

THE ART OF TANOSIB IN THE POEMS OF "BOBURNAMA"

Hamidov Nurali Shodiyor oglu,

nuralihamidov12@gmail.com

Researcher at SamSU

ANNOTATION

In the article, the author expresses his thoughts on the artistic arts found in the poems of "Boburnoma", in particular, the art of tanosib. The author seeks to scientifically reveal the art of comparison used in the poems of the work, its specific aspects, as well as the place of this art in the artistic value of the work.

In the article, the author comprehensively interprets the art of tanosib used in the poems of the work and tries to prove its importance in the poetics of the work through sufficient scientific evidence.

Keywords: "Baburnoma", Zahiriddin Muhammad Babur, deviation from the norm, fine arts, Fitrat, intimacy, art of harmony, mutual involvement.

The general name for the language tools that serve to vividly depict things and events in a work of art, to vividly express feelings and experiences is called means of artistic imagery. In literary studies, this concept is also known by various names, such as figures, syntactic figures, stylistic figures, poetic means of language, artistic and pictorial means of language and expressive -pictorial means.

Means of artistic imagery arise as a result of deviation from the usual norm in the use of language (that is, the use of language elements in a form, meaning, order, relationship, etc.) in pursuit of a specific artistic and aesthetic goal and serve to make the image vivid and the expression effective. Such deviations can be observed at different levels of language: phonetic (alliteration, assonance), morphological (asyndeton, polysyndeton), lexical (archaism, dialectism, jargon), semantic (tropes), syntactic (inversion, word repetition, syntactic parallelism, ellipsis, chiasm). [1, 50-51]

The prominent literary scholar H. Boltaboev noted that the artistic means, which have been formed over thousands of years and have received the name of art, are not only a poetic decoration, but also a means of conveying the poet's intention to the reader, a source of

imagination about the author's colorful world of feelings, or a spiritual bond connecting the poet's soul with the reader's taste and pleasure. [2, 3]

Many of the poetic passages cited in the "Boburnoma" are taken from Sheikh Sa'di's works "Guliston", "Bo'ston", and from the ghazals and rubaiyats of Khoja Hafiz.

In our article, we will focus on the artistic means used in these poetic passages.

The first poetic passage cited in the work is a Persian couplet, which is used in the description of Babur's cousin Kichik Mirzo:

Boz gardad ba asli xud hama chiz,
Zarri sofiyu nuqravu arziz. [3, 39]

This verse uses one of the most common types of artistic arts, the art of tanosib. The art of tanosib is among the spiritual arts, and in scientific literature this art is defined as follows:

"There is another stylistic decoration that is a companion of opposition, it is called proximity (tanosib). In this sentence, words that are close to each other (relationship) are formed." [4, 61-62]

"Tanasib (ar. تناسب - involvement, connection) - a poetic art in classical literature, expressing a thought through words that are related to each other, close in meaning and expressing concepts that are mutually proportional." [1, 312]

The words zar (gold) - nuqra (silver) - arziz (lead) zar (oltin) – nuqra (kumush) – arziz (qo'rg'oshin) in the second line of the above verse, which we are going to study, denote the names of precious stones and minerals used to decorate and make jewelry, and therefore they are considered words that have a mutual connection, a mutual connection with each other. It is precisely this connection and connection that is the reason for the emergence of the art of assimilation.

In the poetic fragments cited in the work, this type of artistic expression occurs more often than others: For example:

Vahm-u usrattin amone toptuq,
Yangi jon, toza jahone toptuq. [3, 86]

While the words vahm (fear) and usrat (difficulty, hardship) in the couplet indicate a connection, the words amon-jon-jahon create a second connection. So, in the couplet, the poet used his art of relating twice.

Let us also look at the following rubaiyat attributed to the author:

Yod etmas emish kishini mehnatta kishi,
Shod etmas emish ko'ngulni g'urbatta kishi.

*Ko'nglum bu g'aribliqta shod o'lmadi hech,
G'urbatta sevunmas emish, albatta, kishi. [3, 88]*

In the Rubaiyat, the verbs to remember, to rejoice, to be happy are considered mutually dependent and related words. Similarly, the words labor, labor, and foreignness also have such a relationship. This, in turn, creates the art of comparison.

