

Analysis of the Genre System in Afghan Poetry from the Sixteenth to Seventeenth Centuries

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Abstract: This article examines the characteristics of the genre system of Afghan poetry at the turn of the sixteenth and seventeenth centuries. At the same time, the traditions of Sufi poetry also had an impact, according to which the ghazal was not only recited but also performed accompanied by musical instruments to enhance the impact of the idea being propagated. In addition, the main part of the divans in the Persian language and other literary traditions of the medieval East, as a rule, were ghazals. The sofas of the Roshan poets are no exception to this rule since they attached paramount importance to ghazal lyrics.


1 INTRODUCTION

Apparently, in the history of every national literature some periods become milestones in its development and mark the birth of new forms, genres, trends, and styles. In the history of Afghan (Pashtun) classical literature, one of such periods was the second half of the XVI - mid-XVII centuries, when, under the direct influence of the ideology of the religious-Sufi sect of Roshani, the first major literary movement was born and developed in Pashto. Thanks to the activities of such representatives of this trend as Bāyazid Anūārḱ (1521–1572), Mulla Arzānḱ (lived between 1550–1620), Mīrzā-khan Anūārḱ (1581–1630), 'Alḱ Muhammad Muḱliū (lived between 1580–1620) 1660), Daulat Lavan (died approximately 1660), Vāūil (beginning of the 16th century), Karkmad (17th century), etc., for the first time poetic genres, styles, prose treatises, divans of poems were formed in the Pashto language.

Roshan poets were the first to widely use such poetic forms as gazelle (khazal), ḱaskda, rubā'ḱ, etc., which they borrowed from the rich artistic arsenal of Persian-language poetry. Of course, the process of mastering poetic genres and introducing them into a new language environment does not mean only filling ready-made samples with new language material.

This very complex and painstaking process required from the Roshan poets not only a perfect knowledge of Farsi but also an understanding of the literary and artistic possibilities of their native language. In addition, a comprehensive study of the entire previous Muslim literary tradition was required, in particular Arab-Persian poetry, as well as Sufi philosophy and poetry, which had previously become widespread in India, the countries of the Near and Middle East. At the same time, it was extremely important to master the technique of poetry, based on the oral folk poetic tradition, which allowed the Roshanians to quickly master and recreate literary forms “alien” to them in Pashto.

Since childhood, Roshan poets knew popular folk rituals, non-ritual songs, and other genres of oral folk poetry. They also knew that in Pashtun folklore there are artistic forms that, with their external ethical and other rhythm-organizing components, are close to such traditional book lyrical poems of Persian-language literature as the gazelle, rubā'ḱ. It is known that these genres developed among the people long before the appearance of original poems borrowed from Persian-language poetry. Thus, quatrains and ghazals and similar poetic forms, conventionally called folk, can be found in such ancient romantic legends of the Pashtuns as “Ādam-ḱān and Duryānyy,” “Tālibjān and Gulbashara,” etc. Although these forms have a long tradition of use,

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they have not yet been studied by Afghan philologists in full and exhaustively.

One thing can be stated with complete confidence: for the Roshani poets, the traditions and experience of poetry in the oral poetry of the Afghans were one of the fundamental factors on the path to mastering and recreating Arab-Persian poetic genres in Pashto.

2 DISCUSSIONS

The dominant place in their creative heritage is occupied by the gazelle (غزل). This, apparently, is explained by the fact that it was known and popular among the people, optimal in volume, flexible in form, convenient for embodying and promoting the Sufi, religious and didactic views of the Roshani leader - Bāyazkd Anūār. At the same time, the traditions of Sufi poetry also had an impact, according to which the ghazal was not only recited but also performed accompanied by musical instruments to enhance the impact of the idea being propagated. In addition, the main part of the divans in the Persian language and other literary traditions of the medieval East, as a rule, were ghazals. The sofas of the Roshan poets are no exception to this rule since they attached paramount importance to ghazal lyrics.

