

through them in the educational process. In Uzbekistan, universal democratic values that meet the requirements of modern civilization have begun to enter the way of life of our people. These include respect for human rights, freedom of enterprise, and freedom of the press. "Speaking of the importance of these democratic values for our society, we would like to emphasize again and again that these values do not historically contradict the specifics of our people."

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### ALISHER NAVOI AND BOBUR "KING'S BYTE"

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**Abstract:** This article examines the byte and its peculiarities, the poetic requirements to the byte and the degree of their preservation and development in the historical development of our classical poetry. There is also an observation on the methods of determining the royal byte in the composition of the gazelle.

**Key words** - ghazal, royal byte, genre, type, tazkiranavis, lyrical masnavi, poetic thought, composition, translator, aphoristic bytes.

In order to study the byte and its colorful properties in classical poetry, it is necessary to make a clear, true scientific classification of this poetic unit. Because the correct classification allows us to convincingly determine the nature and essence of any complex phenomenon. The term byte is derived

from an Arabic word that literally means home. The terminological meaning of a verse, on the other hand, is a poetic unit consisting of two verses that have a relatively independent meaning, are weighted together and combined on the basis of a single rhyme. Arab poets considered the byte as a form of expressing a certain meaning with a certain alfoz (words). Therefore, the lexical meaning of the word byte is home, that is, the house of artistic thought. Indeed, a byte is a poetic house that embodies a particular idea in a poem. Under the influence of Arabic literature, first in Persian-Tajik, and later in Uzbek literature, the byte was accepted as a unit of expression of poetic thought in such a way that it could not be divided into whole and other small parts. In Uzbek literary criticism, the same view prevails about what poetic genres the verse is involved in. According to this view, our classical poetry is based on two types of poetic units. The first is genres based on the basic unit byte. Genres such as: fard, tuyuk, rubai, qita, ghazal, qasida, lyric masnavi, problema, chiston belong to this type. The second type is a genre in which the main poetic unit consists of a certain number of verses combined in terms of content, weight, and rhyme.

Genres such as murabba, muhammas, musaddas, musamman, muashshar, tarjiband, kompandband, saqiynoma belong to this genre. Because in our classical poetry there are such types of bytes that they are widely used in many genres of our poetry. Below we consider one such type of byte, the "king byte". The term "king byte" is used in two senses. The first is that in the broadest sense, the profound aphoristic bytes in the work of a poet are called the royal byte. For example. In Alisher Navoi's epic "Hayrat ul-abror":

Man ersang demagil man,  
The grief of the people without my mother.  
Or: From the epic "Sab'ai Sayyar":  
Khushdurur garden is the flower of the universe,  
The flower of a better life for all.

such bytes are royal bytes in a broad sense with the depth of philosophical meaning, the subtlety of the poetic form, and the astonishing intellectual coverage. Second, in a narrower and more specific sense, the term royal byte is used in a work of a particular poetic genre to refer to a byte that differs from other bytes in its artistic form, philosophical generalization, depth of content, and, most importantly, in the expression of the main idea. Muallim Noji, in his book "Terminology of Literature", speaks about the term "royal byte" and writes that such a byte is called "byte qasid" in the poem, and the royal byte is specific to the ghazal genre and the royal byte is also called "baytul ghazal". Muammar Yuzbashioglu explains that the most beautiful verse is called the Baitul Ghazal. Literary critic B. Akramov also explains in his article "Navoi's royal verses" that "the eloquent and

intelligent scholars of Oriental poetry - Tazkiranavis poets and scholars called special poetic dualities - royal verses." It is clear from this commentary that the scholar uses the term king byte in a broad sense. Summarizing all of the above comments, the following conclusions can be drawn. First, the beautiful, deeply meaningful, and astonishing bytes in the work of this or that poet can be considered royal bytes in the broadest sense. Second, in genres such as ghazal, masnavi, and qita, the structure of which is based on the unity of bytes, it is expedient to call a byte a king's byte, which differs from other bytes in its content, beauty and high imagery.

In this regard, let us consider the second byte of the 72nd ghazal, which consists of seven bytes in Alisher Navoi's "Favoyid ul-kibar" divan, which B. Akramov analyzed as a royal byte. The byte is as follows:

It was good, I was in pain, I was in pain,

Bahru ashkim mavjadin borin nam etting akibat.

The scholar separated this byte from the ghazal and analyzed it as a king byte. In this case, no one can comment on the analysis. Because there is no other byte to compare to prove that a byte is a real "king". But the gazelle contains six more bytes in addition to this byte. If they are comprehensively compared to the "king byte" recommended by B. Akramov, can his "kingship" be justified? This is because in determining the royal byte in a byte-based genre, each byte in the work must be thoroughly analyzed and the highest byte identified as a result of that analysis must be selected. Hence, in order to determine the royal byte in this ghazal, all the bytes from matla to praise must be analyzed comparatively in terms of the subject matter, the idea expressed. This ghazal in Favoyidul-Kibar is written on the theme of the philosophy of destiny, in which the lyrical protagonist's ultimate status is revealed. A simple comparison of the content of the bytes alone confirms this. The content of the first byte: from the heavy burden of the sorrows of the world you have bent the ancients like a dusty instrument, you have made the moans coming out of the threads of the soul up and down. B. Akramov analyzed as a royal byte The content of the second byte: the sky page was good for writing my pain (I mean a lot of pain), but you made it wet (wet) with a sea of tears as a result.

