

## **THE DEVELOPMENT OF TURKISH POETRY AND THE CREATION OF ITS REPRESENTATIVES OF THE FIRST HALF OF THE 15TH CENTURY**

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**Abstract:** This article discusses the genre characteristics of Turkish poetry of the first half of the 15th century, the traditions of devan arrangement, and the influence of Persian poetry. It is the legacy of the creators of this period that will be explored.

**Keywords:** devan, poetry, genre, zullisonayn, traditionalism, individuality, commonality, creativity.

One of the important aspects of the culture of the Timurid era is manifested in the attitude towards creativity and creativity in the circle of rulers. No dynasty in history is known to have been as creative and creative as the Timurids. Among them are such literal poets as Syed Ahmed ibn Mironshah (the author of Taashshuqnama), Husayni (Husayn Boykara), Zahiriddin Babur, as well as rulers who practiced more than thirty poems. In particular, Khalil Sultan was one of the first Timurid rulers who loved poetry . In "History of Rashidi" , examples of Abusaid Mirza's ghazals are given. Most importantly, it is recorded in many sources that literature and creative issues were discussed in ruling circles and high assemblies.

E.E. Bertels in his monograph "Nizami" gives the following information about the debate between Mirzo Ulug'bek and Boysunqur Mirzo: "Which epic is better between Mirzo Ulug'bek and Boysunqur Mirzo ("Makhzan ul-asror" and "Matla' ul-anvar" epics are meant - There is a legend that there was a dispute on the issue of A.H.). Mirza Ulughbek approved Nizami, and Boysunkur Mirza approved Amir Khusrav.<sup>1</sup> This verse from Alisher Navoi's epic "Sabayi Sayor" also refers to this:

*Sultans in modern times,*

*More people came.<sup>2</sup>*

These factors had a serious impact on the development of Persian-Tajik and

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<sup>1</sup> Bertels E.E. Izbrannye trudy. Nizami and Fuzuli . - M.: IVL, 1962. - Str. 205.

<sup>2</sup> Alisher Navoi . MAT. 20 roofs . The tenth roof. Sabai mobile ( To the publication preparer M. Mirzaahmedova ). - T.: Science, 1992. - B.394.

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Turkish artistic creations during this period.

Turkish-Uzbek literature has a long and rich history. At different stages of this historical process, for various social reasons, examples of artistic works were created in Arabic, Persian-Tajik and Turkish languages. Along with creating in other languages, the rich creative experiences that exist in these languages: lyrical and epic genres, colorful poetic weights, images, details and artistic image tools, combined with the experiences of folk oral creativity that go back several millennia, the increasing development of our national literature, the form and served its content improvement.

Scientist E. Rustamov, who studied the development of Turkish poetry in the first half of the 15th century in a monographic plan, notes that along with the great representatives of Persian-Tajik literature, such as Saadi Sherozi, Hafiz, Khusrav Dehlavi, they "looked at the oral creativity of the people with great devotion"<sup>3</sup>. Aruz, whose theoretical foundations were created by Khalil ibn Ahmed in the 8th century, began to enter the literature of the Persian-Tajik and Turkic peoples from the 9th to the 10th centuries, and from the 11th to the 12th centuries. As a result, genres belonging to Arabic and Persian-Tajik poetry began to enter Uzbek poetry along with aruz weights. In the history of our classical literature, genre diversity was initially manifested in the form of poetic forms (masnavi, quatrain, qasida) within didactic epics, while under the influence of the tradition of non-fiction, genres such as ghazal, kita, sokinoma, masnavi, and fard began to gain independence. In the period before Alisher Navoi, Atoy's divan consists only of ghazals, while in Yusuf Amiri's divan, ghazals are full of ghazals; Ghazal and ode in Sakkoki; In Gadoi, ghazal, qasida, mustazad, khita; Lutfiyda ghazal, qita, qasida, tuyuq, fard; In Hafiz Khorezmi, we can find samples of qasida, ghazal, mustazad, mukhamas, taqbband, tarji'band, khita, dirge, rubai. When Alisher Navoi's Turkish and Persian divans are combined, masterpieces of eighteen different genres of lyrics are collected. The 13 lyric works of Sayfi Saroi that have come down to us are written in eight different weights (not

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<sup>3</sup> Rustamov E. Uzbek poetry v Pervoy Polovin y XV century . - Moscow : Izd. Vostochnoy literatur y , 1963. Str-145.

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including variations) within the four bahrs of Aruz (ramal, hazaj, mutagarib, muzore'), and the 332 poetic pieces in the work "Guliston bit-turkiy" are written in the 7 bahrs of Aruz. (Hazaj, Ramal, Muzore', Mujtass, Mutaqarib, Khafif) are written in 24 weights. There are 11 ghazals and odes of different weights related to 5 different seasons of Aruz in Sakkoki Divan. Although the Atoyi divan consists only of ghazals, 18 different weights belonging to the six seasons of Aruz are used in them. In Hafiz Khorezmi's divan, you can find 53 lyrical works belonging to nine seasons. Observations showed that Gadai used 4 types of hazaj bahr, 3 types of ramal bahr, 2 types of rajaz bahr, and the same weight of muzori', mujtass and khafif bahrs, totaling 12 different weights, excluding rhythmic variations.