Over the past half-century, several books have been written about the birth and evolution of the gazelle in the Arab, Persian-Tajik, Uzbek, Uyghur, Urdu and other literary traditions, about their, as D.S. Likhachev famously put it, "theoretical history." special works and numerous articles, important conclusions were drawn. At the same time, several theoretical problems of the genre are still waiting to be solved. These are questions of the formation of the ghazal as a special type of poetry, its thematic and formal poetic classification; determining the nature of the connection between literary forms of ghazal and folk poetry, folk, and professional music; the problem of the relationship between the ghazal and apyuma and other systems of versification, the classification of its types and modifications, the determination of the paths and prospects for its development in national literature; structural and semantic features of beit as a component of a ghazal, the significance of this poetic genre for the work of individual poets; the problem of transformation of the classical ghazal and its influence on the modern one, etc.

One thing is clear: having gone through the path of artistic and poetic evolution, in the 12th-13th centuries. the ghazal was canonized and to this day remains a monorhyme poem (sometimes the rhyme is followed by radkf), numbering most often from seven

to twelve beits, with the obligatory rhyming of both hemistich in the first beit-maula' (aa, then ba, wa...) and the obligatory mention of the poetic name (tahallus) of the poet in the last beit, called mayūa or yātima.

The history of the ghazal gives literary scholars reason to believe that this is, first of all, a genre of love lyrics (cf. "khazal" - "to look after" (a woman), "to be kind," "to sing the praises of a woman"). However, as A.M. Mirzoev correctly points out, the theme of the gazelle is by no means limited to intimate lyrics. On the contrary, it can express issues of ethics, philosophy, Sufism, didactics, and problems of social protest. In other words, the theme of the ghazal covers not only the intimate experiences of the individual but also issues of public life".

An important stage in the development of the ghazal was the 13th–16th centuries, when, through the efforts of great poets - Sa'dk Shkrāzk, Amkra Yosrova Dehlavk, Hāfiūa, Dzhamk, Navāk, Fuḥlk, and many others, it acquired a perfect form and thematic versatility.

If until the XIII century, the ghazal developed only on Arab and Persian-Tajik soil, then from the XIII century it penetrated other literary traditions, in particular Uzbek, Azerbaijani, Urdu, Uyghur, etc. As a result, the ghazal is significantly enriched as a genre, having absorbed the national identity of these traditions.

In Pashtun literature, the ghazal was mastered relatively later than in other literary traditions of the Near and Middle East. The issues of the formation and development of the ghazal in Pashtun poetry have not yet been fully studied. Meanwhile, an analysis of the sources convinces us that as a poetic genre, it existed in Pashtun literature already at the end of the XIV - beginning of the XV century. Proof of this is the materials cited by Munammad Hotak (XVIII century) in the anthology of Pashtun poets "Hidden Treasure", as well as samples of ghazals included in the "History of Afghan Literature" by Ūidkullāh Rishtun, "Afghan Poets" and "History of Afghan Literature" Abd al-gaya Ḥabkbk. Thus, Muhammad Hotak for the first time cites ghazals of such poets of the XV-XVI centuries, as Shaiy 'Isā Myshvā-nay (born around 900 AH, i.e. 1488/89), 'Alk Sarvar Lodk (born around 960 AH, i.e. 1552/53) and Munammad Ūālin (lived approximately 1000 AH, i.e. 1596).

Along with the 'A. Ḥabkbk and Ū. Rishtn also mentions the names of other poets who, apparently, were not known to Munammad Hotak. Among them is Zamkndāvaray Akbar (or Akbar Zamundavarai), who, according to modern Afghan literary scholars, lived in 780 AH. (i.e. in 1378/79). This dating is

based on a source unknown to us. If it is reliable, then this means that Zamkndāvaray Akbar is one of the founders of the Afghan ghazal, since, as stated by ‘A. Ҳаққӣ and Ū. Rishtkī, is the author of Divan poems written in Pashto and Farsi.

Thus, we have seven ghazals by poets of the 15th–16th centuries, written in Pashto. These are two ghazals by Zamkndāvaray Akbar, one by Shayyā ‘Isā Myshvānaya, dve – ‘Alk Sarvara Lodk, i dve - Muḥammada Ūālīna. They were the predecessors of the Roshan poets. Perhaps the ghazal was formed in Afghan literature even earlier, that is, at the beginning of the XIV century.

