

Characteristics Of Muhammad Amin Matin's Poems

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Annotation: In this article, it is focused on the language and features of Muhammad AminMatinAndkhuee's poems. It is said that he is a great representative of Uzbek literature and poetry in Afghanistan.

Keywords: Mohammad Amin Matin, Afghanistan, in terms of poetry, the weight of literary expression, the arts.

Introduction:

Mohammad Amin Matin made a great contribution to the (modern) literature, science, art and history of Uzbek and Persian contemporary literature. The hall is full of poems. Muhammad Amin, popularly known as Matin or MatinAndkhuee, is one of the greatest poets of Uzbek poetry in Afghanistan.

According To Linguistic

It is known that over the years, various poets have entered the world of life through poetry and prose, creating nazm and nasr in different languages and styles with the appropriate form, phrase, Idiom, words and artistic means of expression. They have chosen a certain path both in the country and in the field of literature. In this case, considering the Uzbek and Persian poems of our bilingual poet in two languages, and especially his beautiful and charming ghazals in terms of language style, we can see that his poets wrote in the language fluently, concisely, simply and broadly and can be seen below.

Indeed, the poet's style was simple and fluent, but superior in meaning and abstraction. He often quoted AbulmaoniBidil, SaeibTabrizi, KalimKoshani and other great thinkers of the Indian style, including great Persian poets and orators, who often quoted weight and rhyme in calligraphy and mentioned metaphors and contents.

He is also a poet who followed in the footsteps of our great ancestor Mir AlisherNavoi, Zahirudin Mohammad Babur, MavlonolutfiHaravi, Amir Umar Khan and other old Uzbek poets, who were lyrical representatives of Turkish, Uzbek and lyrical literature. He has been serving the Uzbek people and literary language, of course to a lesser extent, with the influence of his language, writing poets in the Uzbek way and style in the Uzbek language. There are also ideas that the content is repetitive and does not have a slightly independent language. However, this is not the case. In the path of the poet and the way of poetry, the poet's thought, language and its meaning must be determined by the poet's influence on the listener and the narrator. However, the theme and content of the poems of the poet were beautifully used and impressive. On this basis, by quoting the old Uzbek and Persian poems of the poet, we have to prove his influence on the poem:

Qaro baxtim muhabat soyasin boshim o`za soldi,
Quvonsam par qoqib arzir, asir toru kokilmni.
Baski shud jush tamosho parda push en chaman,
Xor no tavon zaxm suzan zad ba poy andalib [1, 161]

Desired weight From the Literary Perspective of Muhammad Amin Matin

- 1. In terms of weight:** The great and noble poet bilingual MatinAndkhuee is a well-known and prominent poet who has entered the path of poetry with more than five steps, solid and Steady steps, seeking the footsteps of art and classical poets. He wrote in different patterns and in different genres of classical poetry, including Ghazal, Qasida, Muxmas, Parrot, Qata`a, Masnavi and others. He wrote in two languages, Uzbek and Persian. If we take into account the poetic genres of the poet, and especially the ghazals of the poet, the Bahr aroz, then we see that the poet not only spoke to one or the usual weights, but also wrote more poems of Uzbek and Persian poets. And it has often been difficult for

such poets to write such a poem. He is the weight (no matbua) and now we will give some examples of his poets who wrote in the spring or in the language:

I. Bahr e hajaz: Hajazmusamansalim (mafoailun 8 times in one byte)[2,34].

Xirom et nozela, va`rnoboeyngatilbako`ngil man,

Qelganqoshlaringmihrobiga bosh qo`ygaliqul man[1, 161]

• Hajazmusamanoxrabmakfufmaksur (fa`ulu, mafoailu, mafoailu, mafoailu).

Qayg`ulisalomimniguzalyorimaaytig,

Ko`ngilso`zinisevgilidildorimaayting[1,182]

• Hajazmusamanoxrabmakfufmahzuf (faulu, mafoailu, mafoailu, fa`ulun).

Didorni man ko`rmaidimag`yordanayru,

Gul gulshanoroekaxordanayru[1,194]

• Hajazmusadasmhzhvf (mafoailun, mafoailun, fa`ulun).

Man on barizgarmayhanparastam,

Zjommahmardumsaxtmastam[1,95]

• Hajazmusadasoxrabmaqubuzmahzub (mafaulu, mafoa`il, faulun).

Qeshketdi-u qaytakeldiko`klam,

Aolimbutuno`ldisabz-u xuram[1,254]

II. Bahr ramalmusamanmaqsur: Ramalmusamanmaqsurfoliyati, foliyatifoliyati, foliyati)[3,29].

Nozetma men gadoniosibqosh-u qabo,

Xarmanhusningakeldimtergalinufon- masho.

• Ramalmusamanmhzuf(foailotn, foailotn, foailotn, faulun).

Bazimoro men xastaniulotashinxuesta mas,

Rasmerur, maziomohvolinjafu-u juesta mas.

• Ramalmusamanmaxbunmahzuf(foailotn, foailotn, foailotn, faulun).

Ohamozko`chayzulfashchuparayshonguzarad,

Bod bar tahniyatamroyahafshonguzarad.

• Ramalmusamanmaxbunmaqtuamusbix (foailotn, foailotn, foailotn, faulun).

Dushgarizamarabyodgulruibuvad,

Taba man shod z vasfqaddiljuitubuvad.

• Ramalmusamanmashkuk (failot, foailotnfailot, foailotn).

Keldururminingnagorimchamanechrajilvafarmo,

Ekinozanindo`dog`iqelureshqeylinishaydo.

