



THE EXPRESSION OF THE TERM SONG IN THE WORK OF ALISHER NAVOI

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ANNOTATION

The article describes how the term song, one of the genres of singing art, was used in literary, historical sources in the work of Alisher Navoi in Turkish, Persian and Arabic forms. On the examples, we also see that Alisher Navoi skillfully used not only the term song, but also related terms in the ways of affixation and composition.

KEY WORDS: *song, terminology, work, weight, poem, etymology, analysis, poem.*

Выражение термина песня в творчестве Алишера Навои.

Аннотации

В статье описывается, как термин песня, один из жанров певческого искусства, употреблялся в литературных, исторических источниках в творчестве Алишера Навои в турецкой, персидской и арабской формах. На примерах мы также видим, что Алишер Навои умело использовал не только термин песни, но и родственные ему термины в способах аффиксации и композиции.

Ключевые слова: песня, терминология, произведение, вес, стихотворение, этимология, анализ, ода.

Alisher Navoiy ijodida qo`shiq atamasining ifodalanishi.

Annotatsiya

Maqolada qo`shiqchilik san`ati janrlaridan biri bo`lgan qo`shiq terminining Alisher Navoiy asarlarida turkiy, forsiy va arabiy shakllarini adabiy, tarixiy manbalarda qanday ishlatilganligi yoritib berilgan. Shuningdek, Alisher Navoiy birgina qo`shiq termini emas, unga ma`nodosh bo`lgan terminlarni affikisatsiya va kompozitsiya usullarda yasab, mahorat bilan foydalanganini misollar mobaynida guvohi bo`lishimiz mumkin.

Kalit so`zlar: qo`shiq, terminologiya, asar, vazn, she`r, etimologiya, tahlil, qasida.

It is no exaggeration to say that the period of Amir Temur and the Temurids was a period of real awakening, not only for the Uzbek people, but also for the musical arts of the entire Near and Middle East. To get acquainted with the art of singing of this period, it is necessary to refer to Khandamir's "Makorim ul-akhlaq", Bobur's "Boburnoma" and Alisher Navoi's works of all kinds. There are many poems about Herat actors, dancers, musicians, singers and puppets. That is, at that time, terms such as ayalgu, alxon, goyandalig, dasotin, surud, talolo, olan, qushuq, lahn, yirla, tarona, which refer to the types of folk singing were consumed as terms.

The medieval tradition required the inhabitants of the city to live as a community (neighborhood) according to their occupation. Well-known artists preferred to live in groups with

their colleagues, either by decree of the governors or for their own convenience. Accordingly, the "Singers' District", "Musicians' Neighborhood", "Composers' Street" were introduced. Creative schools of special creativity, performance and academic status have been formed around these professionals who have earned a special reputation and prestige. [2,36p.]. Especially in the 15th century, there is not a single word in the field of singing that is not found in Navoi's works. Praise be to Hazrat Navoi that the terms used in our language today are an alternative to all of them, of course, in the works of our great scholar. Alisher Navoi, known as a "teacher of masters" who puts his music teacher above everyone else, is not indifferent to the field of art, as we know from his work under the pseudonym "navo".



In the works of Alisher Navoi, **the term song is synonymous** with ayolg'ʻu, alxon, go'yandalig'ʻ, dasotin, surud, talolo, o'lang, qo'shuq, lahn, yirla, tarona. we can give an example of the terms.

Ayolg'ʻu (arab.) occurs in the sense of song, melody, song:

Holimg'a hajr bazmi aro tortsam surud,
 Bor navha maddi telba ko'ngling ayolg'ʻusi [3,597p.].

The term "singing" is used more than once. One is **ayolg'ʻu** and the other is **surud**. Both of the above terms are used in the sense of song. We can see how sharp Alisher Navoi's pen is when the writer skillfully uses two monosyllabic terms, or more precisely, bilingual terms (Arabic and Persian) in these verses.

Surud (fors.) song:

Men dog'i bu maynikim suzubmen,
 Turkona surud anga tuzubmen [4,97p.].

The following term is used in the works of Alisher Navoi in the sense of a song, while in the dictionary "Farhangi zaboni tojiki" it is called a person's singing. The dictionary also includes synonyms for the word surud such as surudan, saroidan, suroidan. [5,1566 p.]

Alxon (arab.) melody, song:

...andalib xush navosi nubuvvat bayoni bila va risolat **nag'mai alxoni** bila **surud** ko'rguzur (6,4 p.) here the words nagma, alxon and surud are used as synonymous terms for singing.

