

MUNJIK TERMIZI AND HIS SCIENTIFIC-LITERARY HERITAGE

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Annotation

This article analyzes the artistic position of Munjik Tirmizi in the literary sphere of Chaghaniyon. The research and discussion was carried out on the basis of information from exegesis, jungles, adult books, cultures, ancient and modern sources, and on the basis of the remaining quantities of the poet's works, the theme and content of the poet's poetry were identified.

At the end, the author discusses the artistic features of Munjik's poetry and clarifies the artistic position of the poet by comparison. In this approach, the use of metaphors, allegories, allusions, especially the use of detailed metaphors and emotional images, the author interprets as a factor of the poet's style and considers the influence of material elements in the formation of the poet's style. Also in the article the author describes the use of quality instead of the author as one of the refinements of the poet in the image and clarifies his skill in the use of imagery and image.

Keywords: nature, storm, horse, biography, category, literal, poet, poem of migrate, soft sound, meaningful, tazkira, funs, dictionary.

Results of Research and Discussion

Abulhasan Ali ibn Muhammad Munjik Tirmizi was an eminent Persian poet famous for his satirical poetry. He is one of the greatest poets of the X century, who had lived and written his legacy during the Chaghaniyans' period – in kings' palace of Abuyahyo Takhir ibn Fazl Chaghoni. The first book, which Munjik had used was "Lubab-ul-albob" of Muhammad Avfi. The author did not mention the size of poet's legacy, but "his poems are words of sincerely", which says: "Munjik is number of poets, whose poems full of great words of high meaning" (4, 252) and also Zabehulla Safo added to this point that "and this soft word of Avfi are the light of Munjik's legacy" (3, 101). By this improvement Munjik's poetries were popular among eleventh and twelfth century's Persian people and were used in literature and sciences of that period of his life. The selected descriptions and points which the authors of tazkirs and jungs written about him were also the proof of his powerful and famous poet. Unfortunately, the complete divan of this poet "the poetry and high writing were the best meaning of virginity" are not all reached the full form till present time.

Ehsan Shawaribi Muqaddam has collected and published Munjik's poems from tazkirah, jungs and dictionary books, which consist of 436 bytes, which 20 bytes of them belong to Munjik and more than 110 bytes published by Mahmud Mudabbiri. (5, 217). On the basis of other poet's works might be concluded that Munjik was skillfully recited poetry in various genres of Tajik-Persian poetry, including *qasida*, *ghazal*, *muqataat* and other separated verses. Among the rest poet's works were scattered verses in the form of two verses, some of which have a couplet rhyme, some may be from *masnavi*, some do not have a couplet rhyme, and may be remnants of *qit'a*, *ghazal* or *qasida*.

His poems, which have come to us, cover a wide range of topics, including praise, humiliation, humor, praise of love, wine, nature and etc. Zabihullah Safa noted that "Munjik, in addition to his power in praising and composing great hymns and rhythms, was also considered to be the forerunner of the poets of his covenant in satire, and according to Hidayat "nobody was shot by his arrows and nobody was ridiculed. " (3,101). The following verse by Suzani Samarkandi also refers to her sense of humor:

I am the onle One, who was written the jokes,
Thousands Munjiks can not follow me by steps. (2, 216).

When we look at the rest of Munjik Tirmizi's poems in general, we see that the poet has been thinking about moral, spiritual, intellectual and passionate images. To this tendency of his thoughts in his poems are directly and strongly were connected with the social issues of his life. Kh. Sharipov mentioned that "arises from the reality of human relations, reflects the conflict of desires and aspirations with the interests of individuals and members of society has a social meaning" (6,145). For this reason, the increasing of praise in Munjik's poetry and many other poets should not be attributed solely to the concentration of literary forces in the kingdoms' court. The independence of the Chaghani dynasty required the strengthening of unity, and the use of intellectual forces was an influential tool in this process. The growth of praise during this period was one of the influential factors in maintaining a healthy social environment.

In his other remaining poems Munjik, firstly speaks about the goals and qualities of the Chaghani's Emirs, and in this way conveyed the dreams and aspirations of the people. In this context, his high-pitched poem named "Lomiya", consisting of 44 beyts, were praised Abulmuzaffar Ahmad Chaghani, and by Mahmud Mudabbiri's words: "one of the great Persian poets, who has been widely imitated by poets after him"(2, 218). This poem is not only meaningful in terms of content, but also in terms of structure.