In the work, we analyze the following verse attributed to Babur:

*Men anga g'arib mayl paydo qildim,
Balkim anga o'zni zor-u shaydo qildim. [3, 75]*

The words gharib, mayl, zor, shaydo used in the couplet are considered to be mutually related to each other, creating the art of comparison.

In the work, the author brings the following couplet in order to more clearly and effectively describe his state of love observed during his adolescence to the reader:

*Hech kas chun man xarobu oshiqu rasvo mabod,
Hech mahbube chu tu berahmu beparvo mabod. [3, 75]*

In the couplet, the traditional adjectives given to the images of the lover and the beloved, namely the words lover - ruined, disgraced; beloved (beloved) - pitiless, neglectful, are used together, creating a unique art of comparison.

In the work, Babur mostly cited only the content of the ghazals he wrote. However, in some places, he also cited the content and praise of the ghazal. For example, in the chapter "Events of the Nine Hundred (1503-1504) Years" of the work, a similar poetic passage is cited:

*Yangi oy yor yuzi birla ko'rub el shod bayramlar,
Manga yuzu qoshingdin ayru bayram oyida g'amlar...
...Yuzi navro'zi vasli iydini Bobur g'animat tut,
Ki mundin yaxshi bo'lmas bo'lsa yuz navro'z bayramlar. [3, 120]*

It seems that in this passage, too, the poet was able to make effective use of the art of assonance. In the matla of the ghazal, the word "new moon" is related to the word "yor yuz", and the word "shod" is related to the word "bayram", that is, they require each other. In the ghazal's makta, the words "eid" and "bayram" are also related to each other. With the help of the above words, the poet skillfully used the poetic art of assonance - two in the matla of the ghazal and one in the makta - a total of three.

While writing about people who write poetry in the work, Babur gives examples of poetic passages belonging to their work, regardless of how much he evaluates their poetic

talent. For example, when writing a description of Kichik Mirza, the nephew of Sultan Husayn Mirza, Aqobegim and the son of Sultan Ahmad Mirza, he notes that he "also has a poetic style" and cites the following Persian rubai attributed to him:

*Umri basaloh mestudam xudro,
Dar shevai zuhd menamudam xudro,
Chun ishq omad kadam zuhdu chi saloh,
Al-minnatu lilloh, ozmudam xudro. [3, 243]*

The words salah (piety), zuhd, and ishq used in this rubaiyya are interconnected, which is why the art of tanasib has emerged in it.

In this very chapter of the work, the couplet described by the author as a hasbi hol attributed to Alisher Navoiy also uses the art of tanasib:

*Bu dard ilaki o 'larmen, maraz chu zohir emas,
Tabiblar bu balog'a ne chora qilg'oilar? [3, 133]*

The words pain, illness, calamity, and doctor in the couplet are considered interconnected and are considered the basis for the emergence of the art of tanasib.

The author, while recording information about Sayfi Bukhari, says that he arranged the divan, told many parables, but did not have a masnavi, and cites the following verse of the poet about this:

*Masnaviy garchi sunnati she'rast,
Man g'azal farzi ayn medonam.
Panj bayteki dilpazir buvad,
Behtar az xamsatayn medonam. [3, 138-139]*

The author cites relatively more poetic fragments in the work that effectively use the art of proportion. For example:

*Ahbobki bazmida guliston husntur,
Yo'q lek alar bazmida bizga dastur.
Ul jam'da gar huzuri jam'iyat bor,
Yuz shukr, bu jam' behuzur emastur. [3, 174]*

More: *Ul sarvning harimig'a gar yetsang, ey sabo,
Bergil bu hajr xastasidin yod ko'nqliga,
Rahm aylabon sog'inmadi Boburni bor umid,
Solg'ay Xudoy rahmni Fo'lod ko'nqliga. [3, 174]*

More: *Ne qilayin sening bila, ey til,
 Jihatindin mening ichim qondur.
 Necha yaxshi desang bu hazl ila she'r,
 Birisi fahsh-u biri yolg'ondur.
 Gar desang kuymayin bu jurm bila,
 Jilavingni bu arsadin yondur. [3, 185]*

The interpretation of the art of tanasib from the means of artistic depiction used in the poetic fragments cited in the work indicates that the author of the work is not only a skilled creator, but also a person with advanced knowledge in the field of literary studies. Indeed, finding and applying poetic fragments suitable for a specific event described in prose also requires great potential from the author.

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