

## HISTORY OF FONI'S MUSADDAS "KOSHKI"

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**Abstract.** *In clause it is a question of genre and art features of lyrics so-called «musaddas» Alisher Navai's World which is written in the Persian language. At Navai such poems it was not kept in the Uzbek language and it is unique showing talent of the great poet on similar sorts of a genre of lyrics. But musaddas has the old tradition. And used Navai under pseudonym Foni musaddas it has been written by the request of tsar Husajna Bojkary which in it is eulogized a figure and a way of life of this check. The author, assorting musaddas Foni has opened its poetic values and has shown its place in creativity of the great poet.*

**Keywords:** *literature, lyrical and epic genres, musaddas, ghazal, lyrical emotion, lyrical character, creativity, hymn Persian language, content, romantic melody, occupation, traditional form, allusions, exaggeration, melody, attitude, life content, realistic thoughts, exclamation .*

Most of the lyrical and epic genres in Uzbek and Persian-Tajik, as well as Arabic literature are common to each other, and over the centuries, one complements the other, or is influenced by one another, and develops almost in the same way. Musaddas genre is one of them.

Musaddas consists of several clauses, and each clause consists of three verses or six verses. There are two types of it: the first is a musaddas attributed to the poet himself and the second is a correction of the musaddas written by him. Musaddas does not have a plot, it consists of a purely lyrical feeling, a lyrical expression of the lyrical character's impression of the inner and outer world.

In the works of Alisher Navoi, there are poems in the musaddas genre, and one of his prominent examples is the famous musaddas presented in "Devoni Foniy".

Musaddas consists of nine stanzas and each stanza consists of six verses. It is connected to Maulana Abdurrahman Jami's ghazal and is a tazmin musaddas. Jami ghazal consists of nine stanzas and therefore the volume of the musaddas also has nine stanzas. At this point, the musaddas lost its independence to a certain extent and became subordinate to the ghazal. Depending on the size of the ghazal, the size of the musaddas is determined. Since Jami ghazal has nine verses, Foni also kept this size.

If the reason for the birth of Musaddas was the order (demand) of the ruler, Foni certainly felt a special obligation from the royal order. If it were not for this demand, perhaps the musadas would not have been created. Therefore, first of all, we should say congratulations to Husayn Boygaro, because with his royal request, Foni created a very beautiful and highly appreciated musaddas, and today, thanks to this work, we have an idea about the sharp ability of the Prophet in musaddars.

On the other hand, it is very important, the force that called Hossein Boykara to this demand is a problem related to the genre nature of Jami's ghazal. The fact is that the ghazal genre, which has developed in Uzbek and Persian-Tajik literature since the 10th century, consisted of several types.

It is known from the title of the musaddas that the king did not demand to respond to Jami's ghazal with a ghazal or to compensate him, but openly stated that a special musaddas should be attached to the ghazal. That's why Foni compensated him by turning the ghazal into a musaddas, not a ghazal. In this way, Fani's musaddas saw the face of the world. So, we must say that Foni's Persian musaddas was literally written at the behest of Husayn Boygaro, and his ghazal, Jami's ghazal, was liked by the king because it was a ghazal, and created the foundation for the second hymn, that is, musaddas. In the past, kings and sultans liked to see themselves described in the works of poets, and they lived primarily in the world of hymns.

Hossein Boygaro was definitely not an exception. His hymn resonates especially in the works of Jami and Navoi, and through them, the king raises his fame to the heavens and reaches the level of a master.

The earlier verses of Musaddas have a romantic tone depending on the content of Jami's ghazal, and it is written in a general and traditional form. Although the King's anthem is exaggerated, it expresses the attitude of real people. This tone gave life to the composition and caused it to be composed of realistic thoughts.

Its first paragraph reads:

Кардаме дар хоки кўйи дўст маъво кошки,  
Судаме рухсори худ бар хоки он по кошки,  
Омади берун зи кўи сарви боло кошки,  
Бурқаъ афканди зи рўйи оламоро кошки,  
“Дидаме дидори он дилдори раъно кошки,  
Дида равшан кардаме з-он рўйи зебо кошки”.

Contents:

I wish I could settle in the soil of a friend's neighborhood,  
I wish I could rub my face in the dust of your feet  
If only ul sarvqamat would come out of his destination,  
If only he would remove the veil from his face that illuminates the world,  
"And I wish I could see the old man's face,  
I wish I could open my eyes from the beautiful faces."

This stanza, full of longing and dreams, expresses the inner world of the lyrical hero, rich in sophistication, and the spirit of love. In this place, there are no cries, demands and decrees, there are no painful complaints and pain. Through soft and tender words, the hero reflects on his hopes and desires and conveys them to his beloved in a gentle tone.

These are beautiful and charming thoughts that awaken the human heart. In this paragraph, the romantic content of life is expressed with tenderness over the oriphonic tone. The meaning of "koshki" found by Jami reached Foni, and as a result, that idea was developed, acquired a universal tone, and thoughts about human destiny appeared. The musaddas continues in this way, and in the seventh stanza moves to the hymn of Husayn Boykara:

Он, ки шарҳи ҳарфи ҳажраш коми жонро сохт мур,  
Аз забури ишқ дон ҳам баййиноташ ҳам Забур,  
Баски васфи ў бувад вирди забони абду хур,  
Гаштааст аз дурри назми аҳли табъ офоқ пур,  
"Назми Жомиро, ки шуд дар васфи лутфи ў чу дур,  
Жо набудӣ ғайри гўши шоҳи воло кошки".

Contents:

The interpretation of the parting letter was painful to the palate of souls,  
From the book of love psalms, find out its obviousness and hiddenness.  
The reason is that its description is constant in the language of Hurlaru slaves  
The whole world was filled with those precious poems of poets  
Jami's verse shines brightly in the praise of his grace,  
And this verse does not sound in the ears of anyone except the ears of the high-powered king.

The passage to the hymn of Musaddas consists of these contents, and they also contain the theme of separation of worldly love and the initial exaggerations used to describe the king. This scene, of course, pleased the king, and for this reason he demanded praise from two world-renowned poets close to him, and he got it. This was done through the gift of Foni.

Thus, the last two stanzas of the musaddas consist of a complete hymn, in which Sultan Husayn Boygaro is described with unique and lofty exaggerations, thus creating an indomitable and living image of him, different from and superior to other kings. King Husayn was worthy of such words, because no matter how high-ranking Jami and Fani were, they were served by the king, and they lived enjoying the king's favor until the end of their lives. Therefore, the anthem presented by Jami and Foni is the result of warm and charming feelings, without dry and exaggerated words.

The difference between Jami and Fani from other praise poets in the art of hymns was this, and the poet proves it with that musaddas.

Although these lofty words are traditional, they were a necessary anthem for Husayn Boykara. Husayn Boykara was overjoyed when he heard them and gave gifts to the author. After all, he was not ignorant and simple like other kings, but a great poet, cultured, virtuous and spiritually rich person. He knew the difference between dry and false words. From this point of view, he paid attention to these lofty words and appreciated them, firstly, because of his passion for hymns, and secondly, because he considered hymns to be a factor of joy and happiness.

Therefore, Jami and Foni joyfully dedicated a hymn to the ruler and created his royal image, and this was a worthy literary event at that time. In this respect, both Jami's ghazal and Fani's musadd are considered important and invaluable works, and they are the sources that embellished their creativity along with other poems.

In general, this musaddas has a royal tone, created with a new mood and pride, and in this respect, it is included in the ranks of highly meaningful poems that embody the warm breath and inner excitement of its author - Maulana Foni.

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