The further rapid development of the ghazal in Pashtun literature is directly related to the work of Roshani poets, who are credited with the complete “adaptation” of this genre to the new linguistic soil. Subsequently, it formed and established itself as the dominant poetic form in Afghan literature until the 50s of the XX century.

The themes of the ghazals of the Roshan poets are not very diverse. The vast majority of their ghazals are aimed at chanting and promoting the teachings of Bāyazkda Anūār and have Sufi-metaphysical, religious-philosophical and didactic content. In accordance with this, a peculiar religious, philosophical and Sufi vocabulary predominates in these ghazals.

The dominant position of the Sufi-doctrinal theme and the preaching nature of the presentation significantly influenced the external form and compositional structure of Roshanian ghazals.

Researchers claim that the traditional volume of a gazelle, accepted in Persian and Turkic poetry, corresponded to five to fifteen beits. In general, corresponding to this tradition, the ghazals of Roshan poets include, as a rule, from 9 to 13 beits, with a noticeable tendency to increase this volume. Perhaps this was influenced by Sufi-doctrinal themes, which did not “fit” into the traditional framework of this genre. In any case, ghazals of Roshani authors often consist of 16, 18, or even 25 beits.

Studying the features of the external and internal form of the gazelle, researchers argue about its compositional structure. The most accepted opinion is that they are divided into a) monothematic (plot-based) and b) polythematic (plotless). In the first case, the logical connection between beats is prescribed by the genre form or certain stylistic devices. Moreover, the gazelle is entirely devoted to one specific topic. The creation of single-topic ghazals required great skill and poetic experience from the poets, since within the framework of a relatively small poem it was necessary to reveal the theme and, at the same

time, achieve a compositionally perfect form. We have a large number of excellent examples of the Persian language, Turkic language, and other monodark (plot) ghazals.

Polythematic ghazals are characterized, first of all, by the fact that each beit in the poem can have a certain “semantic independence”. At the same time, there seems to be no logical connection between the bits. Each beit is perceived as a complete fragment, an independent strophic unit - a couplet within the same ghazal. The connection between the beits and the integrity of the poem in this case “is perceived associatively, formally and emotionally”. The most numerous and magnificent examples of this type of gazelle are presented in the works of the great poet of Persian medieval literature, Qāfiūa Shkrāz.

In the poetic tradition of Roshani authors, the monothematic type of ghazal undoubtedly prevails. As an example, let us give a plot ghazal from the divan of Murzā-yāna Anūār:

Today I saw how tenderly my beloved walked,
I zealously put myself in order, and now I'm
getting ready

to battle [with me].

Her white face is amazing, nets of curls bloom
across it,

She decorated the mole, and now she does a lot of
tricks.

Both of her eyebrows are black-black, painted
with basma on top.

They are like the new moon, and her coquetry is
charming.

Her two eyes [burn like] lamps,

And she turned [her] eyelashes into arrows, [with
which]

boldly hits the target.

She also put earrings in her nostrils and chains
dangling,

[Which] are like a fisherman's prison, now
captivating hearts.

Her lips are [like] a cup, each tooth is a pearl,

She has a dimple on her chin and also controls her
tongue.

When [the lover] ended up in the Shah's dungeon,
he had no

there was no hope of liberation,

She can turn into a Majhn [lover]; To

She approaches every task with prudence.

What amazingly white fingers and on them
[painted

henna] marigolds,

She covered her face with a corner of her veil and
was quick in her looks.

My beloved left the house today to hunt

for the hearts of [lovers],
 Every thief steals on a dark night when the
 watchman falls asleep,
 But the beloved is not afraid of anyone, she robs
 even then,
 when he is awake.
 She stole Murza's heart, [but] he is not afraid of
 torment,
 His punishment is even heavier because he is
 friends with shān
 (i.e. beloved).

