

“Muzakkiri Ahbob” Fable By Nisari And Its Role In Literature Studies

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Annotation: *This article provides a valuable source of the 16th century literature of Shaybanî period “Muzakkiri ahbob” fable and its role in literature studies.*

Key words: *fable, art of word, poetry and prose, Ilmhoye segona, masnaviy, murabba, musoviy ut-tariqat-tarafayn*

The state of Huseyn Baykara split at the beginning of the 16th century was replaced by the government of Shaybani, Safavid and partly the Baburid rule each of them has developed its own culture. In the Central Asia, the cultural life developed by Shaybanîs initially discovered the major word artists such as Muhammad Salih, Khodza, Shaybaniy, Afsariy, Vasifiy, Majlisiy, Ubaydiy, Baqoiy, Shaydo, Aziziy, Oshiq, Nisoriy, Mushfiqiy, Naxliy, Kxon, Mutribiy. Each of them tried to cover the literary atmosphere of the Shaybanid period, but the poet and the prominent statesman Hasankhodza Nisari, born to the family of Podshohxoja bin Abdulvahhobxoja contributed to reflecting and illuminating the literary environment of that time. Nisari’s “Muzakkiri ahbob” (The memories of friends) fable is a valuable work describing way of life of poetry lovers of Movarounnahr, Afghanistan, Iran, Turkey and India, poets and representatives of the creative intelligentsia of various social strata, historical events, natural wonders, famous cities such as Khorasan, Herat, Bukhara, Iran, Balkh, Mecca, Isfahan, Rome, Yamkon and narrating examples of architecture in them.

This fable was completed in August-November of 1566 in the Persian language, and was dedicated to the khan of Bukhara Abdulla II. The book contains information on 288 poets of Movarounnahr, Turkey, East Turkestan, Iran, India, and Azerbaijan. “Muzakkiri ahbob” consists of *an Article, 4 chapters* and *an epilogue*. The **Article** is dedicated to the poets who came from Shaybanids and Temurids, it consists of II rukns, each of rukn consists of II seasons.

Chapter I of the story tells about the great poets, whom the author was not able to meet personally, and consists of four chapters.

Chapter II provides information about the great poets whom the author met personally, but they all passed away, and it consists of four seasons.

Chapter III tells about the life of the holy people whom Nisari met, and who were alive at the time the book was written, it consists of 4 seasons.

In Chapter IV, there is an overwhelming majority of valuable information on famous personalities living in the author's time. This chapter also consists of 4 seasons. In these chapters, none of the diverse representatives of poetry have been left aside. Unique thinkers such as Jomi, Navoi, Huseyn Baykara, Ibn Sina, who came into the world of literature with their diligent poems, Mavlono bin Ro'zbehonul Isfahoniy, G'oyibiy, Devona Husomiy, Shahzoda Shoh tabib , Xoja Muhammad Ali Tahuriy, Khamididdin Shoshiy, Khidoyat Giloniy, Akhdiy, Shayx Xalillulo, Alibek , Mahram Ko'ka , Xojazodai Qobiliy, Mavlono Hajriy, Sho'xiy, Rafe Tabib, Darvish Maqsud Tirgar, Mavlono Xulqiy, Khofiz Sarviy, Mavlono Ayniy, Amir Humoyun Samarqandiy, Abdulvose, Mir Savodiy, Hofiz Mirak, Mushfiqiy, Mavlono Boboi Balxiy, Abdulla Halvoiyilar , Ahmad Yassaviy, Zangi Oto, Shayx Xudoydod the essence of life and creativity, abilities and inventions of tasawwuf figures is concentrated in the concept of a "Muzakkiri ahbob" fable.

It should be noted that in the medieval Uzbek literature, the issues of justification of the word in the spiritual world of the people and their responsibilities to the word increased. The grand master of word Alisher Navoi dedicates chapter I in the poem "Hayrat-ul abror" to the full definition of the word. He compares the word to the pearl and says that it is a blessing that separates man from the beast and determines the beauty of the soul:

The Almighty blessed the man with the word

It is the word that distinguishes man from beast.