In the poem "Lomiya" Munjik, first of all, praises his wisdom, trust, pure morals and benevolence, and then describes his qualities of war, courage, justice, justice, generosity and goodness. In its remaining form, this poem is an expression of the poet's social aspirations in recognizing "Abulmuzaffar the king of the world". Munjik's social aspirations faced emir who is – "Beloved, aimed and happy, No one as real person as him" (7, 433). Despite of the completed version of this poem, it is easy to see that Munjik, as Rudaki did in his poem "Modari Mai" ("Mother of Paradise"), did not engage in depictions of realities, including Majlisi Malik as the royal court and stage performances. These points existed in the realities of his life and were the focus of his attention and communication. In other words, in this and many other fragments of his poetry, the elements of imagination are terrestrial and often have nothing to do with the life of the aristocracy and the royal environment, but the poet is interested in things

that are common both in aristocratic life and in the lives of the masses. In such poems we do not see the scenes of the royal feast, but the image of the “prosperous lights” changes with the “transfer of the sun”, which has no aristocratic color, but is simple and earthy. The poet also draws the nature in such descriptive poems and examines the “mental products of praise” “with nature and the elements of nature” (8, 322), which is unique experience. There are a few verses from the poem:

Худойгоно, фархунда меҳргон омад,
 Зи боғ гашт ба таҳвили офтоб аҳвол.
 Саройпардаи суҳбат кашид себу турунч,
 Ба табли реҳлат барзад гулу бунафша давол.
 Ба сони моҳии заррин кунун фурӯ резад
 Зи бед барг ба як зилзила бар оби зулол... (7, 434).

*Oh God, the prosperous, the loving,
 Under the garden became the delivery of the sun.
 The veil of conversation drew apples and oranges,
 Purple flowers are treated to a comfortable table.
 The leaves fall to an earthquake on the clean water ...*

(7, 434).

Nature is a mirror of the poet's image and reflects the past, present and future. *Mehrgan* is described in a very elegant and poetic way, and the poet says that just as the elements of nature preserve the glory of *Mehrgan*, people also need “Abulmuzaffar, the king of the world”, who “... cut off the throat of question” (7, 433). In this poem, the sharp curse of freedom is one of the most important pillars of Munjik's social and political thought, and few poets have achieved it.

From Munjik, in addition to what has been said, there are ten imperfect verses “of which there are two twelve-beyt, one of which is in praise of Abdullah; two eleven-beyt, one of which is in praise of Abulmuzaffar Ahmad; is a nine-beyt in praise of Tohir Chaghani; three eight-byte, one of which is in praise of Abu Muhammad Abbas and we do not know him, the other is in praise of Tohir Chaghani, and the third is only a degradation; finally one deviation from one verse in seven beyts”(5, 217). It is difficult to make a general conclusion on the whole topic and issues of the poet's flawed verses. However, one point can be made in conclusion that Munjik's articles are based on reality and free from many exaggerations, flattery and lies, and the praise in them has more real, ideal and social aspects.

These few fragments of the poet's humorous poems testify to the fact that Munjik was one of the greatest comedians of the Tajik-Persian literature of the fourth and fifth centuries. In his chapter on comedy, Rizoqulikhon Hidayat wrote: “He was a man of eloquence, humor, eloquence, eloquence, eloquence, and eloquence. you are joking”(9, 51). As mentioned, Suzani Samarkandi also compared herself to him in telling jokes.

From Munjik's statement that he sang a lot of humorous poems. In particular the following plot says:

Аз одам андарун зи таборат касе намонд,

*There was no one left in the great tribe,
Have not soulds his name Munjik.*

However, from the poet's abundant humor to the present day a few scattered verses remain. The examples of this verse also testify to his unique style of comedy. For example, in the following passage, he makes the master look like a dog and makes fun of him in a strange and artful way:

Эй хоча, мар маро ба ҳичо қасди ту набувад,
Ќуз таъи хешро ба ту бар кардам озмун.
Чун теғи нек, к-аш ба саге озмун кунанд,
В-он саг бувад ба қимати он теғ раҳнамун (7, 441).

*My lord, the serpent did not intend for you to go anywhere.
I have put upon you no choice but to please myself.*

*Like a good knife, they compete with the dog,
The dog was a guide to the value of the tag.*

M. Mulloakhmadov and N. Nisari by this poem:

Eyes like a house of thorns take water all year round,

Mouth as the boots of Khoja Hasan Isi

quoted and then concluded: "Munjik's scattered satirical poems, who have a personal aspect and condemn the outward appearance and personal qualities of individuals. For example, in the following verse (the verse quoted - our commentary) a person's eyes and lips are ridiculed" (9, 52).

This idea is not correct and the poet's humor is not taken seriously. As Zarrinkub points that, *tanz* does not have a non-serious meaning, and sometimes a serious meaning is expressed in the color of *tanz* (11, 139). An example of such a comedy is Munjik's poem, including the above verse, which depicts a full face, a shameless eye, the back of an idiot's head, an eye like a dove's house, three rulers here like a thief, all thieves, etc. There is a deep social and moral aspect realizing the essence of his actions, Munjik explained in one passage:

Қалами ман-т ҳичо карду ман огоҳ наям,
Зи даҳан берун кардам ба сари корд забон-ш.
Банд бар пой ниҳодам-шу сияҳ кардам рӯй
В-аз дарозо бикафонида ҳама пушту миён-ш (7, 429).

