

On the Art of Afzali's Majma 'U-L-Masoil

Hilola Azizovna Gulomova

PhD Student, Academy of Sciences, Republic of Uzbekistan State Museum of Literature, UZBEKISTAN



Abstract: This article deals with the arts used in the work "Majma'u-l-masoil" created by Afzali, who lived and worked in Central Asia in the XVIII, the article also analyzes for the first time the verbal arts used in this work, such as tajnis, tavze', tarse' and ishtiyoq, and the spiritual arts such as iltifot, ta'did, jam and taqsim, tanosub, mutobaqa and quote.

Keywords: Afzali, Majma'u-l-masoil, jurisprudence, artistic features, poetry, tajnis, ishtiyoq, talmih.

Introduction

The basic elements that help polish the shape of a work of art, make it pleasing and make its meaning impressive and easy to learn are arts. When writing their works, poets pay great attention not only to content, but also to art [Nizamova F., 2019; Rustamiy S.A., 2017; Rustamiy, S., 2016; Rustamiy, S., 2018; Rustamiy S., Gulomova H., 2020; Rustamiy, S., Nasirova, M., Sagdullaeva D., 2020; Rustamiy, S., 2019; Shoaliev, N., 2019; Karimov N.R., 2019; Karimov N., Doniyorov A., 2019].

The art of Majma'u-l-masoil [Gulomova, H., 2020], created by Afzali, who lived and worked in Central Asia in the 18th century, and the study of the arts used in it serve to illuminate the poet's skill.

Tajnis

which serves to create a melody when pronouncing a text, is tajnis one of the arts. Two words, similar in pronunciation and differing in meaning, constitute tajnis, i.e., the concept is formed from the means of an artistic image based on paronyms and homonyms.

Afzali seldom used the homonymous type of tajnis. For example:

Ko'rdi Afzal ham "Xulosa", "Muxtasar",

Qildi manzuma zi sharhi muxtasar

Afzal also see to wrote "Summary", "Muxtasar",

He made a brief comment on the article [Afzali. *Majma' ul-masoyil* (manuscript), p.151a].

One of the words "Muxtasar" comes from the name of the work, the other from the meaning of "short, concise," forming the tajnis-i-tomm in this byte. This is because in "tajnis-i-tomm", the two words correspond in four respects, that is, according to the type, shape, number and order of the sounds, but differ in meaning [Ali Jārim, Mustafa Amīn, 1999, p.265].

The type of tajnis used through paronyms in the play is the majority. For example, in the following examples, as in the words "jalil" – "galil", "qazi" – "rozi":

Aylasa tavfiq bizga ul Jalil,

Nazm-i purma'ni bi-alfoz-i qalil [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

Ham yana bu Yusuf-i qozi erur,

Bas Muhammaddin Xudo rozi erur

Again, this is Yusuf-i Qazi,

So Muhammaddin God willing [Afzali. *Majma' ul-masoyil* (manuscript), p.49].

Noqis tajnis – varies according to the number of letters in the words. There are three types of such tajnis, and there are all kinds of them in the play.

- examples of a type where there are more than one or two letters at the beginning of a word: In the words "bo'l"-"qabul", the letters "q", "oxirin"-"foxirin" "f" are more than their pair.

On the Art of Afzali's Majma 'U-L-Masoil

Banda bo'lsang sidq ila toatda bo'l,
Toki qilg'ay toatingni Haq qabul
If you're a slave, be honest,
May Allah accept your obedience [Afzali. *Majma' ul-masoyil* (manuscript), p.48b].

Kim qiroat qilsa shaf'i oxirin,
Fotiha bo sura bil, ey foxirin
Whoever recites the Shafi'i,
Foxira with Fatiha sura [Afzaliy. *Majma' ul-masoyil* (manuscript), p.82a].

- there is more than one letter in the middle of the word. For example:

Barchadin bir-bir qiyomatda so'rar,
Ul namozu ro'za-vu hajdin, kibor.
Har kishi bersa javob anda, o'g'ul,
Bas gunahkardin etakdin qoqti ul
He will ask everyone one by one on the Day of Resurrection,
Prayer, fasting, and pilgrimage.
When everyone answers, son,
He stumbled on his sins [Afzali. *Majma' ul-masoyil* (manuscript), p.48b].