The object of the image is the beauty of the
 beloved and her quirks. The poet skilfully uses the
 favourite syntactic-stylistic device of Eastern poetics
 - *tadrj*, in accordance with which each *beit*
 participates in revealing the image of the beloved and
 develops the thought of the previous one. Along with
 this, as a necessary addition, the inner experiences of
 the lyrical hero are also revealed. The depiction of the
 beloved is carried out as if in three stages,
 corresponding to the three elements of the plot:
 beginning, development and denouement. So, at the
 very beginning, a fluttering beauty appears before us,
 diligently putting herself in order. She is preparing for
 a "battle", i.e. wants to appear before her lover in all
 her beauty (*set*). Next, its beauty and vagaries
 (development) are described. And finally, an image
 of the beloved's victory over the beloved's heart. He
 is not afraid of the torment caused by her, and
 therefore, in spite of everything, he will continue to
 love his beauty (denouement).

Along with the description of the traditional
 Eastern features of the external beauty and character
 of the heroine, it is easy to notice some elements of
 "Pashtunization" of her image, for example, a
 description of her jewellery, green moles, earrings in
 her nostrils, etc.

Speaking about the monothematic Roshani
 ghazals, it should be noted that in poems of Sufi-
 philosophical, religious-didactic content, not related
 to the reflection of deep human experiences, it is quite
 difficult to maintain a single storyline, although the
 logical connection between Nevertheless, it holds up
 with the beatings. To do this, poets resort to various
 arguments, and reminiscences from various areas of
 love, philosophy, and other topics. As a result, lyrical,
 religious, didactic and philosophical principles are
 intertwined in the ghazal.

Polythematic ghazals are much less common in
 the *divans* of Roshan poets. Let us give an example of
 a polythematic ghazal from the *divan* of Daulat
 Lavāyay:

The nightingale screams so [zealously] that there
 is no spring for him,

The sweet time of life is leaving him, but there is
 no flower garden.

Carefree [sitting] is forbidden for a tormented
 heart,

When his beautiful companion is not in the house,
 [Roses] bloomed many times in the flower
 garden,

Where can there be roses that have no thorns?
 If you come through the drinking house of love,
 [You will see that] everyone in it is drunk, and
 there is not a sober person among them.

Don't take the cup [of wine]

This wine will bring joy, and there is no hangover
 from it.

The unknown cannot compete with [Bayazd]
 Roshan,

An ignorant foul-mouthed man cannot know
 about the secret

essence [of God].

Saints [like Bayazd] in an era are isolated, O
 Daulat,

In vain they make the claim that [for the
 appearance]

there's no line for saints.

It seems that there is no semantic or figurative
 connection between the *beits*, that is, each *beit* has a
 special position. However, the poem is perceived as a
 single whole due to its ghazal structure and
 emotionally charged form, in which rhyme (*yāfiya*)
 and the happy word "no" (in Pashto-Nashta) carry
 special loads.

Radf as an auxiliary element of artistry is very
 characteristic of the poetry of the Roshanians. It
 occupies a particularly large place in the works of
 Murzā-yān Anūārḱ and Daulat Layay. It serves not
 only as a means of external decoration or consonance
 of the verse but is also one of the essential
 components of its internal compositional structure.
 The role of radf is especially important in plotless
 ghazals, where it acts as the main core of the verse,
 determining its composition. Here both thought and
 other visual means are, as it were, subordinated to
 radf. This is a kind of compositional and thematic
 node of the poem, on which poets concentrate all their
 attention on the initial, final instance of the ghazal.
 Without radf, not only will the ideological concept of
 the ghazal suffer, but also its artistic value and
 consonance.

It should be noted that not all words can play such
 an important organizational, semantic and expressive
 role. As N.I. Prigarina correctly noted, "When a
 meaningful word becomes radf, it creates the
 appearance of sanitization due to its euphoric
 position, causing a shift of attention to the end of the

line and pairing the meaning of the beyt with this word. The presence of the obligatory vocabulary of semantic radf also, to a certain extent, influences the content of the beits, thus determining their certain thematic unity”.

In its development, the gazelle underwent several modifications. According to the Uzbek scientist O. Nasirov, it has nine modifications. The most common is the so-called ordinary ghazal, the rhyme system of which (such as aa, ba, wa, da, etc.) is maintained throughout the text of the poem. Meanwhile, there are other types of rhyme, for example, aa, aa, ba, va..., or aa, aa, aa, etc. These modifications, according to O. Nasirov, are characteristic of dialogical, bilingual and other types of ghazals.

