

THE FORMATION OF MUHAMMAS IN WRITTEN
LITERATURE

Nazarova Sh.I.

(PhD student at Karshi State University)

(phone: +99897 315 08 04, e-mail: sh.nazarova@mail.uz)

<https://doi.org/10.5281/zenodo.15704981>

Abstract

This article discusses the stages of the formation of the muhammas genre in written literature, the important role of three factors in the emergence and formation of lyric genres of Uzbek written poetry, the ancient spiritual values, traditions, oral poetry, music, monuments of antiquity of the Turkic peoples, the presence of songs and artistic elements of folk poetry in oral and written sources.

Keywords: muhammas, takmis, genre, aruz, Turkic peoples, ghazal, qasida, poetry.

It is known from history that in the second half of the VII th century and the beginning of the VIII th century, the Arabs began to conquer neighboring countries and regions in order to spread Islam. The conquered countries began to adopt the Muslim religion both voluntarily and forcibly. In this regard, the Arabic language and writing also began to spread widely. Arabic soon became the state language of the Arab Caliphate. Later it acquired the status of an international language, a language of science and literature. This language exerted its influence so strongly that in the 10th and even XI th centuries, Turkic and Persian scholars wrote their works in Arabic. "A distinctive feature of the literary work of the peoples of Central Asia during this period," writes E. Bertels, "is that it is entirely in Arabic. Virtually no attention is paid to local languages." E. Bertels emphasizes that the literature of the peoples of Central Asia was influenced by Arabic from ancient times until the XV th century. "But over time, the situation changed," writes V.V. Bartold, "the number and political power of the Turks (meaning the Turkic peoples) increased. The path to the development of national identity began to open. Thanks to this, Muslim literature in the Turkic language appeared. By the end of the XIII th century, the Turkish language had become the second most widely spoken language in the Muslim world, after Arabic and Persian was mentioned as the third literary language". The academic notes another aspect: "However, both at that time and later, Turkish writers in all countries from China to the Balkan Peninsula and Egypt were influenced by the examples of Persian literature". It seems that the formation and development of Turkish literature was influenced first by Arabic, then by Persian-Tajik.

In this regard, if we look at the genesis and formation of poetic genres in Uzbek literature, it becomes clear that its foundations were formed in Arabic and Persian-Tajik literature.

Based on these, the stages of the formation of muhammas can be shown as follows: 1. Arabic literature. 2. Persian-Tajik literature. 3. Uzbek literature.

The lexicographer and literary scholar Qays Razi in his work "Kitabul mo'jam fi ma'oyiri ash'or il-ajam" along with the sciences of aruz, qafiya, and sanoye', also provides information about its types and formal characteristics. The scientist, relying on his own and contemporary Persian poetry experiences, develops theoretical rules about the characteristics of genres. The

work reveals the gradual development of genres, forms, lexical and terminological meanings, thematic orientation, and differences between them in poetry, ghazal, qasida, and other Persian literature.

A. Hayitmetov justifies the important role of three factors in the emergence and formation of lyric genres of Uzbek written poetry as follows: "The spiritual values, traditions, oral poetry, music, monuments of antiquity, oral and written sources of the Turkic peoples contain songs and elements of folk poetry. In this regard, the literary materials and ideas in the work of the encyclopedist and linguist Mahmud Kashgari, "Devonu lug'otit turk", are of particular importance. This work presents examples of the oral and partly written creativity of the Turkic peoples of Central Asia up to the 11th century. According to literary critics, if they are collected, a beautiful complex of oral and written poetry of the Turkic peoples that developed up to the XI th century can emerge. A. Hayitmetov, studying the poetic samples in this great monument, writes: "...Until recently, some literary scholars considered all the quatrains included in "Devon" to be folkloric. A deeper acquaintance with these quatrains, a number of the author's remarks, and the poetic examples given in it show that not all of them are examples of folkloric work. Many of them are the works of individual authors and poets. This gives grounds to say that we, the Turkic peoples, had written literature long before the 11th century." This work also contains valuable information about some literary genres, their etymological, lexical, and also terminological meanings, which differ from Arab-Persian terminology. In particular, the terms sav (story), etuk, otkunch (story) were used in relation to prose works, and koshug' (poem, ode, song), yir (ghazal, melody, maqom) were used in relation to poetic works. Alisher Navoi also considered the genres of folk poetry that were used by the people before him and at that time, such as "turkiy", "aruzvoriy", "muhabbatnoma", "tuyuq", "chinga", "mustazod", "o'lan", whose meters were determined in "Mezon ul-avzon". In this regard, one can agree with the scientist's opinion: the genres mentioned above served as the basis for the emergence of examples of genres such as ghazal, tuyuq, rubaiy, murabba', muhammas, mustazod in Uzbek poetry.