In the example above, the letter "g'" in the word "o'g'ul" is characterized by a one-letter excess in the middle of the word relative to the word "ul". Such examples are rarely used in the play.

There is a difference between one of the sounds in the words that Muzori Tajnis produces, and the denominator of these different sounds must be close to each other. In this type of tajnis the phenomenon of euphony [Ziyovuddinova, M., 1960, p.54] is observed. Muzori tajnis There are three types of different sounds according to their place in the word: the difference at the beginning of a word, for example:

Sakkizi fosid birisidur saloh,
Bor amal qil san saloha, ey faloh
One of the eight fosids is saloh,
Go and do san saloha, O falah [Afzali. *Majma' ul-masoyil* (manuscript), p.71a].
Like the letters "s" and "f" in the words "faloh" –"Salah" in the byte.

San og'izni qil tahorat, ey navob,
Ul haromni yema topqaysan savob
Cleanse your mouth, O Nawab,
Do not eat that which is haram, you will find thawab [Afzali. *Majma' ul-masoyil* (manuscript), p.54].
The "Navob" in the example is the same as the letters "n" and "s" in the "Savob".

There is a difference between one of the sounds in the words that form tajnis like lohiq - muzori. But the mahraj of these sounds will not come close. This type of tajnis is also of three types: the difference at the beginning of the word, for example:

Bil rivoyat mungadur, ey ahli shar',
Afzaliy nazmin ko'rub az asli far' [Afzali. *Majma' ul-masoyil* (manuscript), p.71a].
"Shar'" - like the letters "sh" and "f" in "fa"

Jabhasi gar qilmasa anda qaror,
Lo yajuz o'lg'ay namozi, ey baror [Afzaliy. *Majma' ul-masoyil* (manuscript), p.80a].
"Qaror" is like the letters "q" and "b" in "baror".

In the play, it became clear that the types of muzori and lohiq tajnis based on the difference between one of the sounds at the beginning of a word are widely used.

"Tajnis-i muzdavaj" - consecutive words also form a mutual tajnis [Rustamiy, S. (2017), Nigmanov, A. (2020)]. "Tajnis-i muzdavaj" is formed between both complete and incomplete tajnis. Afzali used the incomplete tajnis only through the words 'Afzali' and 'Afzal':

Afzaliy chunki kamina bandadur,
Barcha afzal, Afzaliy ko'b kandadur
Afzali is just a man
Everyone is perfect, Afzali is a lot of. [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

On the Art of Afzali's Majma 'U-L-Masoil

Tarsi

In the art of tarsi, each word in one part of a word in a poem or prose is equal in weight with the word alternative to it in the second part, and corresponds to or close to the last letter. For example:

*Man arab lafzi bila ko'rdum masal,
Nazm etib turkiy tila to'ktum asal*

I saw the Arabic word for example,

I poured Turkish honey into the poem [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

As is well known, the demand for sound compatibility in tarsi is strong.

Tavzi'

Afzali also used the art of tawzi in his work. "Tavzi" is an art in which the poet or the speaker in general uses words that have a similar sound, ie have the same sound "to express his opinion" [Rustamov, A., 1976, p.8]. For example, in the following examples, the sounds [b], [s] and [m] are assigned:

*Bog'ini bog'lab, belni bo'sh o'tkarsa ul,
Ul namozidur ravo aylab qabul*

If he ties his garden and loosens his loins,

He accepted the prayer [Afzali. *Majma' ul-masoyil* (manuscript), p.82b].

Favt o'lur ushbu sababdin sarbasar,

San degil bizga hisob muxtasar

Death is the cause of death,

You don't give us a brief account [Afzali. *Majma' ul-masoyil* (manuscript), p.144b].

Fashni qo'ysang mayyita, ey muqtado,

Manglayidin kim buyurdi Mustafo!

Leave Fash to the corpse, O Muqtada,

Who ordered Manglayidin Mustafa! [Afzali. *Majma' ul-masoyil* (manuscript), p.85].

Among the rhetorical arts there is a rhyme related to rhyme, which "the poet in rhyme also quotes words whose sounds do not have to be repeated before the narrator" [Rustamov, A., 1979, p.87]. Enot can be seen in the rhyme of the following verses of Afzali in the words "kalam" – "malom", "yuzidin" – "sozidin", "shahid" – "vahid":

Afzaliy nazm ayladi, ey xush kalom,

Oqil ersang qil qabul qilma malom

Afzali wrote a poem, O good word,

If you're smart, accept it, [Afzali. *Majma' ul-masoyil* (manuscript), p.125].

