

## SADRIDDIN AYNIY - FONIY STUDIES

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#### Abstract

Ayniy thinker created many studies on the life and work of the poet Alisher Navoi. Anthropology, that is, the Persian heritage of the poet, has a special value in his scientific heritage. The article discusses the important role of Ayniy in the Navoi studies.

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### Introduction.

Sadriddin Ayniy's creative heritage is colorful. Even the subject scope of his scientific work is surprisingly wide. This indicates that the writer has deep knowledge of religious and historical sources, mystical and Devan literature, including modern and foreign literature. Ainy is a poet, writer, translator, historian, scientist, theologian, etc. Even the scope of his scientific research covers Eastern, Western, classical and modern literature. However, the scholar's research is considered a special phenomenon not only in linguistics, but also in literary studies. When Ayniy remembers his youth, he says that he has a collection of selected ghazals of Navoi copied by his father, Saidmuradhoja, and that they are the most valuable to him. The opportunity to use Sadri Zia's rich library during the years of madrasa education brought Ayni closer to Navoi. Because there, along with rare manuscripts, Navoi's: "Devony Navoi"<sup>1</sup>, Known to us as "Sabba'i sayyor (fragment)", "Ghazaliyoti Navoi" "Gharayib us-sigar", "Khamsat at-muttakhayirin", "Hayrat ul-abror", now the Republic of Uzbekistan There were books stored in the fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences.

At first, Sadriddin Ayniy gave information about Navoi's work in the review "Tajik Sample Literature" (1926). In the first chapter of this book, under the number 44, the name "Nizamiddin Amiri Alisheri Navoy" (Az Davlatshahi) quotes 13 verses (26 verses) from the ode "Tuhfat ul-afkor". In addition, Jami received three Persian Ruba'is of Navoi from "Bahoristan".<sup>2</sup>, including:

Insof bideh yey falaki minofom,

To z-in du kadam xubtar kard xirom?

<sup>1</sup> Academy of Sciences of the Republic of Uzbekistan, Institute of Oriental Studies named after Abu Rayhan Beruni manuscripts under the number: 2197.

<sup>2</sup> Jami's "Bahoristan" is one of the famous literary monuments, consisting of short literary and moral stories, written in the style of Sheikh Sa'di's "Gulistan". wrote The work was written in 892 Hijri, 1486-1487 AD, and consists of eight parts, each of which the author called "Rawza". The seventh column is a short summary, in which he gave information about the famous poets of the 10th-15th centuries and his contemporaries. Sadriddin Ayniy referred to this work several times during the creation of the brochure "Sample Tajik Literature".

Xurshedi chahontobi tu az qonibi subh,  
Yo mohi qahongardi man az qonibi shom.<sup>3</sup>

He selected the materials in this essay with the perspective of a sensitive literary critic. This is also evident in selected excerpts from Alisher Navoi's legacy. In Tazkira, he also brought a Persian letter written in the name of Khoja Fazli Devon and Khoja Ubaidullahi Marvorid. Literary critic Abduqadir Hayitmetov through this practical work of Ayni: "In the twenties of the last work, among Uzbek literary critics: "Is Navoi necessary for us or not?" - while discussing the issue, Sadridin Ayniy included Navoi in his "Exemplary Tajik Literature" collection compiled in 1926 and showed that he is a great representative not only of Uzbek literature, but also of Persian-Tajik literature, and a practical answer to the above illogical and harmful debate had given"<sup>4</sup>, - He impartially and accurately evaluated Ayni's great service in Navoi studies. It must be admitted that Sadridin Ayniy appeared as the leader of the new Navoi studies despite the complex literary and political processes of that time. Ayniy conducted a number of scientific research works in order to study Navoi's creativity, for example: in connection with preparations for celebrating the five hundredth anniversary of Navoi's birth in 1938, the article "Mir Alisher Navoi" was published in the newspaper "Tachikistoni Surkh" in 1938. in the issue of December 29-30; It will be published in "Gazetai muallimon" on January 1-9, 1939. In 1941, a detailed article written by the author under the guise of "Alisher Navoi" was published in several issues of "Sharqi Surkh" magazine.