The poetry of the Roshanians is characterized by six modifications. The most common is the common gazelle, samples of which we found in the divans of Murzā-yān Anūārḱ, ‘Alḱ Muangm-mada Muylīūa and Daulat Lavāyaya. These are ghazals of the “khazali husni ma‘la‘ type with the rhyme system aa, aa, ba, va, ga, etc., as well as the “khazali yīūa” type (ab, vb, gb, db...). Ten ghazals in the diwan of these poets are written in Farsi-Pashto and Pashto-Farsi, one, by Daulat Lavāyaya, in Pashto-Urdu. Several ghazals of ‘Alḱ Munammad Muuliūa in the form of an address (munād-zhāt) to God with the rhyme aaaa have been discovered, aaaa, aaaa, etc., where inside each line and at its end there are two consecutively rhyming words. Consequently, there are four of them in one beat. Ghazals with similar rhymes in form and melody are reminiscent of short-line folk lyrical songs of the Pashtuns and require great skill from the poet. If you separate each line-miōra from the rhyme, you will get the same number of strophic quatrains with the rhyme aaaa as there are beits in the ghazal.

In the poetry of the Roshanians, several more modifications of the ghazal with internal rhyme stand out. The most common type is considered to be “khazali musaj’zha”. Schematically this type looks like this:

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-----a
-----a-----a
-----б-----б
-----б-----a
-----B-----B
-----B-----a
etc. There are other options, in particular, such as:
-----a
-----a
-----б-----б
-----a
-----B-----B
-----a
    
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The types of rhyme under consideration provide the internal melody and mnemonics of the verse and are very close to the genres of oral poetry. It is clear that modifications of this type are used by Roshani poets, as well as other Sufi poets, not only to give the ghazal melody and consonance. They are, first of all, intended for propaganda and dissemination of the Sufi worldview. They are also important because from them one can derive another strophic poem – murabba’ (bbba, vvva...), if each line - mira (except for the first two) is divided into two parts. So in one of his ghazals Murzā-yān Anūārḱ beautifully uses this poetic type:

1-misra: tə bemīla bepāyān ye,

таңуи шэве бегуман йе,

2-misra: пə хастḱ дə хар чə кəн йе,

тəр хар кəн пəр мə лайḱūa

(You (God) are like the infinite,

You are known, [and this] without a doubt,

In existence, You are the source of everyone,

[And therefore] You are sweeter to me than any source).

The ideological and thematic classification of Roshani gazelles deserves special attention. Among them, along with Sufi-philosophical ghazals, the first examples of didactic-edifying, social, satirical, and even biographical plans stand out. Of course, this classification is conditional. In each specific case, the Roshani gazelles combine elements of different ideological and thematic orientations, but one of them, as a rule, is the leading one.

Thus, the ghazal was intensively and on a large scale transformed and “pushtunized” by the Roshan poets, becoming one of the powerful tools for the poetic embodiment of the teachings of Bayazd Anūārḱ. Its transformation was associated with the formation and development of new ideological, thematic, artistic and aesthetic features. In this regard, we can talk about the formation of the Pashtun (or otherwise Roshani) modification of the ghazal, which was developed in the works of classical poets of subsequent eras.

The Roshan poets also paid great attention to another monorimic poetic genre - yāḱḱde, which, as is known, was widespread in ancient and medieval Arabic, Persian-language and Turkic-language poetry.

It has not yet been established precisely when the first (non-folklore) examples of yāḱḱḱde in Pashto were created. Referring to “Hidden Treasure”, Prof. A. Khabub claims that they were written in the XI-XII centuries. As an argument, he cites two arguments. The first of them is an elegy and was composed by Shayyom Asadom Shrḱ in the 11th

century when he was in captivity of Sulūāna Maḥmūda ʿAznavk on the occasion of the death of Muḥammad Shrk, the ruler of ʿHra. The second is an ode written by Īkarandoya from ʿHra (XII century) and written by him in honour of the campaign of the ruler of ʿHra Shayāb ad-Djna Muḥammad Sāma Shansbānk to India. Both “ʿajkd” have almost completely preserved the basic compositional elements traditionally inherent in both their elegiac and odic varieties.

