



SOME COMMENTS ABOUT THE LIFE AND WORK OF SABIR SAIQALI

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Abstract

This article is a scientific analysis of Sabir Sayqali's epic "Ravzat ush-shuhado" based on the manuscript sources, as well as its language and the means of artistic representation used in it, citing quotes from the work.

Annotation

In this article one can find information about the epic "Russh" by SS., also, the language of it and artistic description means were analyzed by giving instances.

Abstract

Dannaya statya predstavlyaet soboy nauchnyy analiz epos Sabira Saykali "Ravzat ush-Shukhado" na osnove rukopisnykh istochnikov, a takje ego zzyyka i ispolzovannyx v nem godojestvennyx obraznyx sredstv s privedeniem citat iz proizvedeniya.

According to information from various sources, Sabir Saykali was born in Hisar in 1730 and died in 1798. He was one of the virtuous and learned people of his time. From the content of Sabir Saiqali's works, it is clear that he has thoroughly mastered religious sciences. The poetic works inherited from him show that Sabir Saiqali is an artist who sang more advanced ideas.

Also, Sabir Saiqaliy, who lived and created in the second half of the 18th century, occupies a unique and worthy place in the history of Uzbek literature. He is one of the progressive creators of his time, and is also considered a thinker who continued the most advanced traditions of Uzbek poetry and especially epics. From his prolific works, we have "Bahram and Gulandom"¹, "Qissai Ibrahim bini Muhammad", "Vais ul-Qaran", "Jangnomai imami Hanafiya", "Qissai Hamroh va Hurliq", "Akhtamnama", "Zain ul-Arab", " Along with the works of Ravzat ush-shuhado, a collection of poems arrived.

Sabir Saiqali's life and work have not been thoroughly and comprehensively studied scientifically. Little is known about his life. Among the works of Sabir Saiqali, the most popular is his work "Ravzat ush-shuhado". A perfect and complete copy of the manuscripts of the work is stored in the manuscript fund of the State Literature Museum named after Alisher Navoi of the Academy of Sciences of Uzbekistan under the inventory number No. 77. The publication date of this manuscript is 1274 Hijri (1858 Melodi), and it was edited by Mulla Abdulkarim and Mulla Muhammad Hiraty, in the office of "Eshoni Kalon". So, this manuscript was copied 60 years after Sabir Saiqali's death. It is close to the truth that the later copies of the epic "Ravzat ush-shuhado" were copied based on this manuscript.

Therefore, based on the manuscript copy of Sabir Saiqali's work "Ravzat ush-shuhado" stored in the manuscript fund of the State Literature Museum named after Alisher Navoi with inventory number #77, we set ourselves the goal of conducting a scientific study of its language and art to the extent possible.

If we think about the artistic features of the work "Ravzat ush-shuhado", first of all, it is necessary to talk about its language, which is one of the main tools that ensure the charm of any work. Because its language is a decisive tool in ensuring the success of the work. It is impossible to talk about the image, the

plot, or the composition without learning the language of the work. Consequently, the artistic value of the work is determined by how skillfully the poet uses the language and its possibilities of expression. For this reason, researching this story of Saiqali from this point of view leads to important scientific conclusions.

Therefore, in the language of Sabir Saiqali's epic "Ravzat ush-shuhado", the Turkish literary language was fully manifested with all its charm, wide expressiveness, and artistic-aesthetic power. For example, when the poet talks about chahoriyars in the work, he uses beautiful similes that match the content of the story and enhance the effect of the poem:

That's what I'm saying.
Alar erdi ke, prosperous companion.
Abu Bakr, Ibn Kahhof,
It was in his honor, fair and honest.
Then Umar ibn Khattab,
Justice lamp party dude.
Then Uthman ibn Affan,
The science of Vqor reached its peak.
Ali ibn Abu Talibkim andin,
After that, he was the winner.
Both of them went to Payambarga, son-in-law,
Payambar is one for both, remember the muni.
Alar erdi, the light of the world,
Alar erdi, two rivers.
Alar erdi, saffi baizoyi sect,
Saodat burjidin ul tort kavkab1.

This poetic quote from the work is dedicated to showing the contribution of the Chahariyars to the development of Islam, describing their "four stars from the constellation of happiness". The artist does not just describe it, but makes effective use of the means of artistic expression in the language to describe it. One of the chahoriyars

Friends compare it to the lamp of a party, the second to the mine of knowledge, another to the lamp of religion and the fourth to the divers of two rivers and the sun of Mashab. The poet effectively uses the possibilities of tashbih in this poetic passage and ensures that the image has a high artistic status. In this place, Sabir Saiqali skillfully used the words "justice" and "adil" which have the same core. Through this, the poet achieved a bright image and increased the impact of the work through its deep content and elegant interpretation. Another peculiarity of this quote is that the poet does not immediately state the main idea of the work in this artistic scene. At the end of the chapter, a general conclusion is drawn to the picture of reality. The main purpose of writing the work is the artistic interpretation of Imam Hasan and Imam Husain. Therefore, while the story of the prophets is told in the style of a story within a story, the description of the events is masterfully connected to the two imams.