Go'yandalig'ʻ(persian+uzb.) short story, singing:

Ul dag'i barchasig'a... ne'matlar tortib sozandalig'ʻ va go'yandalig'ʻ buyurubdur [7,535p.]. The term Goyanda is a Persian term, from which the suffix (+ lik) is used to form a word based on the internal possibilities of the Uzbek language.

O'lang (Turkish) sing, song:

Shamar suvlar bo'lub oina ohang,
 O'lang aylab ayon ul ko'zguda zang [8,50p.].

The term "o'lan" is a Turkish term, and the variant "o'lan"(g) is widely used today. It is a term that clearly reflects the customs and traditions of the Uzbek people. The genre of folk art is mainly performed with or without accompaniment. In Hazrat Alisher Navoi it is used in the sense of a song.

Qo'shuq (turkish) song:

Anglamayin so'zda tuyuq bahrini,
 Qaysi tuyuq, balki qo'shuq bahrini [9,46p.].

... When a deep river appears in front of me, I fill it with a beautiful boat-shaped glass in my hand and drink it from a rose bush. "hay tulugim, hay tulum!" I sing; when someone can't sing to me, at least he sings and supports me [9,50 p.]. It turns out that Alisher Navoi first used the term "song" in Chapter XV of "Hayrat ul abror". Before our thinker, the term song was first used after the singing tradition, in the XI-XI centuries in Mahmud Qashqari's "Devoni lug'ati turk" ("Қошув") verse, song).

It is known that today the Persian and Arabic words ayolg'ʻu, dasotin, talolo are completely obsolete. Not surprisingly, the song has survived because it is a Turkish word. The term is used in other Turkic peoples as well: in Turkmen as "А́йдым", in Kazakh as "Өлең", in Kyrgyz as "Ыр", in Tatar as "Жыр". The term song is also used as a Turkic term in Kyrgyz and Tatar languages, as the terms given **ыр** and **жыр** are found in Mahmud Kashgari's Devoni lugati turk.

Alisher Navoi uses the word **dasotin** in his work Saddi Iskandariy. In "Farhangi zaboni tojiki" the **saga** is a term

meaning Persian nagma, lahn, navo, maqom. Alisher Navoi's 4-volume explanatory dictionary of the language does not contain the epic form of the term. But the terms dasotin and doston have the same meaning.

Dasotin (fors.) epics; song, melody:

Navo ichra ming lahnsozing qani
 Dasotini xotirnavozing qani [8, 243p.]

In the 4-volume explanatory dictionary of the language of Alisher Navoi's works we read **Yirla** (t.) - in the sense of singing, chanting, singing. K. Sodiqov in his book of names of early and medieval Turkic texts Mahmud Kashgari in his work "Devonu lug'ati turk" uses the form **йыр-ыр: ол йыр кошди** - he wrote poetry (i.e. sang songs) [10, 22 p.] Alisher Navoi uses and explains this term in Farhod and Shirinda as follows:

Ketur, soqiy, chekib **yirlar** uchun un,
 Manga to'ydin ulush evur jomi gulgun [11,143p.].

Navoi also explains the meaning of the term song:

Talolo (fors.) melody, song; scream, shout:

Arig'ning ikki yonidin alolo,
 Nishot ahli tuzub firno talolo [11,124-b].

Lahn (arab.) sing, tone:

Chekti oncha lahn aro dilkash navo
 Kim simoin vaxshu tayr aylab havo [12, 196-b].

Tarona (fors.) sing, tune:

Va tog' jonibidin jo'yi Navro'ziy o'tarkim, sadosi
 g'ulg'ulasidin labtashnalar qulog'ig'a mujdai obi hayot
 taronasi yetar [13,170].

In short, during the time of the great thinker and scientist Alisher Navoi, all types of singing were developed, well-known and widespread. Most of the terms used are Arabic, some are Persian and a few are Turkish. Apparently, most of the terms used are affixed (feminine + chi). These terms, borrowed from Arabic and Persian, are completely obsolete, and those that have survived have lost their terminological properties (talolo, dasotin, nagma, etc.). Evidence suggests that Alisher Navoi's works were an important source in the study of the state of Uzbek singing terminology in the fourteenth and fifteenth centuries and left an indelible legacy for Turkic, Persian, and Arabic languages.

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