One of the important aspects of the literature of the 15th century is zullisonayn. In Uzbek literature, this literary phenomenon began with Khorezmi and his "Muhabbatnama", who had "very Persian notebooks". By the first half of the 15th century, this tradition became one of the characteristic features of the creative process. Many poets such as Yusuf Amiriy, Yakhniy, Sakkokiy, Lutfiy, Gadoiy, who created during this period, created masterpieces of poetry in two languages. Unfortunately, the Persian heritage of these poets has survived to us in very small quantities. Alisher Navoi in his work "Muhokamat ul-lughatayn" says very characteristic and important thoughts: "No matter how much this one has quarrels and talks with the other, the other one still has takallum and talk with that one". And among the variety, there are more people of knowledge and wisdom and zumrai ilmu zihir and binish. But they enjoy the language of the Turk until the youngest and the youngest of the Turks. Andokkim, they say according to their own little situation, but they also imitate with some eloquence and maturity. Even with the Turkish language, they express beautiful and sweet words with the Persian language<sup>4</sup>.

It can be seen that they not only read and understood the works of art in the Persian-Tajik language, but also took artistic pleasure from it and even created elegant works in this language. In addition, the fact that "in literary studies, the first

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<sup>4</sup>Alisher Navoi. A complete collection of works. Volume 10. - T.: Publishing house named after Gafur Ghulam, 2012. - B. 509.

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great work created in aruz in Turkish literature is recognized as Yusuf Khos Hajib's epic "Kutadgu Bilig" proves<sup>5</sup> our words. It can also be said that the creation of a creative heritage in the early devanism is considered one of the achievements in terms of the discourse of its time. After all, "Qutadgu Bilig" was created in the metatarib bahr of the Aruz system, and the author used the weight of the epic "Shahnama" in Persian literature to write this work. This phenomenon also has a role in the fact that the work was called "Turkish Shahnama" in its time<sup>6</sup>.

In "Majolis un-nafois" Alisher Navoi mentioned with special respect the poets who created in two languages. For example, while writing about Yusuf Amiri that "Turkish poetry is a good story", he quotes the following text saying:

*Everyone is lucky enough to have a little aish bakhshi khud sitond*<sup>7</sup>.

Content: *On the day of kismat (the day of distribution of fortune), everyone except the ascetic received the aysh that was given to him; and he remained dry no matter how hard he struggled.*

Maulana Gadoi's only ghazal in the Persian-Tajik language has reached us through the "Radoyif ul-ash'ar" translation of Fakhri Herati. Of course, it is clear that the Persian heritage of the poet was not limited to this. However, this ghazal itself can give a certain idea about the poet's creative skills in this language. This shows that Gadoi is a poet who continued the tradition of Zullisanayn.

In the work "Fununul-balaga" by Sheikh Ahmad Tarazi, very important information is given about the literary types and genres used in the poetry of that time. In the first part of this work, which consists of five parts, it is noted that there are ten types of poetry, *qasida, ghazal, qita, rubai, masnavi, tarje', musammat, mustazad, mutavwal, and fard* are given definitions. Their dictionary and terminological meanings are explained. After that, he explains that these types of poems are divided into several types depending on the content and style: he writes "... and these ten types of poetry we mentioned, in each of them if Tangri azza wa jalga

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<sup>5</sup> Phytrate. About Aruz. - Tashkent: Teacher, 1997. - P.23.

<sup>6</sup> Yusupova D. Artistic harmony of content and rhythm in Alisher Navoi's "Khamsa". Tashkent: Mumtoz Soz, 2011. - B.12.

<sup>7</sup> This book, - B.38.

(praise God, sing psalms - A.H.) if they praise, they say tawhid; And if they praise Muhammad Mustafa, peace and blessings be upon him, they say nat; If they pray before God, they will pray. And the Khulafai Rashidin (chaharyar, caliphs - Abu Bakr Siddique, Umar, Uthman, Hazrat Ali - AH) are called manoqib and manqabat. If they sing salatin or umaro and vuzaro, they sing madh, midhat and tamadduh, and if they mention a dead person, they say marsia. If they curse the kimarsa, they say sarcasm and rebuke. And if they joke, they say "Mutoiba" <sup>8</sup>.

The poetry of the 15th century is significant for its nationalism. It is the types of Turkish poetry and their forms that were part of Turkish-Uzbek poetry in the first half of the 15th century. Even before the work of Alisher Navoi, Uzbek poets used various genres that appeared through folk oral poetry and aruz. From the 14th century to the last periods, ideas and comments about literary types, forms were described in works related to badoe', sanoe', aruz, dictionary. For example, in the works of Alisher Navoi, rubai, tuyuq, folk songs, problems, problems, muqatta', muzdavaj, murabba', lugz, problem, tarikh are described in the works of one of his contemporaries. It can be said that the 15th century is the period in which Turkish art has entered the early devanism and applied to the first applied genres of art. During the stages of the historical development of Turkish-Uzbek literature, examples of artistic works were created in Arabic, Persian-Tajik and Turkish languages. Along with creating in other languages, the rich creative experiences in these languages: lyrical and epic genres, colorful poetic weights, images, details and artistic image tools served for the development of our literature, improvement in terms of form and content.

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3. Ahmad Tarazi. Funun ul-baloga // Uzbek language and literature. 2002.

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<sup>8</sup> Ahmad Tarazi. Funun ul-baloga // Uzbek language and literature. 2002. Number 1. Pages 75-76.

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