Ayniy's great contribution to Navoi studies is connected with textual studies. In 1940, Alisher Navoi was one of the first to prepare "Khamsa" for publication in a concise, popular form, he created a preface and an explanatory dictionary for it, and published it in the Latin alphabet in the same year. made This book was published in the Cyrillic alphabet for the second time in 1947, and it was a great event in Uzbek cultural and literary life. In his article "Zabardast Navoishunos", Abduqadir Hayitmetov defined the evolution of Ayniy's Navoi studies as follows: the article "Alisher Navoi and Tajik Literature" was also published in newspapers in an abbreviated form, and then in full in 1948 in the collection "The Great Uzbek Poet". printed out<sup>5</sup>. Ustoz Ayniy's tireless research on the life and work of the great poet during the 30s and 40s ended with the creation of a large-scale monograph entitled "Alisher Navoi". The scientist's research entitled "Alisher Navoi and Tajik literature" was published in Tajikistan. In this article, Alisher Navoi's Tajik nickname, Navoi's Tajik book, "Mufradot", Navoi's works written in Tajik, Alisher's support for the growth of young Tajik artists of that time, and Navoi's Tajik literary heritage are discussed.

Ayniy Alisher Navoi's contributions to the development of Persian-Tajik literature as a connoisseur of Persian-Tajik literature are covered one by one. For example, speaking about Alisher's pseudonyms, he adopted the pseudonym "Navoi" in his Uzbek works, and "Foniy" in his Persian Tajik poems, therefore he wrote some Uzbek works as "Foniy" and some Tajik poems He mentions once again that he also wrote under the pseudonym "Navoi". It is said that while writing "Lison ut-Tair" he considered the nickname "Foni" worthy. The Tajik poems of the great scholar-poet are known as "Devoni Foni" and this book contains six thousand verses (12 thousand verses) according to the book "Makorimul-akhlaq" by Ghiyaziddin Khondamir and Zahiriddin Babur Mirza, a young contemporary of Navoi. He says referring to "Boburnoma". Ayniy considers the poet's ode to Jami, "Tuhfat ul-afkor", consisting of one hundred verses, one of the famous royal works in Persian-Tajik literature, and evaluates it as a philosophical, vital and critical work. Navoi emphasizes his point in many places of the ode with a word game - a problem, this type of word game was a great craft in the Persian-Tajik literature of the 15th century. As an example of this, Ayni skillfully interprets several stanzas of the poem and shows the poet's talent to the readers in a simple way:

<sup>3</sup> Sadridin Ayniy. *Namunai adabiyoti Tojik*. –Dushanbe: "Adib", 2010. Саҳ-80.

<sup>4</sup> Abduqadir Hayitmetov. *Zabardast Navoiyshunos* // "Uzbek language and literature" magazine. No. 5 of 2003.

<sup>5</sup> Great Uzbek poet.// collection of articles (edited by Oybek). -Tashkent: 1948. On pages 198-210.

“Mehnati iflos mufrit dar garoni Qof don!”

The meaning: "consider the pain of extreme impurity, that is, poverty, to be equal in weight to Kohi Qaf!". The poet emphasizes this issue in the second stanza by way of problem:

“Qof” shud chun “foqa” behad gasht, v-in mushkiltar ast”

Meaning (along with the opening of the problem): Don't you see, the word "foqa", which means poverty, becomes "Qof" (endless) "foqa" ("foq" and its rotation is "Kaf" in reverse)".

Alisher's dirge written for Jami's death is considered by Ayniy to be "one of the most lively dirges in Tajik literature." In order to make it more understandable to the readers, he gives additional information about the structure of the Marcia, explains the non-repeating two verses at the end of the verse, and says that each verse consists of ten verses and seven verses (140 verses). Aini's attention is focused on the fact that the images in the work are natural and simple, understandable to everyone, and there is no trace of unreasonable exaggerations of the East. Ainy explains these verse by verse as follows:

The situation of taking Jami's funeral to the cemetery: "Olamero ba soi olami digar burdand" - they took one world to another world. He describes the burial of his body as follows: "joy kardand chu ganje ba taki hok turo" - they buried you under the soil like a precious treasure.