III. Baharmutaqorib:Mutaqoribmusamansolim(faulun, faulun, faulun, faulun).

Dirog`osuxan sozdavronnashasta,

Zguftormardsuxandonnashasta.

• Mutaqoribmaqubuzosmo`noltirukunli(faulfalan, faulfalan, faulfalan, faulfalan,).

Znoz on ma bakishvardilchukardohang nay savori,

Ba pishvozhashnamudmuzhgonzshabnamashkdarnusor.

IV. Baharmujtas:Mujtasmusamanmaxbunmahzuf(mafoailun, failotun, mafoailun, faulun).

Bahorkeldi, ochildachamanorogullar,

Mataro`ldijahonnofasochdisunbullar.

• Mujtasmaxbunmaqsur (mafoailun, faulotun, mafoailun, faulot).

Sen, ay ko`ngul, do`dog`ingo`zraesndiribalg`oz,

Sevinchmahfilidasuhbataylagilog`oz.

V. BahriXafif:Xafifmusadasmaqsur (foilotun, mafoailun, faulot).

Mahirgon rang murg`zorshikast,

Chihraidilkashbahorshikast.

• Xafifmusadsmaxbun (foilotun, mafoailun, faulan).

Q`vatlietaygayozishtarix,

Dir, Matinningxujastaormoni.

VI. Bahr Mansariah: Musariahmusamanmatvimuquf(muftailun, foilot, muftailun, foilot).

Ramzsrashbahorshvadoshkor,

BodashbnamhamchuMatinozayog`.

VII. Bahr Mazora: Mazoramusamanorabmakfufmhzuf (maful, foilot, mafoil, foilun).

Na shundahechkasbajahonharfzshtmo,

Pokastchundahoonbanafshasarishtmo [1,3].

• Mazoramusamanorab (maful, foilotun, maful, foilotun).

Qoshlarchtilgan, ayshux, ko`ngilingnazoremasmu

Ni bo`ldiyozo`gurdindilpurg`aboremasmu? [1,194]

2. **In terms of art:** If we examine the poets from the artistic and scientific point of view, we can see in front of our eyes the vocabulary and manvi nets of different states of numerical art. From this we know that art is in the dictionary in a new sense, but in fact we call art to create by combining nas-u nazm with verbal and spiritual qualities. Now we will describe some of the nady nets and show the poet with examples: [4,16].

• **Xatitajnis:** The same art, which is also called the classification of the tajnis, is based on bytes or words, and the form is the same in terms of dots, but the dot represents meaning separately from the other. About the excavation of the Bobo Vali basin.

Shuhratgaegabusharchunbalxekan,

Aksarqudug`inso`iyvalitalxekan [1,269]

• **Increased tajnis:** If a letter is added in front, in the middle or at the end of a body or word, it is called an added tajnis.

Ro`zaoydatarafolurshayxshaob,

Haqrahmatidanko`ngullarshodob [1,255]

• **Maraot-u nazir:** many words are given to the poet in that art, they are related to each other and are from the same family or from the same foil.

Qoshingniuchur, bodomqavog`ingdano`pay,

Lalingnio`gur, qizildo`dog`ingdano`pay.

Qayg`uchirigandilo`yinetganpomol,

Koz o`zraqadamqo`ygil, ayog`ingdano`pay [1,272]

• **Qanot:** In the dictionary, the poet has to work hard, and in the terminology of the writer, the poet has to repeat in his poem, and if he repeats the missing letters or words, it is called a Qanot.

Dildorbeshoorganosh-u qo`ymog`isara,

Nozelatabaqqaoniqo`ymog`Isara.

Ko`ngulo`yini mahribilanxo`shbizadim

Mastonaqadamko`ksimaqo`ymog`isara [1,271]

• **Tashbiya:** tashbiya refers to the meaning of analogy, or the art of simulating an object or concept according to the real (Riyal) or figurative relationship between them.

Ekioydekqoshiningvasfigamuzung`zalyozdim,

O`qebdirlarMatin, fakir fakltoziggasalamno[1,170]

• **Tazod:** The word "tazod" means "contradiction". In other words, one means to create an impressive byte of imagination using opposite words.

El ulusaolamgulstonidasulmasguloerur,

Leksanchilgayzammonofatdanko`ksiga or [1,177]

• **Mubolig`a:** In Arabic, it means the art of expressing the state or movement of an artistic symbol depicted in a literary work in the order of four.

Biryol`psamo`yqudayotgandajononayrinidan,

Telabako`ngulumxo`shyashabmahsharda ham suestamas[1,170].

• **Kinoya:** It is a word that means to express an idea in a secret way, and in science it means to understand the meaning of both truth and falsehood.

Gul yaprog`danmushkelaanbarsochilur,

Ni nag`masidanbolelashakkarsochilur[1,258]

- **Mudaomasal:** this art begins with a mention of an issue in the poems of the poet and gives evidence and an example to prove it.

Yilesmasatongda, g`unchaxandonbo`lmas,
Ko`ko`smasarog`-u rash razvonbo`lmas.
Harnuktanio`rganishgadaqatayland,
To xomaegilmasadarafshonbo`lmas[1,261]

Conclusion:

It is clear from the various debates and poems in this study that the master of the word of meaning is the great poet, thinker and writer; Dear teacher Muhammad Amin Matin spent almost sixty years of his life creatively. Accurate and specific literary works in different conditions, great services to his people and language, sweet and lithographic poems; He is one of the great contributors to the Uzbek-Persian literature with his singing, truthfulness and devotion to the path of truth and devotion, as well as his other works over the years.

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