According to The Hidden Treasure, before the Roshanians, there were only two ʿajkds in Pashtun literature. No other materials and sources confirming or refuting this assumption were found. Probably, this genre was developed precisely in the work of Roshan poets. They were the ancestors of the Pashtun modification of ʿaḳdi with its Sufi-philosophical, religious, elegiac, and biographical varieties.

If we talk about the specific contribution of each of them, then, first of all, we should mention Daulat Lavāyay, who wrote 22 stories with a total volume of 1076 beits. The largest of them consists of 143 bytes. Murzā-yān Anūārk is the author of 14 years. In the Arzan divan, 1 ʿajkd was found, including 32 beytes; Viil Roshan owns one, consisting of 35 beits. The sofa of Karkm-dada Roshani includes 9 ʿajkd with a total volume of 295 beytes. In total, Roshan poets own 47 ʿajkds, including 2012 beytes. As for ‘Alk Muḥammad Muḳlīūa, there is no ʿajkd in his divan. The poet’s poems, consisting of more than 20 beits each, which under certain conditions could be classified as ʿajkd, seem somewhat controversial. However, in the manuscript of his diwan from the British Museum, they are included among the ghazals.

In the poems of Roshan poets, there are completely no traditional components inherent in classical poetry, in particular the internal compositional structure, including a lyrical introduction (naḳb), a special transition (gurizgākh), praise (maḥ), and a conclusion. Some have elements of praise but have completely different content. The Roshanians could only address praise to God, the prophet, and his companions, as well as some figures of the Roshani movement and, above all, Bāyazkdu Anūārk. At the same time, in not a single one of their ʿajkds, or indeed in all their work, is there a hint of praise for a high-ranking person: a ruler, feudal lord, or nobleman.

The ideological and thematic content of the Roshani modification of ʿajkd is determined by their religious-Koranic, Sufi, and social orientation. At the same time, the dominant theme is vandat al-wuzhd. The exceptions are the four ʿajkds of Daulat

Lavānay. One of them is an elegy and was written on the occasion of the death of his friend and poet ‘Alk Muhammad Muliūa, whom he writes about with great bitterness and sadness, praising him as a perfect person. The second is a kind of hymn to Man as the highest being, the “luminary” of the earth, whom even the angels worship and who must be guided by good intentions, do worthy deeds and despise earthly goods and luxury. The other two ʿajkds are dedicated to Bāyazkdu Anūārk. One of them is dedicated to the memory of Bāyazkdu Anūārk. It glorifies the holiness and ideals of this outstanding spiritual leader, heir of the prophets, his deeds, and writings. The second, of a purely biographical nature, praises Bāyazkdu Anūārk, describes his merits, the exploits of the members of the Bayazdov family (his sons and grandsons).

The genre of rubā‘k (quatrains), which is very widespread in Eastern poetry, also occupies a worthy place in the poetry of the Roshanians. True, not all Roshani authors turned to this genre. Thus, they are not in the divan of Murzā-yān Anūārk and the collection of poems by Vasil Roshan. Rubā‘k is also not found in the London list of Arzānk’s divan, although in his other lists, in particular, the handwritten copy of his divan, stored in Peshawar, almost 120 pages are occupied by rubā‘k. A small poetic treatise Arzānk, published in Kabul in 1975 and dedicated to the life of the prophet Muhammad, consists entirely of quatrains (there are 78 of them in this collection), which indicates the poet’s great interest in this genre. Quatrains were also found in the divan of ‘Alk Muḥammad Muḳlīūa (123 in total), in Daulat Lavāyay (more than 110).

Undoubtedly, they relied on the traditions of medieval Persian-language poetry, in which the rubā‘k genre was one of the leading ones. However, one cannot ignore the influence of the Pashtun oral poetic tradition, where such varieties of quatrains as rubā‘k, murabba (popularly called “tsaloridz”), chārbaita and some others have long existed. This influence was quite significant since the main part of the Roshan quatrains was written precisely in the traditions of the folk rubā‘k. As an example, we can cite the quatrains of Arzānk, ‘Alk Muhammad Muḳlīūa, and Daulat Lavāyay, in the form of shortened verse series-lines, rhyming according to the scheme: aaba and characterized by accessibility and simplicity of presentation. The theme of these quatrains is not particularly original. These are all the same motives that were sung in their ghazals and ʿajkдах.