Afzaliy ko'rgach "Hidoya" yuzidin,

Ayladi nazm toliba ul imomlar so'zidin

After seeing "Hidoya" on Afzali's face

He was a student of poetry and he was one of the imams [Afzali. *Majma' ul-masoyil* (manuscript), p.166a].

Gar urushub o'lsa bo'lg'ay ul shahid,

Amniya Zohiriy ko'rdi, ey vahid

If he dies fighting, he will be a martyr,

Amniya saw Zahiri, O unit [Afzali. *Majma' ul-masoyil* (manuscript), p.174a].

Ishtiyoq

Ishtiyoq is another art that gives melody to Majma'ul-masoil. Ishtiyoq is to quote words from a single root.

To'n bog'ichin bog'lamay o'tkarsa namoz,

Ul namozi noravodur, ahli roz

Prayer without tying the knot

His prayer is unjust, the people agree [Afzali. *Majma' ul-masoyil* (manuscript), p.82b].

Bil Muhammad, Mahmud-u Homid erur,

Ahmad-u Sa'd-u Sa'id, So'id erur

Know Muhammad, Mahmud-u Homid,

Ahmad-u Sa'd-u Sa'id, So'id [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

Man guliston gullaridin ey javon,

On the Art of Afzali's Majma 'U-L-Masoil

Bir gul uzdum san qabul et, ey falon

I am one of the flowers of Gulistan, O Javan,

Take a flower, O Falon [Afzali. *Majma' ul-masoyil* (manuscript), p.60b].

In these verses, the poet skillfully used the hour of Ishtiqoq, that is, the use of cognate words. In the first byte, the words "bog" and "bog'ichin" are formed from the stem "bog'lamay", in the second byte "hmd" (حمد) "Muhammad", "Mahmud", "Homid", "Ahmad" and "s'd" (سعد) the words Sa'd, Sa'id, Sa'id, which are derived from the stem, and the words "gulistan", "gul" and "gulleridin", which are derived from the stem of "gul-" in the third byte, aroused enthusiasm.

Lafziy play an important role in the smooth, melodic expression of thought, in giving emotional pleasure to the reader and listener, and in making information easier to remember.

Spiritual arts

Like all other works of art, the use of a number of spiritual arts has influenced the artistic development of Majma'ul-masoil.

Itifot

Modern scholars refer to the art of Itifot "Itifot ... in lyrical and lyro-epic poetry represents the movement of the speaker (from the first person to the second person, from the second to the first or third, from the third to the first or second)" [Khodzhiakhmedov, A., 1998, p.63] describe. In Majma'ul-masoil, Afzali repeatedly referred to the art of complimenting. For example, in the title of the work, The Complaint on Saying the Adhan aloud, the compliment is passed from the first person to the third person:

Bas baland aysang azonni, ey oqo,

Naql etib Hazratdin aydim bu duo.

Lutfetib qilg'ay tarahhum, ey pesar,

Ul Xudoyi bo karam, berdim xabar.

Man zahiri Muxtasar, Burhonidin,

Ko'rdum, berdim sabaq osonidin.

Afzaliy ko'rdi hadisi nomdor,

Nazm etib aydi siza bu yodgor

So say aloud the Adhan, O Lord,

Hazratdin narrated this prayer.

Please, Tarahhum, O pesar,

He is the God of cabbage, I gave the message.

I am Zahiri Mukhtasar, Burhonidin,

I saw, I taught, the lesson was easy.

Afzali saw the famous hadith,

This poem is a monument to you [Afzali. *Majma' ul-masoyil* (manuscript), p.68a].

In the following example, the speaker passed from the third person to the first person:

Afzaliy cho'lda yurub nazm ayladi,

Toliba "Safvoni" din bazm ayladi.

"Muxtasar-i xizona" da ushbu masal,

Ko'rdim, to'ktum og'izdin bu asal

Afzali wandered in the desert and sang,

The Taliban held a "Safwani" religious feast.

In Mukhtasar-i Khizona, this example,

I saw this honey in my mouth [Afzali. *Majma' ul-masoyil* (manuscript), p.64a].

