

Shoey Abdukhamid Abdunabievich
*Candidate of Philological Sciences,
Lecturer of Department of Theory and
History of Tajik literature in
Tajik State Pedagogical University
Named after Sadriddin Ayni,
Tajikistan, Dushanbe*

PRAISE AND PRAYERFUL ADDRESSES TO GOD IN THE GHAZALS OF NAKIBKHON TUGHRAL

ПРОСЛАВЛЕНИЕ И МОЛИТВЕННОЕ ОБРАЩЕНИЕ К БОГУ В ГАЗЕЛЯХ НАКИБХОНА ТУГРАЛА

Abstract: Subjects of glorification and prayerful address to God in literary of Nakibkhon Tughral Ahrori explored in this article. It became known that the poet used the theme of glorification under various circumstances and situations. However, the prayer topic was dedicated solely to God. The studied material may be useful for researchers and investigators of Sufistic literature.

Keywords: glorification, prayerful address to God, Bedil, Nakibkhon Tughral Akhori, god, praise, poem, literature.

Аннотация: В данной статье исследуется тематика почитания, прославления и молитвенного обращения к богу в творчестве Накибхона Туграла Ахрори. Стало известным, что поэт использовал тематику прославления при различных обстоятельствах и ситуациях. Однако молитвенную тематику посвящал исключительно по отношению к богу. Исследованный материал может быть полезен исследователям и интересующимся суфийской литературой.

Ключевые слова: прославление, молитвенное обращение к богу, Бедил, Накибхон Туграл Ахрори, бог, восхваление, стихотворение, литература.

In the history of Persian-Tajik literature, there is no such author who would be unaffected by this issue. Authors such as Abdullah Ansari, choosing the topic, not limited to genre forms and created a whole piece.

While Tugral cannot be compared to such thinkers on the subject, but it is on the same line with these stars. As we said when reviewing the theme of love for God, he continued the tradition of his predecessors in theme and ideological content.

Glorification, as we noted in the above chapters, is present in almost all the genres in which Tuğral wrote poetry, and devoted to famous personalities. This theme was continued in his poet heading. But here the theme of glorification in comparison with the above-mentioned is not so wide, and covers his spiritual mentor-Bedil. Tuğral, being a faithful disciple of the literary School of Bedil and way his legacy with a deep poetic position, extracted from him a lot of useful information, and passes it the following way

Baland ast az falak ma'voi Bedil,
Naboshad hej kasro joi Bedil! [1, c. 271]
The house of Bedil is high from the furnament,
Any one hasn't the place of Bedil.

Praising his mentor Tugralom contained in this example, is disingenuous and does not apply to literary critical view.

All researchers involved in creativity Bedil, welcomed the praise of Tugral. The poet in its references heading, not just chanting poetic talent Bedil, calling him a «River of words, His Serene Highness sea words, wonderful words Sultan River knowledge wave River thoughts, month peak words»:

Ofarin Tuğral, bar in yak misrai bahri suhan:

Ei khiromat mavji gavhar, andake ohistatar» [1, c. 217].

Good for you Tuğral is one polustishie from the sea of words:

«Oh your grace, as Pearl wave, a little easier.

The second part of the celebration of the poet dedicated myself, that has to do with several factors: contradictions in public Wednesday; continuation of traditions; Another view of his literary art. Therefore, such a skillful poet as Tuğral turned to self-gratification that did not reduce the dignity of his works, but rather makes them more attractive and attractive. Thus, he clarified his identity on creative ways and continued the

tradition of his predecessors. But it's not quite tally with the first factor, because detractors could not accept this and any means want to adversely affect the personality and work of the poet that could not skazatsja on his fate. The poet tries to find semantic lifting their verses during the dawn and confirms that this time to welcome its high poetic gift Sun replaces moon. Therefore, he feels the apogee thoughts and believes her coupled with its true essence:

Subhi sodiq az tului ma'niam ogoh bud,
Bar muborakbodi tab'am mehr joi moh bud ...
Az kamoli heshtan dar avji ma'ni Tugralam,
In hama sofi ba asli javharam hamroh bud [1, c. 194].
Morning dawn familiar my muse,
Sun welcomes my lyre, instead of the moon.
The perfection of her atop the thoughts I Tuğral,
All this clarity is connected with my true essence.

Among the poets Tuğral era finds himself only, but before talent Bedil nothing. It is on the one hand the veneration of mentor, and on the other it just recognition:

Dar suhan nameboshad digare naziri man,
Gayri hazrati Bedil man kujo badal doram?! [1, c. 291]
No, like me in oratory,
In addition to his Highness Bedil, who do I replace?

Chanting their thoughts in verse, the poet throws them in high tones and exclaiming enters into the spiritual world of chitataelja, as the «Weaver of fabric from poems and words»:

Baland ast, on qadar fikri balandam dar suhan, Tuğral,
Tu pindori, ki andar toru pudi she'r nassojam [1, c. 285].
High, so my important thought in verse, Tuğral
Do you think that I am a Weaver bases and weft.

As well as addressing through *ihom*» (a kind of allegory, one word has two meanings: familiar and not familiar) to your reader, the poet States that saw one after the other poets of the time, but they were not as «setujushhim and praying»:

Didaam, imrÿz yak-yak shoironi ruzgor,
Shoire chun Tugrali zory duogui tu nest [1, c.131].

Seen, one after the other I-era poets
No poet, like setujushhego and Tuğral prayer for you.

Since those chanting in some cases far from the truth and reach the exaggeration, but like the above examples, credibility and recognition for skills and talent Tugrala as we noted in the introduction and further recognized by the majority of scholars and researchers. Therefore, the part of his self-congratulation that far from exaggeration has real ground.

The other side of the analysis, which is devoted to praise Allah and prayerful appeal to it mainly occurs in the mesnevi, *tardzhe'* and heading to the poet. Concerning the subject matter and content of the mesnevi and poems poet *tardzhe'* there is no need to supplement, as they have already been analysed. Therefore, it is worth re-emphasizing around ghazals the poet.

Munojot (secret prayer) Tugrala are very high from the perspective of religious ideas, and admirer of the poet can use them as a prayer, because in them the poet asks the Almighty «gardens of paradise» and his grace that reflects the dreams of any Muslim:

Az karam, Yo Rab muqimi bogi jannat kun maro,
Tashnaam, jak sar gariqi bahri rahmat kun maro [1, c. 40].
His generosity, Oh God, I poseli in the garden of Eden,
Thirsty I submerge entirely me in mercy.

In the initial hit another Gazelle poet said about the qualities of the Almighty, mention of which drew the material and spiritual world of man towards development, kindness and happiness:

Fizoyad javhari tegi zabor az ismi Subhonash,
Kushoyad mahzani ma'ni zi nomi poki Rahmonash
[2, c. 142-143].

Speechless will, who's to say that Allah Savior

In the world of essence will open it doors, saying:
you are the most merciful.

Reading these chaste and high rows, you can come to the conclusion that the poet was firmly on the path of godliness, piety, and in general the knowledge of God, the mundane and the afterlife.

References

1. Ahrori, Nakibkhon Tughral. *Devoni ash'or. Taskheh va tavzehu peshguftori Mirzo Shukurzoda* /N.T. Ahrori.- Dushanbe: Payvand, 2011.-452 c.

۲. طوغرل أحراري. ديوان- بخاری: كاگان، ۱۹۱۶ - ۲۲۸. - ص.، رقم ۴۸، زخيره دست خطهاي شرقي اينستيتوت زبان، أدبيات، شرق شناسي و ميراث خطي أكاديميائي علمهاي جمهوري تاجيکستان.