Ainy Navoi's language in Tajik poetry is generally simple, fluent and natural, in Tajik ghazals he writes poetry skillfully as if speaking in a simple conversation, if it is necessary to turn his Tajik poems (other than the ode "Tuhfat ul-afkor") into prose, emphasizes that there is no need to repeat the words and bring another word from outside.

Thinking about "Mufradot", Ayniy mentions that it is one of Alisher's scientific-literary works and that it is related to the rules of the problem genre, and dwells on the history of its writing. The problem appears as a new genre in Eastern literature in the 15th century. Sharafuddin Ali Yazdi was the first to define the rules of this genre<sup>6</sup> organized and collected in the form of a book. But it was Navoi who generalized and developed this genre and used it in social issues. Scholar Zainiddin Mahmud Vasifi's "Badoeul-Waqoe" says that at that time, if anyone wanted to get close to Navoi, he had to deal with a problem first. In order to make it easier for young people to learn this genre, Navoi wrote a book for Maulana Kamoliddin and Maulana Shamsiddin, who are experts in the problem. When their books failed, he turned to Jami with such a request. Ayniy got acquainted with "Khamsatul-mutahayirin" and said that Jami wrote four books called "Khulyatul-khulal", "Mutawassit", "Saghir" and "Asghar", but Navoi said that even these works are difficult for young people to understand and use. reveals what he knows and in this regard he created "Mufradot". "This book of the poet differs from others in that in the example given for each rule, the student does not come across a rule that he has not seen yet, and the reader can easily extract a certain name from the example based on the rule that he has seen," says Ayniy. . Also, Jami taught his son Ziyauddin Yusuf the book "Mufradot" by Navoi without reading his own work and congratulated the author by writing a letter with a problem rule, which shows that the work is extremely valuable.

While thinking about Alisher's more than fifty works written in Persian-Tajik language, Ayniy mentions the following: According to "Khamsatul-mutahayirin", he ordered the musicologist Maulana Alishah to write a piece about music, and he wrote a book called "Aslul-usul". In addition, Mirmurtoz, Khwaja Abdullahi Marvarid and Binayi wrote books. But only Jami's music book "Advor" satisfied Navoi. It is known that Jami wrote 27 Tajik books for Navoi or at his request.

Sadriddin Ayniy focuses on Alisher's help in the growth of the creative Tajik youth of that time, showing that he was a kind and caring educator for talented young people like Sayfi, Osafi, Hilali,

<sup>6</sup> Sharafuddin Ali Yazdi (died 858 Hijri 1454 AD) is one of the famous historians of the 15th century who wrote a huge book called "Zafarnama" about the history of Amir Temur's reign.

Binai. For example, the scientist Navoi, who relied on Vasifi's stories, says that he paid special attention to Saifi from Bukhara, seeing his extraordinary abilities. Because of this, Saifi got a good education, became a sharp poet, a troublemaker, after gaining fame, he became proud and addicted to alcohol. But in the shadow of Alisher's advice, he got out of this trouble and became the owner of a great reputation. Osafi is one of those young people. According to Navoi's information in "Majolis", while describing him as highly talented, strong memory and poetry, he criticizes his inappropriate actions and laziness in literary work.

The Union Government will make a decision on the 500th anniversary of the birth of Alisher Navoi. In this regard, preparations for the jubilee are in full swing in Uzbekistan and the entire Union. Navoi's works are published in his epics. In particular, Ayniy prepares a shortened version of "Khamsa" for publication. On the eve of celebrating Navoi's jubilee in 1948, the shortened version of "Khamsa" prepared for publication by Ayniy was published for the second time. Sadriddin Ayniy was one of the first to interpret Alisher Navoi's "Khamsa" and once again showed his determination for greatness with his hard, responsible and at the same time honorable work. Ayni's publication "Khamsa" was the impetus for the emergence of many branches of 20th century Nabiology. It is known that Navoi studies relied on the studies of Aini in matters such as textual studies, lexicology, translation, commentary and annotations. This is one of the important researches studied in linguistics.

#### **List of used literatures:**

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