The art of Itifot saves the narrative from monotony, keeps it from being boring.

Ta'did

In Majma'ul-masoil, the art of threatening, based on the union of horses, is also widely used in prose or poetry. For example:

San ikkinchi nafs 'iboratini bil,

Bahl, hirs, jahl, kibr, azob asil

You know that the second nafs 'consists of,

Jealousy, greed, anger, arrogance, suffering are real [Afzali. *Majma' ul-masoyil* (manuscript), p.136a].

On the Art of Afzali's Majma 'U-L-Masoil

*O'zgalardek olamunchoq sarbasar,
Tizmadim, tizdim dur-u inju-vu guhar*
Like everyone else,
I didn't kneel, I knelt down, and I was a pearl [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].
*Tasbih, tamhid, tahlil muxtasar,
Tinmay eting to rizo bo'lg'ay pesar*
Tasbih, Tamhid, Analysis Summary,
Keep up the good content [Afzali. *Majma' ul-masoyil* (manuscript), p.135b].
*Bas, necha xor, xas, tufroq, tosh,
Bil tarozug'a solurlar, ey qadosh*
So how many choruses, peculiar, soil, stone,
They weigh you on the scales, O Kadosh [Afzali. *Majma' ul-masoyil* (manuscript), p.68a].

Tavshi'

Afzali used the art of **tavshi** in his work. "The interpretation of a noun in the plural or plural in Tavshi is given at the end of the word with nouns connected to each other" [Awniy, Hāmid, 1953, p.184].

*O'shal to'rtiki bo'ldi havola
Ki, qor, yomg'uru shabnamu jola.
Yana to'rtiki yerdin bo'ldi paydo,
Quduqu chashma birla ul xavzi daryo.
Yana ikki suyi digarni bilsang,
Biri makruh, biri mashkuk eshitsang*
That was the four links,
That snow, rain, dew
Four more lands appeared,
It is a river with a well and a spring.
If you know the other two,
If you hear one is bad and one is suspicious [Afzali. *Majma' ul-masoyil* (manuscript), p.55b].

Quote

It can be seen that Afzali also used the art of quotation effectively in his work. The quotation is that the prose or poem is quoted from the Qur'an or a hadith without indicating where it came from. It may also have been slightly modified. In some places, Afzali used the quotation in a peculiar way without change, that is, he does not compose the verse, but introduces it without change in the form of saj. This can be seen, for example, in the article "Explanation of another type of prayer":

*Man deyin nav'i digarni, san eshit,
Ikki rakat o'qug'il bo'lma basit.
Rakat avvalida ba'd az "Fotiha",
Uch karat san "vazzuho"ni qil qura.
So'ngra san ikkinchida Fotihadin,
Uch "alam nashroh" o'qug'il, ey amin.
Bas, salomdin so'ngra de yuz martaba
Bu duoni, qolmag'ay hech haq sanga
I'll tell you what, listen to me,
Don't be a two rak'ah boy.
Fatiha at the beginning of the rak'ah,
Three carats you make vazzuho.
Then the second Fatihadin,
Read the three —alam nashroh, a men
So salomdin then de hundred career
This prayer is no longer true for you. [Afzali. *Majma' ul-masoyil* (manuscript), p.81a].
"Robbano zallamno anfusano va in lam tag'firlano va tarhamno lanakunanno minal xosiriyina"
Yuz karat ayg'il durudi Mustafo,*

On the Art of Afzali's Majma 'U-L-Masoil

Ko'b savob ul murdag'a bo'lg'ay ato.

Afzaliy nazm ayladi "Koshoniy" din,

Toliba berdi sabaq osonidin

One hundred carats, Mustafa,

any rewards are bestowed on the one who dies.

The Afzali poem is —Kashani religion,

The student gave the lesson was easy [Afzali. *Majma' ul-masoyil* (manuscript), p.81a].

In the example given, verse 23 of Surat al-A'raf "قَالَ رَبَّنَا ظَلَمْنَا أَنفُسَنَا وَإِن لَّمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ" (They both said: "O Allah! We wronged ourselves. If You do not forgive us and have mercy on us, we will surely be among the losers. in it "قَالَ" (both said) the word is omitted. Both the original text and the meaning of the verse have been preserved.

