stanza, when the stanza is read in full, it is seen that he uses the art of ruju. As a result, it conveys a subtle meaning through a beautiful artistic image. There are many such situations in the saga.

Oriental poetry is rich in colorful artistic arts. Their use shows the vocabulary of our language, and at the same time, the unique skills of the creator. "Rawzai Asror" is also a work that shows the poetic skill of Olim Devona, that he is a poet with high creative potential. In order to convincingly convey his opinion to the reader, references to historical names known to our people can be found in many places in the works of Olim Devona:

Layliparvar Qays, lek etsang shior,
Shirin aytar: Ko'hkan o'lsang nigor.

Another example:

Kishvar ma'nida qilib hukmron,
O'ylaki bir Xusravi sohibqiron.

In verses, the art of talmeh is used, in which the true lovers of literature and famous people of history are described with a unique artistry.

Tajnis is one of the traditional arts used in Eastern poetry in "Rawzai Asror". It is known that the art of tajnis (or jinos) has been used in Turkish literature for a long time, and it is a means of effectively expressing a certain idea or image. A vivid example of this can be found in the following verses of the epic:

Borcha Zulayxo boshida toshurub,
Aytur edi toshlarig'a tosh urub.



The following verse confirms that the poet was able to create unique examples of allusion while painting the portrait of Zulaikha:

Borcha parichehra, gulandom ham,
Zulfi qaro erdi, bodom ham.

Quoting a proverb or its content in poetic verses also served to reveal the creator's ideological and aesthetic intention. A typical feature of the parable is that it is used to prove and support the expressed idea. Scientist Devona also uses this classical art for this purpose. The poet's appeal to this art gives the reader pleasure in reading the work, that is, the reader vividly imagines the events of the work:

Telba erur ul ki, bu so'z anglamas,
So'z bu ki, sulton so'ngakin xorlamas.

Olim Devona does not fail to vividly portray the cute character of Zulaikha, the hero in love. Because this work brings pleasure to the artist. In the following example, it can be seen that the poet used the art of literature in this regard.

Bo'yla og'zi ramzidin ko'nglumda mavzui fikr erur,
Ruxsor uzra xolu xat "Nun" surasidek zikr erur.

It is known that the Arabic alphabet consists of straight and curved, arc and circular letters. Scientist Devona also approaches these forms with the method of comparison and uses the art of literature to express his views.

Kokilining torig'a yuz jon asir,
Jon demakim, din ila iymon asir.

The fact that the Qur'anic theme, sung and penned by artists for centuries, sometimes in verse, sometimes in prose, finds its expression in the work of Olim Devona is a noteworthy event for the treasure of our literature. The saga of the talented poet differs from the works of other artists who wrote on this topic due to its uniqueness and unique use of artistic image tools.

Poetic arts have a special place in Andalib's story. Even if the author did not write the story entirely in verse, beautiful examples of artistic arts can be found in each poem included in the work.

It is known that Andalib created the story in a simple, vernacular language. That's why the arts used in it gave the work a special sincerity, a folk spirit, unlike others. For example, let's pay attention to the art of tashbih (simile) used in the following poem:

G'ofil o'lub karvonimni ko'churdum,
Qo'limdagi shunqorimni uchurdum,
Ayrolig'ni sharobini ichurdum,
Diydor qiyomatga qoldi naylayin... [2].

Or:

Nola qilib yuragimni kuydirma,
Xazon urub xirmanimni yel oldi...

Of course, there is no doubt that the work written on the basis of such popular and simple similes will take a deep place in the reader's tongue. In other places of the story, the poet effectively uses such metaphors.

Husni uses the art of education to depict the image of a mother who is suffering from the nightmares that are happening to her son, but who is trying to convince her child of a bright tomorrow:

Bo'Imag'il dunyoda g'amboda, erursan oftob,
Ko'rgali chun orazing oylar tutar yuzga niqob...

According to Anvar Hojiahmedov, husni ta'lil is a poetic reason for the phenomenon described in literary works [3]. In this story, the mother is very depressed, but she cheers up her son and makes him look like the sun. Because the sun revives all nature with its warm love. Moreover, through this comparison, the poet once again



mentions that she is unequalled in beauty. And it is precisely these characteristics of Yusuf that cause the jealousy of the nine stars.