Arab-Persian poetry played an important role in the emergence of poetic genres in Uzbek literature. "The lyrical genres that passed into Turkish poetry through the aruz meter and began to be used in accordance with its nature, including the quatrains in the form of a third qasida and rubai, soqiynama, tarjiband, musammat, its formal variants other than murabba', qita, tarikh, misha, bag'ishlov, hasb-u hol, wasf, etc., are among them. The fact that the terms expressing these poetic genres are in the Arab-Persian languages also indicates this. However, the qasida - in the form of a song, a song; the chistan - in the form of a lug, tofim, bilmacha; the ghazal - in the form of a song, and the barm - hijo meter existed in Turkish poetry as well. After the introduction of aruz, genres with national roots began to be written in aruz and were subject to its laws. Genre terms were also included in aruz adapted". A. Hayitmetov's opinion substantiates the fact that the emergence of written literature of the Turkic peoples has a long history. Its formation was also strongly influenced by the religious movements of Manichaeism and Buddhism, which the Turkic peoples believed in. After the conquest of Central Asia by the Arabs, Turkic written literature under the influence of Islam began to form in these regions. In particular, the forms of the march, related to ancient quatrains, folk customs and traditions, are written in aruz, as well as in bard.

In world literature, there is a unique series of creators who played a significant role in the development of certain genres. R. Orzibekov writes about this: "The Arab poet Al-Khansa

in the march, Rudaki, Unsur, Anvari, Haqani, Salman Savaji in the Persian qasida, Manuchehri, Qatron Tabrizi in the musammat, Ibn Yamin and Anvari in the qut'a, Burkhaniddin Ahmad Turki in the tuyuk, Sa'di, Hafiz, Kamal Khojandi in the ghazal, Azerbaijani poets Mahsiti Ganjavi and Khayyam in the rubai, created more works, made innovations in the development and improvement of these lyrical genres, and gained fame." Poetics and genres of Eastern poetry are also presented in the works of Sheikh Ahmad Taraziy "Funun ul-baloga", Alisher Navoiy "Mezon ul-avzon", "Majolis un-nafois", and Zahiriddin Babur "Risolai aruz".

The emergence of poetic genres in Uzbek literature is associated with the first half of the XV th century. Sheikh Ahmad Taraziy's work "Funun ul-baloga" provides very important information about the literary types and genres used in the poetry of that period. The first part of this work, which consists of five parts, notes the existence of ten types and types of poetry: qasida, ghazal, qut'a, rubaiy, masnaviy, tarje', musammat, mustazad, mutavval, and fard.

List of references:

1. Bertels E.E. Literatura narodov Sredney Azii ot drevneyshikh vremyon do XV veka nashey ery // Novyy mir. 1939. #6. - S. 221.
2. Barthold V.V. Etnograficheskiy sostav musulmanskogo mira. Musulmanskyy mir// Sochinenia. T VI. Raboty po istorii Islam i Arabskogo khilafata. - M.: Nauka, 1966. - S. 245.
3. Shamsi Kaysi Razi. Al-Mu'jam fi ma'ayiri ash'oru-l-ajam / Perevod s persidskogo issledovanie i komentarii N. Yu. Chalisova. - M., 1997. - S. 464.
4. Hayitmetov A. A fountain of life. - Tashkent, 1974. - B. 138.
5. Alisher Navoi. MAT. 20 roofs. Volume 16. Mezon ul-avzon. -Tashkent: Fan, 2000. - P. 93-94.
6. Khayitmetov A. Hayotbakhsh chashma. -Tashkent, 1974. - P. 139
7. Orzibekov R. Genres of Uzbek lyric poetry. -Tashkent: Fan, 2006. - P. 10-12.