Quotations have been studied in two types according to their semantic application. In the first round, the original meaning is preserved. The original text of the hadith in the example of the work entitled "Statement of Parental Consent" is not quoted, but its meaning is given in Turkish:

Kimsadin gar rozi bo'lsa volidon,

Rozi bo'lg'ay Haq on kas begumon.

Lek rozi bo'lmasa andin bular,

Rozi bo'lmas, haq rasul, andin, pesar.

Nazm etib Afzal hadis(i) Qudsiyidin,

La'l, guvhar to'kti ma'ni konidin

If the mother agrees,

Allah will surely be pleased

But if he doesn't agree, then

Disagree, true apostle, from him, pesar.

The preferred hadith in verse is Qudsiyidin,

That's the decent thing to do, and it should end there [Afzali. *Majma' ul-masoyil* (manuscript), p.154a].

In the first byte of the following example, verse 1 of Surat al-Masad "تَبَّتْ يَدَا أَبِي لَهَبٍ وَتَبَّ" (May the hands of Abu Lahab be dry! Destroyed MA 111/1, 603) slightly modified the text, that is, it was used with an insert between it (I told you that the fable died).

Surai "Tabbat yada Abi Lahab",

Tamsil o'ldi man sanga ayttim, "va tab".

O'qu laqad "ja'a bil Haq", ey amin,

Ushbu tamsil o'ldi, man aydim, yaqin [Afzali. *Majma' ul-masoyil* (manuscript), p.72a].

In the second verse, verse 81 of Surat al-Isra "وَقُلْ جَاءَ الْحَقُّ وَزَهَقَ الْبَاطِلُ ۗ إِنَّ الْبَاطِلَ كَانَ زَهُوقًا" (that is, say, "The truth (i.e. Islam) has come and falsehood (kufr) has disappeared. For falsehood is perishable." 17/81, 290).

In "Majma'ul-masoil", the quotation is used in the form in which the meaning is exactly the same as the original, the form is the same or changed.

Takrir

One of the most famous of the arts used in classical works is Takrir, which is based on word repetition. Afzali has used this art to express the sensitivity, emphasis and excitement of meaning. For example:

Bil, alar dehqon erur, man xo'shachin,

Tolib ersang xo'shachin bo'l, xo'shachin

Know that the farmer is melting, I am Hoshachin,

If you are a reader, be Hoshin, Hoshin [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

Afzaliy chunki kamina bandadur,

Barcha afzal, Afzaliy ko'b kandadur

Afzali is just a man

Everyone is perfect, Afzali is a lot of. [Afzali. *Majma' ul-masoyil* (manuscript), p.49a].

Gar qazo-yi niyat qilib qilsang ravo,

Yo ado niyat bilan qilsang qazo

If you intend to make a mistake,

Or if you do it with intent, you will die [Afzali. *Majma' ul-masoyil* (manuscript), p.132].

On the Art of Afzali's Majma 'U-L-Masoil

In the last byte, the words "Qazo" and "Niyat" are also used. In this art, the meanings of the compound or sentence are repeated in reverse order. For example:

*Burqa quffazayn aydim man sanga,
Bor amal qil munda ayma san manga* [Afzaliy. *Majma' ul-masoyil* (manuscript), p.62a].

Mutobaqa

Afzali made appropriate use of Mutobaqa, which is one of the most widely used arts in classical literature. "Mutobaqa is the coming together of two opposite (contradictory) meanings in one word: length-shortness, life-death, laughter-weeping, black-and-white, knowledge-delusion, greatness-lowliness. This is a type of tibak called positive tibak." [Salih Sāsah. *Al-munjīd*]. Such words are called antonyms in linguistics. Hence, antonyms form a type of match. For example:

*Gar kishi jahd aylasa tun, kun agar,
Bas qiroat qilmoqa doim pesar*
If a person strives, night, day,
Pesar always reads [Afzali. *Majma' ul-masoyil* (manuscript), p.72b].

The two contradictory words that art forms can belong to different categories. For example:

*G'usldin ilgari sunnatdur vuzu',
Farz erur so'ngra agar qilsang vuzu'* [Afzali. *Majma' ul-masoyil* (manuscript), p.59b].
*Bas yuvsun avval, yana oxirda ham,
Ya'ni istinjoda qavli, ey zifahm*
Let him wash before, and at the end,
That is to say, O zifahm [Afzali. *Majma' ul-masoyil* (manuscript), p.56a].