The quatrains of Roshan poets, as well as Persian and Turkic poetry in general, are characterized by

thematic cyclization. Several cycles can be distinguished in Roshan poetry. Thus, almost half of the quatrains of 'Alk Munammad Muliūa are devoted to praising the power of God. Another cycle of his quatrains is dedicated to the prophetic mission of Munammad and his companions. These cycles, or otherwise "chain" quatrains, are close in content to the Arzānk quatrains, which recreate the lifeline of the prophet Muhammad. They are also found in Daulat Lavāyay. True, they differ somewhat from the previous ones both in content and purpose. So, if the quatrains of 'Alk Muhammad Muylīūa are created exclusively within the framework of religious-Koranic themes and almost do not touch upon the idea of "vandat al-vujd", then Daulat Lavāyay dedicated one of his cycles to the praise of the "successor of the prophet" - Bayazkd Anūārḱ, in the other speaks of his sincere devotion to him and his teaching. In subsequent cycles, he plays on the well-known Roshanian motifs about "oneness" in different variations. He also has such rubā'ḱ, which exist, as it were, outside the cycles, but are also aimed at popularizing Bayazdov's teachings.

By resorting to the technique of cyclization and, thereby, breaking the general theme into fragments, the Roshanians manage to significantly increase the emotional impact on their addressee. A chain of quatrains connected by one theme created the effect of a polytropic work consisting of monostrophic quatrains.

Although ghazal, ḡajḡa, and rubā'ḱ were the most common genres of Roshanian poetry, nevertheless, one can talk about their preferences in choosing the genre. The most active in genre creativity was Daulat Layay. He was one of the first to borrow from Persian-language poetry such forms as maḡnavḱ and ḡiū'a and introduced them into Pashtun poetry. In his divan of poems, we met three long manavs and twenty-nine uiūa. Although the efforts of Murzā-ḡān Anūārḱ in this direction were insignificant, he, like Daulat Lavāyay, for the first time in Pashtun poetry composed muammas (pentament) and munāūara (dispute-dialogue), based on the strophic form of tarkibbanda. One poem written in the muammas genre was also discovered by the poet Vāūil Roshānk.

Muḡammas Murzā-ḡān Anūārḱ consists of nine stanza-bands, each of which is completely independent in content, and at the same time united with others by the thought of the perishability of earthly life. So, if in the first stanza the poet, in accordance with tradition, praises the prophet Muḡammada, and in the last stanza pessimistically talks about the frailty of life, then in the second stanza

he claims that "this world is a dovecote, and a person is like a dove," which flies and certainly flies away. In the third stanza, he condemns money-grubbing and asserts that "wealth is of no use," for "in the end you will leave this world." Other verses of Muammas sound in the same spirit, in which we talk about the "oneness" of God and the world of phenomena as an absolute truth. He speaks of the multiplicity of the disintegrated "unity" and in this regard condemns the ignorance of people. Very interesting in this regard is the last stanza of the poem, which, with the exception of the last line, is written in the manner of "pasta verse" (mulamma'), i.e., simultaneously in Farsi and Pashto. Returning to his previous thought, the poet recalls that this "certain moment of life is a temporary gift".

Contrary to the peculiarities of the genre, Muḡammas Murzā-ḡān Anūārḱ is not based on the ghazal of any poet or his own. From his ghazals he borrowed not form but thought. In selecting figurative means close and understandable to the Afghan reader, the poet showed great skill, maintaining strict correspondence between the meaning and form of presentation. To this we can add the fact that each poetic line in terms of syntactic structure is simple and concise. In terms of the simplicity of the poetic structure and rhythm, muammas resembles the so-called folk poems, consisting of five lines - pindziz. This is what one of the stanza bands sounds like:

Лэ үийāмата на вёрёўḱ, Че дале сэм
вударёўḱ,

Пэ дунйā бэ азāбёўḱ, Ау āуир бэ трё
тёрёўḱ,

Цэ ўифат дэ скму зар дэй.