Sabir Sayqaliy observes strict consistency in the narration and narration of stories in the epic. The interpretation of contradictory and conflicting events in the plot of the work served to fully describe the character of the heroes, to turn the truth of history at the heart of the story into an artistic truth, and thereby to make the reader learn from them. Also, the artist uses every word, verse, and phrase in the work to reveal its main idea, and it achieves this. The following quote describing the martyrdom of the Prophet's uncle Hamza in the Battle of Uhud confirms this:

Listen, tell me, let me know.
Amirul Muminin Hamza that day.
Seeing, he turned his head to God's way,
Take two swords in two hands.
If one day Rustam is in prison,
When Amir meets Hamza.
Iqitur lands, so you are on your feet,
If you like it, everyone is everywhere.
Amir ul is on the side of those who will rise.

Tilar erde, fighters come.
 A brave man would not come to his field,
 It was impossible to see, the mountains were a gard to the eyes.
 A sword in two hands on the fury,
 He used to read, and then the people of the infidels were there.
 Pushing, each water would break how many rows,
 He used to beat and cut off his head.
 Politician biting his lip
 Holding two diamonds in both hands.
 As soon as he fell forward,
 No matter what, it was not enough.
 He used to sit, a wild fireplace,
 When Amir Hamza arrived in Banagoh.
 The horse went away with his head,
 The same king fell on his back.
 It was a blessed day.
 The water is cold, and death is imminent.
 Standing in the fireplace, the wild one,
 Amir took a yellow, and now he is zubin.
 He went and touched Amir's forehead.
 The skin of your flesh is broken.
 It's gone, you know one more time,
 Ajal seven amir kettidin 1.

In this quote, the poet skillfully describes the battle of Hazrat Hamza with the Mushriks on Uhud mountain and vividly embodies it in the eyes of the reader. The poet is the hero of the battle that no one can match is figuratively expressed by remembering the hero of Firdausi, Rostam. The poet reveals through a deep psychological image that the polytheist named Vahshi, who was sent by the Quraish tribe to kill Hazrat Hamza, is the main cause of the tragedy of the main character. Saiqali expresses Vahshi's negative actions and his intention to kill Amir Hamza in order to be freed from slavery through the verse "Otirar erdi, Vahshi bir Kamina, Amir Hamza banagoh anda". Whether it is a positive or a negative image, Sabir Saiqaliy uses the tools of artistic imagery to reveal the character and psyche of the heroes in his interpretation, and chooses words that have a strong impact on the reader's consciousness. For example, in the description of the incident of Bibi Fatima going to the Quraish wedding, Utba describes the negative images of the wives of Abu Jahl and Abu Sufyan through the following verses:

At their base is pure gold,
 No matter if I go together now.
 The enemies are all enemies.
 Nechuk goes to them.
 As long as Utba's wife is there,
 Abu Jahl's line is now available.
 You know that they have verbs.
 Tusharar will stop on your way.
 Abu Sufyan's Hindu wife
 "Baghair az ghayb" does not know anything else1.

The word "khol khol" in the verse "Alaran poyida khol khol kholi atun" describes the fact that polytheists' women are decorated with gold jewelry from head to toe. Of course, Bibi Fatima, who is dressed up, refuses to attend the wedding they attend. The work This mood of the hero is described by the poet using the means of artistic imagery.

Regarding this work, Sayfiddin Saifullah and Davud Hunziker also rightly state that the work "mixes historical truth with the poet's observation, the spirit of folk imagery, and the work has acquired an attractive spirit, and even in some places, wrestling, weddings, mourning and ceremonies are included in the framework of Uzbek customs and traditions. describes. "While reading the poet's epic, you will observe the

presence of natural rhyme and loose lines," they admit.

The artist masterfully fulfills this goal in the very first stanza, when depicting the event of worms eating the blessed body of Hazrat Ayyub. In general, qualities such as the ability to put a lot of meaning in a few words, that is, to ensure the balance of meaning and form of the text, the ability to express deep content through a concise poetic image, the combination of deep essence and beautiful artistic form are one of the main distinctive features of the work "Ravzat ush-shuhado". The following quote also confirms this point:

There were four thousand worms,
Mubarak used to turn his body, qut.
Husbands and wives all their sorrows,
The three of you are different.
Language and heart with two eyes,
It was a long time ago.
It's like this, the people ask,
He didn't want treatment, it's a good disease 1

"Ravzat ush-shuhado" can be evaluated as a unique artistic interpretation of the conflict between faith and disbelief, enlightenment and ignorance, goodness and evil.

In the play, the events end in such a way that polytheists are surprised to see Bibi Fatima, who entered the wedding, created by the power of Allah Almighty. Then Bibi Fatima addresses them. At this point, the poet transforms the genre of the poem into four, and changes the form of weight and brings an uplifting spirit to the content. The following quotation is accordingly expressed in the form of hazaji musamuli salim, i.e. "mafo'niylun, mafo'ilun, mafo'ilun":

First, Fatima asked me,
This song has become a language.
Every time you enter a house, good things will come with you.
This is the chapter of light, the mercy of the people.
In the world, I will find the best, adorned with jewels,
San ul Khurshid tobansan, they will gather andin a hundred and aro.

Thus, the poet successfully used the possibilities of the artistic form to express various changes in the plot of the work by harmonizing the different tones of the hazaj weights in the work with the logical development of the flow of events.

To sum up, in the epic "Ravzat ush-shuhado" the author appropriately used the means of artistic expression such as simile, qualification, figurative image, exaggeration. In the epic, the Turkish literary language is shown with all its charm, wide expressive potential, and artistic aesthetic power. This epic was written in the Hazaji musaddasi mahzuf (mafo'iylun, mafo'iylun, fa'ulun) weight, which served to ensure the originality of the artistic interpretation in harmony with the ideological spirit of the epic.