In these bytes it is expressed as Mutobaqa.

*Bil, tahorat birla g'usl bo'lsa, falon,
Botil etmas qahqaha yaxshi-yamon*
If you perform ghusl with ablution,
False laughter is good and bad [Afzali. *Majma' ul-masoyil* (manuscript), p.53b].
Mutobaqa is expressed in quality.
*O'zgalardek olamunchoq sarbasar,
Tizmadim, tizdim dur-u inju-vu guhar* [Afzaliy. *Majma' ul-masoyil* (manuscript), p.49a].

*Ketsa bir vasf ikkisi qolsa agar,
Chun vuzu' qilsang ravodur, ey pesar*
If one character goes away and two remain,
If you do chun vuzu, it is good, O pesar [Afzali. *Majma' ul-masoyil* (manuscript), p.51b].
It is expressed by a verb in two bytes.

Jam' va taqsim

Jam' va taqsim - The following words are written about this art in Atoullah Husseini's Badoyi us-sanoyi: "*Uldurkim, bir nechani bir hukmda jam' qilurlar, andin so'ng ul bir nechani taqsim qilurlar, ya'ni ul bir nechaning har birig'a muayyan bir nimani nisbat berurlar*" They combine a few in a sentence, and then they divide a few, that is, they attribute something to each of the several. [Atoullah, Husayniy. *Badoyi' us-sanoyi'*]. For example:

*Uch vasf o'ldi suvg'a ey nekxo',
Biri ta'm, biri rang, biri bo'* [Afzali. *Majma' ul-masoyil* (manuscript), p.51b].
*Ikki nav o'ldi suv bil, ahli ilm,
Obi mutlaq ham muqayyid bil aham.
Ki mutlaq nav'i sekkiz bil ayondur,
"Xulosai umda" da ko'rsang bayondur.
Ki yerdin to'rti, to'rti ko'kdin, o'lg'ay,
Bilib qilsang tahorat anga bo'lg'ay* [Afzali. *Majma' ul-masoyil* (manuscript), p.55a].
*O'shal to'rtiki bo'ldi havola,
Ki qor yomg'uru shabnamu jola.
Yana to'rtiki yerdin bo'ldi paydo,
Quduqu chashma birla ul xavzi daryo.*

On the Art of Afzali's Majma 'U-L-Masoil

*Yana ikki suyi digarni bilsang,
Biri makruh, biri mashkuk eshitsang*
That was the four links,
That snow, rain, dew
Four more lands appeared,
It is a river with a well and a spring.
If you know the other two,
If you hear one is bad and one is suspicious [Afzali. *Majma' ul-masoyil* (manuscript), p.55b].

Nida

One of the most widely used arts in Majma'ul-masoil is nido. More reference to this art is because it was written for the youth, the Taliban.

In the play, "ey, Xudo", "ey, habib", "ey, o'g'ul", "ey, pesar", "ey, javon", «ey, falon» and many other cries were used.

*Afzaliyga rahmat ayla, ey Xudo,
Dar dam-i oxirda qil iymon ato*
Afzaliy, have mercy, O God,
Always believe in the end [Afzaliy. *Majma' ul-masoyil* (manuscript), p.49a].
Tosh teshib bir kon chiqardim, ey aziz!
Ayla san insof, qil yaxshi tamiz.
Kimki insof qilmas ani, ey falon,
Beshak aslo dini bo'lmas san bilon.
Manda yo'q qadr-i majol, ey xushliqo,
Bori o'z fahmimcha aydim, ey oqo.
Har xatoye manda bo'lsa, ey fasih,
San qalam uchi bila qilg'il sahih [Afzali. *Majma' ul-masoyil* manuscript), p.48a].

*Man masoil nazm qildim, ey habib,
Yod olib dining imorat qil, labib*
I wrote a poem, O Habib,
Take the iodine and build a religion, labib [Afzali. *Majma' ul-masoyil* (manuscript), p.48b].
Har kishi o'qusa muni, ey muqtado,
Nofo' o'lg'ay oxiratga, ey gado
If anyone reads this, O Muqtada,
Nofo 'die in the hereafter, O gado [Afzali. *Majma' ul-masoyil* (manuscript), p.99b].