The poet uses exaggeration to describe the fiery love of Zulaikha, his emotional experiences:

Yonib ishq otashi kuydirdi, ayb etmang Zulayxoni,
Umidim vaslidin andogʻ, yana fasli bahorim bor.

Andalib discovered a unique way of using proverbs in his poems. This can be seen in the following example:

Otamiz Odamdin qolgʻon bir soʻz bor –
“Koʻrdugung oʻrt, koʻrmading soʻzlama”... [4].

The above proverb is repeated in every second verse of this ghazal. Through this, the poet draws the reader's attention to the fact that a person should not speak about what he heard in order to gain the trust of others, but only about the events that he saw with his own eyes and became convinced of.

When writing his poems, the artist strives for variety, that is, to use various poetic arts. The following is an example of unique art. "Do you know poetry?" According to his book, Hazrat Navoi effectively used this art based on the use of double words in his works [5]:

Yusuf aytur: omon-omon, Zulayxo,
Bilmasunlar yaxshi-yomon, Zulayxo... [6].

Andalib paid great attention to the art of rhyme in order to ensure the perfect level of melodiousness and musicality of the work. His following ghazal is proof of our opinion:

Tamosho aylasam dunyo, koʻngul anda boʻlur shaydo,
Ogʻolarim qilur parvo, mening husnu kamolimgʻa...
Yusuf bechoragʻa fursat, otojonim bering ruxsat,
Ogʻolarim manga ulfat, xabardor oʻlsa joningʻa.

Through this ghazal, the poet created a strange rhyme by using rhyming words in two places of the verse. It can be seen that Andalib uses this method of rhyme in many places in the poems of the short story.

Kholis follows Andalib in some places regarding the use of artistic arts. However, Kholis does not exactly copy that art, but reworks and develops it. A clear example of this can be seen in the following quote:

Budur odam atomizni aygʻonlari,
Yaxshi anglang soʻzlarini siz oʻgʻlonlari,
Barchamizga sunnat erur qilgʻonlari,
Koʻrgoningni ayt koʻrmaganing soʻzlama...

As mentioned above, a similar poem using the art of *irsolu masal* also existed in Andalib's story. If Andalib used it in a ghazal, Kholis included this saying in his poem in the *murabba* genre. The poet emphasizes this proverb like Andalib, i.e. does not repeat it exactly in every second verse, but quotes it in different ways:

Bilganingni ayt bilmaganing soʻzlama...
Qilgʻoningni ayt qilmaganing soʻzlama...
Topganing ayt topmaganing soʻzlama...
Soʻrgʻoningni ayt soʻrmaganing soʻzlama.

Kholis also uses the art of *talmeh* at the beginning of the story to indicate the essence of the work and its idea to the reader from the beginning:

Kezib olamni Majnun Laylisiga yetmayin oʻldi,
Edi Farhod ish boshiga Shirin uchun oʻldi.
Eshiting Vomiqu Uzro alar ham bu yurugʻ boʻldi,
Ayo doʻstlar, alarni barchasi oxir pano boʻldi.



The reader who sees the names in these verses will immediately realize that the love of Yusuf and Zulaikha is as magnificent as theirs. In the story, you can find a very attractive, unique, unique version of tazad art. Its uniqueness lies in the fact that the poet skillfully composed a series of wisdoms through this art:

Ki, muhabbat so'ngidin rohat kelodur,
Faqirlik so'ngidin davlat kelodur.
Yig'ini oqibat bir kulmog'i bor,
Kimki g'amgin bo'lsa shod o'lmog'i bor.
Sabr qilmoq dedi rahmon ishidur,
Vale shoshmak hama shayton ishidur.

In another place, the poet manages to make a beautiful play on words by using the arts of taqdir and tajnis together:

Bir-biri bilan turgon quchushib,
Yana lablaridin bir-bir o'pushib.

The use of pairs of words in both lines of this verse, first of all, created the art of repetition. The double use of those words is an example of tajnis art.

In conclusion, it can be said that these short stories, which appeared in the field of Turkish literature, stand out because they are mature works in all respects. No matter from which angle they are studied, they show their new aspects. That's why such masterpieces have reached our times without being forgotten for centuries, and they will undoubtedly be the focus of researchers' attention even after that.

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