(He is not afraid of the Last Judgment, [striving for wealth],

[Thinks] it will remain so in this world,
He will be tormented by [his] wealth,
And in the end he will leave [his] wealth,
Why then the dignity of silver and gold?).

Muḡammas Vāūil Roshānk is not distinguished by any artistic or thematic innovations; he repeated in it what had already been said in dozens of his ghazals.

As for the poem by Murzā-ḡān Anūārḱ "Conversation between a candle and a moth" (د شمع او پنځك كالمه), written in the form of tarkibband, it should be noted that it has the character of a polemic poem and consists of six stanzas. The first three contain eight bytes, the fourth - seven, the fifth - ten, and the sixth stanza consists of nine bytes. In general, Murzā-ḡān Anūārḱ adheres to the strophic formalities of tarkibbanda, if we do not take into account the uneven number of beits in the stanzas. The poem is signed with the poet's pseudonym.

The theme of the relationship between God and man, although in a slightly different version, is touched upon in the maǒnavk of Daulat Lavāyaya and in his ʻūʻa.

Of the twenty-nine ʻūʻa of Daulat Lavāyaya, only one consists of seven beits, while the rest are written in the form of quatrains with the rhyme aa/va/ga. They are characterized by a philosophical orientation and a propaganda, didactic, and instructive character. They are not marked with special aesthetic value if you do not take into account the presence of rhymes, rhythmic stresses, and equal verse lines in them. The three works of Daulat Lavāy are not distinguished by their special artistic merits, although he managed to preserve all the main formal features of the genre.

As is known, on the basis of the rhyme maʻnavi (type: aa, bb, bb, etc.), characterized by pairing, classic epic works from the cycle of “Quintuples” were created by Niūām Ganjavk, Osrova Deulavk, 'Alkshera Navāk, famous Sufi poems -didactic content of Sanāk, Aūūāra, Rhmk or hundreds of plot folklore and semi-folklore dastans and Uiūūa in Pashto. Of course, the work of Daulat Lavāy cannot be compared with these highly artistic creations of Persian-speaking and Turkish-speaking poets. Maǒnavk Daulat Lavāyaya, contrary to the established tradition, do not have plots of an epic plan; therefore, such essential elements of composition as plotting, development, and denouement are missing. They feature the well-known religious, philosophical, Sufi ideas of Bayazkd Anūār. So, for example, the poet's largest manav (it contains 264 bayts) is almost entirely devoted to the interpretation of the essence and omnipotence of God the creator, God the omnipresent, God the all-encompassing, based on the concept of “vandat al-wujd”. True, there are several insertions from religious-Koranic mythology (for example, the legend of Yusuf and his father, etc.). However, these insertions are also subordinated to the main idea of the work.

The volume of the second maǒnavk Daulat Lavāyay is 73 beytes. The first half of the work is devoted to the Sufi interpretation of the theme of the appearance and prophetic mission of Muhammad and the praise of his companions and associates. Then the poet proceeds to present one of the main elements of the Sufi theory - “The Light of Munammad” (“Nuri Munammad”), according to which the soul of the prophet was the first creation that arose in the form of a brightly luminous point. Subsequently, all other chosen souls emanated from her.

The third maǒnavk (28 beits in total), like the second, has a purely Sufi-religious character. It describes an episode from the life of the prophet Munammad, according to which he, using all his prophetic powers and capabilities, defeated his enemies. (Mirzoev, 1958- Nasirov, 1972)

3 CONCLUSIONS

Thus, it was the Roshani poets at the turn of the XVI-XVII centuries. For the first time in Pashtun poetry, they borrowed, introduced, modified well-known poetic forms and genres, and developed the features of their poetics inherent in this literary tradition. This contributed to their further development and enrichment by the next generations of Pashtun classics and, above all, by such outstanding poets as Yushnālʻyān Yaūrak, ‘Abdulʻganmān, ‘Abdulʻnamkd, ‘Abdulʻyadigūān Yaūrak, Kāzimyān Shaydā, Pir Muḥammad Kākar, Muḥammad Bangash, who made an invaluable contribution to the development of the genres of Afghan poetry of the XVII-XVIII centuries (Mannonov, 2001).

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