*Naql erurkim ul Rasuli zuljalol,
Ummat ersang qil qabul, ey bokamol!* [Afzali. *Majma' ul-masoyil* (manuscript), p.99b].
O'n karomat aylagay anga Xudo,
Bir-bir etay san eshit, ey muqtado!
Ten prophecies to God,
Hear one by one, O Muqtada [Afzali. *Majma' ul-masoyil* (manuscript), p.99b].

There are many means of creating the art of nido, including words in the sense of command. For example, in the last byte of the 53-byte "Dar Bayone Ramazan" theme, it reads:

*Yo Ilohi, san ba Haq ul Rasul,
Xotirim jam' aylag'l, ishim qabul*
O God, you are the Truth of the Messenger,
Reassure me and accept my work [Afzali. *Majma' ul-masoyil* (manuscript), p.135].
Afzaliy sargashtani san, ey Xudo,
Lutf etib qilma imondin judo
O God, you are the best of adventures.
Please don't lose faith [Afzali. *Majma' ul-masoyil* (manuscript), p.136a].

On the Art of Afzali's Majma 'U-L-Masoil

Tanosub

Afzali also used the art of tanosub. For example, in the following verses, he used the art of tanosub, using the words lip, eye, and ear, which represent semantically close facial organs.

*Ikki lab birla ado qil zammani,
Ko'z bilib quloq eshitsun muni*

Finish the century with two lips,

Let the eye know and the ear hear [Afzali. *Majma' ul-masoyil* (manuscript), p.72].

*Aylasun har rakatayna, ey kirom,
Tasmiya har, bil namozidur tamom*

Let every rak'atayna, O kiram,

Tasmiya is the end of every prayer [Afzali. *Majma' ul-masoyil* (manuscript), p.72].

In this example, words such as rakatayn, tasmiya, and namaz are used.

Talmih

In the work "Majma'ul-masoil" the art of talmih is skillfully used. In the art of Talmih, he expresses his opinion in a strong way by referring to famous historical and legendary heroes, stories and legends, verses and hadiths [Hakimov, M. Dictionary of Oriental Sources, p.302]. For example:

*To'rt ersa bil bitiklik sarbasar,
Ul a'soyi Musoda aydim xabar.
Avvalan sultonga odiliy yo'q ani,
Masal(i) Fir'avn ul eshit qilma mani.*

*Bil ikkinchi olama yo'qtur amal,
Ul barobar iblisa bo'lg'ay masal.*

*Ag'niyodakim, saxovat bo'lmasa,
Ul barobar Qoruna bo'lg'ay basa*

If four, one letter sarbasar,

It is a message from Moses.

First of all, there is no justice for the sultan,

The parable is that Pharaoh should not listen to me.

Know that there is no second job,

He is a parable of the devil.

Whoever is not generous in Agnia

It is equal to Koruna [Afzali. *Majma' ul-masoyil* (manuscript), p.157a].

In Majma'ul-masoil, Afzali fully demonstrated his poetic skills by applying the classical arts in their place, in accordance with the content of the text.

Conclusion

The rhetorical arts used in Majma'ul-masoil, such as tajnis, tavze, tarse, and ishtiqaq, served to give the reader and listener emotional pleasure and to make the information easier to remember, ensuring that the language of the work sounded fluent, the words sounded melodious and attractive.

In the play, the arts such as iltifot, ta'did, jam and taqsim, tanosub, mutobaqa and quote were used as a means of illuminating the content, enhancing the effect of meaning.

References

- 1) Afzali. *Majma' ul-masoyil* (manuscript). S. Hasanov's personal library.
- 2) Ali Jārim, Mustafa Amīn. (1999). *Al-balāgha al-vādiha. Al-bayān. Al-ma'āni. Al-badī'*. Al-Qahira.
- 3) Arifdjanov, Z. (2020). Functional equivalents of the simple verb خواستن [xāstan] and their formal invariants. *The Light of Islam*, 2020(1), 163-170.
- 4) Atoullloh, Husayniy. *Badoyi' us-sanoyi'*. Translated from the Persian by A.Rustamov. Tashkent: Literature and art.
- 5) Awniy, Hāmid. (1953). *Al-mihāj al-wādih li-l-balāgh'a*. Dār al-kuttāb bi-Misr.