The third byte: You raised the smoke of my smokers higher than the nine heavens, and you struck the heads of those who smoked with smoke. The fourth byte: whether it is exile, love, the scourge of pilgrimage, weakness and sickness, you have made me mad again. The fifth byte: the sky of Ahim has risen to the sky, my tears are a star, my thunder is a thunder, my walk is a flash, you have created a wonderful world from my creation. Sixth byte: Mugbacha, may my soul be sacrificed for you in this ancient world, because the world has made us drunk.

The seventh verse: O Navoi, in love we wanted vasl, and you laughed a lot and embarrassed us in the end.

If the ghazal bytes are compared in terms of content, the second byte cannot be the king byte. For the main idea of the poet, the main idea he is trying to convey, is to say that the world, the people of love, can never attain vasl (this refers to divine love N. J.). Therefore, when the lyrical protagonist expresses his desire to be in love, fate laughs at him sarcastically and embarrasses him. Consequently, the most beautiful of these ghazals turns out to be a byte-king byte of praise, expressing the idea that the creator wants to convey, the idea that impresses the person. If B. Akramov wants to consider the second byte as a royal byte in terms of the level of exaggeration, then he is not right. Because in terms of the height of the phrase, the third, fourth, and especially the fifth bytes of the ghazal are much higher than the second byte. In assigning a royal byte, a byte must be taken that embodies not only one aspect, but the purpose of the creator, the main idea he intends to express. At this point the question arises as to whether a gazelle can have two or three king bytes. In our opinion, no two or three kings in a country can have more than one king byte in a single gazelle. Without a comparative analysis of the content of the verses that make up the ghazal, the flight of thought, the form of artistic expression, it is impossible to determine the royal byte that represents the important idea that the poet is trying to convey. B. Akramov, on the other hand, follows a rough line when talking about the royal bytes in Navoi's ghazals. For example, he presents the third verse of ghazal 476 in the poet's Badoe' ul-vasat divan as a royal verse. This byte is as follows

To be a guest, to go, O soul,  
I really wish I didn't see her face.

In our opinion, the king byte in this poem should be different. In order to prove this hypothesis, it is necessary to make a comparative analysis of all nine verses of the poem. The first verse: O drunkard, you have opened the face of the jam jam to hold the wine, and you have averted my facial grief, and you do not see the face of grief either. The second verse: I have found life in the breaths of your resurrecting lips, that if I die, I will not see the faces of Jesus and Mary. The third byte: I want to be a guest, my soul and soul, now you go. Because I don't want non-mahrams to see my half's face, of course.

The fourth verse: if the world did not oppress the faithful, why did the smoke of the world blacken the face of the world? Fifth byte: not night, but the sky oppressed my soul again. The smoke of this stain of oppression covered my face. The sixth verse: O you, be thankful that the shock of my heart is over because of vasl, my wound is such that I have not yet seen the face of my mahram, Seventh verse: I have seen so many faces from the people that I do not want to see the face of a human child at all, if possible.

Eighth byte: I've seen so much darkness from people with a sun face, so that's why my ahim makes the sun's face black. Ninth verse: O Navoi, if one day you fall into this drunken hand, you will kiss his forehead, his tortoise, his lips and his face. If the nine bytes that make up the ghazal are compared, it becomes clear that the seventh byte is the culmination of the lofty idea the poet is trying to convey. Because the lyrical hero, who was disgusted by the facelessness of the people, could not bear to see the human face. It is very difficult for a humane poet to make such a confession, at the same time, it is the most vital confession. That is why the king byte in the ghazal must be the seventh byte. Maybe the byte is determined by the subjective inclination of the poet? Of course, poetry is a product of subjective experiences. Consequently, there is no doubt that the king byte also requires a subjective attitude. But it is also natural that the king, who represents the strongest emotion and experience in a particular whole work, makes a royal byte claim. Based on this demand, the philosophical conclusion expressed in the above ghazal, the cry of the lyrical hero, his confession, the infidelity of the human being, his facelessness, is expressed in the seventh verse. Furthermore, the king byte manifests itself only in the place where objective and subjective relations are united and generalized. King's verses are also common in Babur's poems. They are the bytes of the gazelle that have gained a deep generalization. In this sense, the king byte cannot be equated with the praise byte in which the poet's nickname is used. For example, the sixth verse of Babur's seven-byte ghazal, which begins with "Demang's arrow struck the soul of the knower," can make a royal byte claim in the same ghazal. Because in the first five verses of the poem the lyrical hero's experiences, the lover's tender looks are described. In the seventh byte, the poet summarizes the poetic thesis thrown in the matla byte, citing his pseudonym. But in the sixth verse, a broad philosophical generalization is given that a person who is not burned in the stain of love will leave this world in vain. Therefore, this byte forms the king byte in the gazelle:

The man was heartbroken, knowing the stain of love,  
Everyone who did not cross this path went astray. (Page 64)

In short, the royal byte exists in almost all genres of classical poetry, and in determining it gives reliable conclusions based on the role of the bytes in the work, the poetic freshness, the breadth of philosophical generalization. Our observations on the poetic unity of bytes in Uzbek poetry In our classical poetry, musarra, maqta or bayti nicknames, vasila (tarje '), transition (gurez) bytes are commentary or counting bytes, transmission example, quotation, tajohuli orifona, dialogue, king byte, appeal, masn, masn indicates the presence of byte types, such as ari (free or simple). All of them have been consistently used structurally and functionally in byte-based poetic genres. One of our tasks in Gal is to carry out the genesis of the mentioned byte

types, their perfect classification in terms of syntactic-semantic and functionality, to start the perspective of which of them in poetic practice.

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