In terms of word Navoi compares prose and verse to one another and puts poetry at the forefront. He compares the poetry to a flowering tree that grows in the garden. The definition of poetry and prose, being the first of these literary reviews in general, later became tradition. Well-known poet and statesman of Bukhara Khasanxoja Nisari in the prologue of his "Muzakkiri ahbob" fable in the poetic words says the following: "...if every word comes from a subtle tongue to the substance of being absorbed from the abyss and his speaker, like a strung on a thread like pearls, was collected by Venus star as well as one of the poems of poetry, they say it is poetry. If they cut off the line pearls of the word all over the sheets and looked like mother-of-pearl sequins opened prose (verses), then it is called prose ..."

He pronounces poetry and prose to be equal but underlines that one of them is a sequence of words; the second one is the word storming. Nisari in his "Muzakkiri ahbob" fable gives a lot of interesting information about every literary style and poets who have achieved a certain success in it. He considers maturity of the form to be the dominant factor of his creativity. Therefore, in his fable he gives examples of "masnu" poems and "mushkila" samples, praising their author. However, Nisari does not always distinguish between the form and meaning and this is what he says in regards to this:

Ba lafzi ma'ni darj kun, varna che hosil zon

Ki Yusufro bar kashy az choh , andozi ba zindonash.

(Meaning: Write down the meanings with a good word, or what is the benefit of it, as if it were Joseph who was thrown out of the well and thrown into prison?.)

Oriental Literature has always been viewed with deep love for the art of the word. For centuries, literature has been divided into 3 parts, each of which has been studied as independent science. Persian scholars named this thrio "Ilmhoye segona" ("the triad of knowledge"). Expanding literary forms and genres, their diversification and improvement by authors is one of the most important aspects of the development of literature.

Many scientific works like "Ilmhoye segona" were created in Oriental literature and these works are still recognized as the most valuable sources of literature. Among them Abdulloh ibn Mu'tazz's –"Kitobu-i-badi'" ("Book of Art"), Nasr binni Hasan's – "Mahosinu-l-kalom" ("Beautiful words"), Qudama ibn Ja'far's – "Naqdu-sh-she'r" ("Poetry criticism"), Umar Rodiyoning –"Tarjumonu-l-balog'a" ("Age interpreter"), Rashididdin Vatvot's – "Hadoyiqu-s-sehr" ("Fairy gardens"), Atoulloh Husayniy's – "Badoe'u-s-sanoe'" ("Art news ").

Some of the art of love for each period reflected in the works of literature. Especially, Navoi's creativity is the leading and the highest peak in this sphere. After Navoi, many artists continued this tradition and used many poetry genres, artworks, and exercises to sharpen their artistic skills.

Khasanxoja in his "Muzakkiri ahbob" fable also describes every literary style and gives him a lot of interesting information about literary representatives who have made some of the outstanding achievements in literature. He especially focuses on the epic genre naming the poets who created in this genre.

Masnaviy-(Arabic duality) is a poetic form of each byte is rhymed and is renewed from byte to byte. Small plot works such as dostons in classic literature were also called masnaviy.

Nisari also gives many examples of this genre in his fable. For example, when speaking of Komron the King he emphasizes the prince's justice and righteousness and tells the following masnaviy:

*Baxud purs faryodi mazlumro,
Judo soz az ankabin mumro.
Ba devon maandoz faryodi u,
Ki shoyad zi devon buvad dodi u.*

(Meaning: Ask the wrongdoers complaints for yourself; remove the wax from the honey – make the decision. Do not abandon their affairs to the divan but rather the place where they were harassed is the divan itself.) [4, 60-p]

The fable also reveals genres like tarikh, muammo, qasida, masnawi, rubai, gazal, qit'a. According to Tazkira, the gazal genre was widely used in this period. Almost all the poets created in the gazal genre.

Evaluating the creativity of the poets' poetry, Nisari also demonstrates their humor activity. The comedian poets who created satirical and humorous poems being fangs of criticism trying to reveal the vices of society and highlights satiric poems by Sharif Tabriziy, Xovariy, Ogahiy. Besides the fable gives definition to lyric genres such as qit'a, ruboiy, tuyuq, muammo. S.Ganiyeva in her research work focused on poetic genres, such as muammo and maqlubi mustaviy and emphasizes that they can be included in the literature conditionally emphasizing the existence of the elements of the form.