On the Art of Afzali's Majma 'U-L-Masoil

- 6) Esonovna, L. D., Anvarovna, N. M., Sayidmahamadovna, S. N., Alimullaevna, N. F., & Kakhramanovna, S. N. (2020). PRAGMATIC FEATURES OF OFFICIAL TEXTS AND DOCUMENTS OF THE UZBEK LANGUAGE. *ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies*, 9(7), 27-34.
- 7) Gulomova, H. A. (2020). Art in Afzali's work. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(9), 141-150.
- 8) Hakimov, M. *Dictionary of Oriental Sources. Tashkent: "DAVR PRESS" NMU.*
- 9) Hojiahmedov, A. (1998). *Poetic arts and classical rhyme. Tashkent: Sharq.*
- 10) Karimov N.R. (2019). Contribution of abu isa tirmidhi to the science of hadith. *International Journal of Innovative Technology and Exploring Engineering*, 9(1), 593-599. 19.
- 11) Karimov, N., & Doniyorov, A. (2019). Conflicting Views Regarding the Hadiths. *IJITEE*, ISSN: 2278, 3075, 2090-2094.
- 12) Nig'monov Mr, A. (2020). RHYTHMIC-SYNTACTIC PARALLELISMS IN OLD TURKIC POETRY (BY EXAMPLE OF EXTRACT FROM "DEVON LUGATI-T-TURK"). *The Light of Islam*, 2020(1), 185-191.
- 13) Nizamova F. (2019). The history of studying Khusrav Dekhlavi's work // *The Light of Islam*, 2019(2). 95-99.
- 14) Rustamov, A. (1976). What is rhyme? Tashkent: Fan.
- 15) Rustamov, A. (1979). Navoi's artistic mastery. Tashkent.
- 16) Rustamiy, S. (2017). Balagha Science Coverage of linguistic theories and linguistic phenomena. Monograph. Tashkent: Navruz.
- 17) Rustamiy, S. (2016). "Esasu-l-belaga" ve "Divan-u lugat-it-türk" eserlerinin dil bilimi ve belagat bilimiyle ilgili yönleri. *Electronic Turkish Studies*, 11(20).
- 18) Rustamiy, S., Lutfullaeva, D., & Gulomova, H. (2020). THE IMPORTANCE OF BALAGHA SCIENCE IN AESTHETIC EDUCATION. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(6), 8882-8886.
- 19) Rustamiy, S., Nasirova, M., Sagdullaeva D. (2020) SCIENTIFIC AND THEORETICAL CONTENT OF THE SCIENCE OF BALĀĠAT. *Journal of Critical Reviews*, 7 (6), 132-137.
- 20) Rustamiy, S. (2019). ON SIGNIFICANCE OF SCIENCE OF BALĀĠAT IN ACHIEVING LINGUISTICAESTHETIC PERFECTION. *The Light of Islam*, 2019(4), 14.
- 21) Rustamiy, S. (2018). Typological peculiarities of science of balaghah, rhetoric and stylistics. *The Light of Islam*, 2018(1), 16.
- 22) Rustamiy S. A., (2017). "Balaag'at" kak lingvostilisticheskaya distsiplina. *Sotsiosfera*. 2017(1). 67-72.
- 23) Sālih Sāsah. Al-munjīd fi al-l'rāb va al-qavā'id va al-balāġ'a va al-'arūd. Dār al-rāid al-tabā'a.
- 24) Shoaliyeva, N. (2019) "SEVEN STAGES IN "MANTIC UT-TYRE" ("THE JOURNEY OF LOGIC") BY ATTAR IN SUKHROB SIPEHRI'S POEM "ADRESS", *The Light of Islam: Vol. 2019 : Iss. 4 , Article 19.* Available at: <https://uzjournals.edu.uz/iiu/vol2019/iss4/19>
- 25) Ziyovuddinova, M. (1960). Poetics in Abu Abdullah al-Khwarizmi's Mafatih al-Ulum. (Aruz, rhyme, related to the history of art terminology). Tashkent.
- 26) Rustamiy, S., Lutfullaeva, D., & Gulomova, H. (2020). THE IMPORTANCE OF BALAGHA SCIENCE IN AESTHETIC EDUCATION. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(6), 8882-8886.