



ABOUT THE ARTS OF ODE AND TATABBU

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ABSTRACT

In this article, an attempt is made to study the art of ode and tatabbu. The purpose of the article is to study the ideological and artistic method in the poet's works, to determine the mastery of the ode genre, and also to determine its place in the history of Persian-Tajik literature through the analysis of ode. The ideas mentioned in the article are aimed at revealing the place and importance of literary environment and works in the development of Eastern literature.

KEYWORDS: Persian literature, ode tatabbu, artistic representation, poem, genre, analysis, work, language.

INTRODUCTION

A ode was originally a poem in praise of a person, often a ruler, written in an uplifting and solemn tone, as was the case in Arabic literature. Later, there were odes like Ishqiyyah, Haliya, Hamriya, Fakhriya, Hajviya, Philosophical, and Mawiza.

In the Arabs, it became a separate independent ode genre in the period of Jahiliyya, and with the spread of Islamic culture to a number of eastern countries, it boldly entered the literature of the peoples living in these countries, including Persian poetry, and became more polished [5:16].

Although there is no special scientific work devoted to ode and ode-likeness, in tazkiras and some works of Russian orientalists such as A. Krymskiy, A. Yakubovsky and E.E. Bertels, there are fics that are related to a particular issue. These are of great importance to us in our study of devotion.

THE MAIN FINDINGS AND RESULTS

It is known that since the XII century, devotion poetry in the spirit of Sufism, which has been spreading more and more widely, developed in the XIII century. The invasion of the Mongols into Central Asia and Iran caused the development of odes with such a spirit to a certain extent, because the people who could not find a way to escape from the oppression of the invaders had the idea that God alone is the only destroyer, and that they should rely only on Him for salvation. That's why philosophical odes based on reason, looking for a way to get rid of oppression, began to gain more popularity. In the same period, Jalaluddin Rumi, who continued the tradition of Nasir Khusrav and Anvari's qasidas, created high examples of philosophical odes in the spirit of Sufism. These traditions in devotion genre developed more broadly in the XIV-XV centuries. It can be seen that odes fulfilled a deep social and philosophical task. Nothing can replace this genre in terms of its aesthetic potential.

Ode genre is aa, ba, va, ga, etc. can rhyme from 20 to 200 bytes long. In the science of literary studies, ghazal and kita genres are considered separate from odes.

According to E.E. Bertels, the first examples of ode in Persian poetry [4:9] appeared in the time of Caliph Ma'mun (813-833), who patronized Iranians well. However, they were not preserved. In the Persian poetry of the Samanid period, we see mature examples of odes in the work of Rudaki, who was named "Adam ush-shuaro". [6:24] Starting from Rudaki (855-940), according to the tradition of creating a divan, ode became an integral part of the divan of poems along with other poetic genres.

By the time of the Ghaznavids, ode became the leading genre in poetry. In this, the famous poet Ansuri, who received the title of "Malik ush-shuaro", who created in the court of the Ghaznavids (died 1040), made a great contribution. 50 qasidas have reached us from him.

In the recent past, odes were often neglected as a poetic genre aimed at praising rulers. However, along with such hymns, the poets who wrote odes paid attention to didactic tones between the sentences, trying to guide the rulers, and verses aimed at instilling in them a noble mood. For example, there are such examples in Ansuri's ode to Sultan Masud:

محالفان تو موران بدند و مار شدند
برار رو دز موران مار کشته دمار
مده زمانش زین پیش روزگار مهر
که ازدها شود از روزگار باید مار

Content: Your opponents were ants, they turned into snakes,
Crush the ants that turn into snakes faster.

Because a snake will turn into a dragon if you give it time. [3:17]

In the following centuries, devotion was given such importance that the cases of creating a collection of odes became widespread. In particular, there is a collection of odes by Mawlana Kotibi [3:12], Amir Khusrav Dehlavi, and Mawlana Shahab Tushrizi. Alisher Navoi also combined six Persian odes and presented them in the form of a work under the name "Sittai Zaruriya". There are 261 odes from Nasir Khusrav's collection of poems. The famous odes of odes such as Haqani, Zahir Faryabi, Badriddin Chochi, Asadi Tusi and Anvari became the pride of not only fans of speech art, but also tazkiranavis and researchers. They called odes written with high skill "qasidai masnu", "qasidai gharro" (spiritual style). His younger contemporary Salman Sovaji (1291-1376), who was faithful to the traditions of Amir Khusrav in ghazal writing, founded the qasidai masnu. In this type of ode, the means of expression and artistic arts are paid attention to such a high level that the content of the work, the idea of the poet, the maturity level of the art of words are not visible under the light. According to E. Bertels estimate, Salman used 120 visible and 281 hidden arts in his 160 verse ode [3:293]. Such odes were very popular in their time.

CONCLUSION

From the above, it can be concluded that the ode genre played an important role in the development of lyrics both in terms of form and content; has had a political and philosophical impact on current issues of social life; It is an invaluable resource for revealing the poet's personality through his attitude towards the object of the image.

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