Because of the complexity of writing poems in muammo genre, it was understood that the muammo poets and those who try to solve the muammo and find the key to its solution were considered sharp-minded. The artistic skill, attention to the shape and the problematic genre make it clear to the poet's strong interest in word art.

Muammo - (Arabic hidden, concealed) is one of the few lyric genres of the Oriental poetry the name, date, or word is hidden in 1-2 bytes. There is a word or idea hidden in it. To solve the problem, it is important to know Arabic grammar rules, Arabic alphabet, font symbols, abjad account, and other important Arabic-related elements. Initially, Sharafiddin Ali Yazdiy in his "Hullali mutarraz dar fanni muammo va lug'z" ("Muammo and silk gowns decorated about linguistics"), later Abdurahmon Jomiy in his "Risolayi muammoyi Kabir" ("Grand article on muammo"), Alisher Navoiy in his "Risolayi mufradot" wrote books dedicated to the rules of writing in muammo genre.

In the third season of the fable the following bytes from Mullo Vosify's creativity are one of the best examples of muammo genre. Nisari tells it with pride:

Hargah bikunam nomi xushash takror,

Guyam du-se bor va boz guyam du-se bor.

(Meaning: When I repeat the good name, I do it two or three times and I repeat the other two or three times). [4, 106-p]

Ismail Bekjan, a translator from Tazkira, explains the key to this muammo as follows: If you repeat "du" two times you will get word "bobo". In the other account six is derived from it. If you deprive "sit" from it you will receive the aim. (If the Arabic word "sit", meaning six is added to the third word plus "du", the word "Dodo Dost" appears. Dodo means "grandfather" in Arabic.)

It is obvious that in order to solve the problem, it is necessary to know the Arabic alphabet perfectly. Therefore, the poet's skill is determined by the ability to solve the problem. Wring problems and problem solving in the classical Uzbek literature was considered as the school of training perception and acumen. For this reason, Nisari honored the creativity of the problem, and paid special attention to this genre.

Nisari when speaking of Abdulaziz Qozi praises his rubai written in musoviy ut-tariqat-tarafayn style. Rubai:

Binam chu zi	Davron	Xatti	navrasta
Davron	kashadam zi	sad alam	payvasta
Xatti	sad alam	ast barmanu man	dar ham
Navrasta	payvasta	dar ham	basta

The fabulist calls musoviy ut-tariqat-tarafayn genre to be a true art of verse. But in his early works on the theory of literature, particularly in Ahmad Taroziy's "Funun ul balog'a" and Atoulo Khusayni's "Badoyi' u-s-sanoye" this term is not used. Instead al-murabba was used and it was interpreted as the separate art of poetry.

Murabba- (Arabic quad) in poetry is understood to be a 4-line poem. The original meaning of the word murabba corresponds to a geometric shape square. In modern poetry, the term murabba is understood as a poem consisting of 4 lines. —Murabba (in Arabic means quad) is a poetic form consisting of four verses each of which is divided into four lines. It is not the type of fine arts but a type of poetry.

But in classical poetry, the murabba was considered an independent artistic instrument. In particular, Atoulo Khusayni's book describes the murabba as follows:

" *Murabba is such a poem consisting of four lines which one can read both horizontally and vertically*". It is understood from the definition that the murabba is somewhat similar to a muvashshah, or is a type of it. Murabba in "Funun ul-balog'a" is defined as a special version of art. The author's comment: "*Al-murabba is such a poem which can be read both horizontally and vertically*". Misoli Unsuriy says:

*Tekorur / ko'ngulga / agarchi / jafongiz,
Ko'ngulga / jafongiz / ko'runmas / vafodur.
Agarchi / ko'runmas, / valekin / raqibing,
Jafongiz / vafodur, / raqibing / balodur.*

Therefore, before the Nisari, the term "musavi ut-tariqat" was not generally used in Persian and Turkish literature. Khasanxoja used the term directly from the Arabic language and was one of the first innovations in Persian and Turkish literature.

It can be said as a proof of the above points, Nisari in his fable not only provides information about the life and works of poets, but also emphasizes the role of the theory of literature, in particular the issue of poetry.

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