*My pen is ticked and I don't know,
I took a knife out of my mouth.
I put the band on my feet and turned black
From long stretched all back and its middle.*

In conclusion, it can be said that Munjik is undoubtedly a discoverer of good and bad meanings, subtle and pure meaning, and the power of imagination, which is a testimony to his art, is special and obvious in the rest of his comic works. Although in such works he did not refrain from insults and obscenities, but such jokes are not common among his poems and do

not define his artistic face. He, like Anwari, has never threatened anyone with satire, which is one of the hallmarks of his artistic personality. Other features of Munjik's work are the reflection of moral issues, human praise, praise of love, praise of wine, nature, sword, horse, love, fortune-telling, etc., which requires a separate consideration. At the end of this article, we will summarize a few points about the artistic features of Munjik's poetry, which are important in understanding the essence of his work and his poetic art. Shafi'i Kadkani considers Munjik to be "an evolutionary figure in Persian poetry" (8, 434), and then adds: was his speech. Without hesitation, we should consider him the leader of the style that Abu al-Faraj Rooney and, to some extent, Mas'ud Sa'd did, and Anwari saw the same way of serving the meaning and style of allegory in Abulfaraj's divan, which ... in Anwar's century the same aspect that began in the fourth century with Munjik "(8, 435).

Munjik was a great face of poetry in his period, and Muhammad Awfi called him "one of the magicians of poets." In this assessment, first of all, the strangeness of the poem, the goodness of the language, the virginity, the eloquence and the unique metaphor of Munjik's poetry were of interest to Amnasty. Awfi also defined Munjik's style of poetry with the terms "strange poem" and "rare myth". The original allusions of the poet's poetry are the result of the poet's attention and attention to nature and objects, and the conscious and artistic use of metaphors has also improved the artistic aspect of his poetry. Munjik is a poet who has worked the art industry at a moderate pace and has mostly used the verbal arts industry. He had little interest in the spiritual arts industry, such as the type of *ihâm* or the art of analysis or execution.

In Munjik's poetry, Shafi'i Kadkani often observes the metaphors of the "sun of sleep" falling from the eyes of a lover, the "stars of imagination" and the "cup of weeping" from "friend's wine" "Such metaphors have a great deal of purity, both in terms of shortening the form of the image and in terms of placing the elements of anticipation and isolation on the material and emotional side of things," he said. and as we see in all of them, one side of the image is an expectation "(8, 436). The relationship that the poet maintained between the elements of such images has a strong artistic and aesthetic aspect and has since become the least poetic. In Munjik's imagination, the artist cuts the "flower of question" with his "curse of freedom" and when his "cloud of courage" blows, his "flower of action blossoms". In these metaphors, the poet also uses the analysis of objects, which is evidence of his master pieces. In his research, the Iranian scholar Ehsan Shavaribi Muqaddam used examples of Munjik's art industry in his poetry, including cowardice, cowardice and *tajnis*, *taqtazib* (desire), *mutazod*, allegory, *tasbeh*, *husni takhallus* (adjective), which he gives an example for each of them, but does not say anything about the poet's application of the above-mentioned art industry.

Munjik uses a lot of detailed metaphors in his poems and also skillfully uses material elements in the design of the image of the imagination, the following is an example:

Неку гули дурангро нигаҳ кун,
Дурр аст ба зер ақиқи сода.
Ё ошику маъшуқ рӯзи хилват
Рухсора ба рухсора барнихода (7, 443).

*Look at the beautiful double flower,
Spiritual as softly as simple.*

Or a lover on a lonely day

Putting face to face

Another of Munjik's innovations in the application of the art industry is his use of adjectives instead of adjectives, which not every poet has mastered. Sometimes this style of writing is combined with the most satirical satire, perfecting his humorous poetry. An example of such a poetic experience is the following passage:

Гӯғирди сурх хост зи ман сабзи ман паре,
В-имрӯз агар наёфтаме, рӯйзардаме.
Гуфтам, ки нек буд, ки гӯғирди сурх хост,
Гар нони хоҷа хостӣ аз ман, чӣ кардаме? (7, 446).

The red match asked me to green my wings,

Today if we don't find it, let's face it.

I said it was nice to have a red match,

What will you do, if you ask me for bread?

In the context of the above example, we can talk about another aspect of Munjik's art. Munjik is one of the poets who is more sensitive to the issue of color and has purposefully used the element of color in his paintings. In the first stanza of the mentioned passage the poet's attention to the color green is very precise. The poet describes and expresses his thoughts in a unique way, thus restoring his connection to reality and its outcome. In this style, the bright shadows of the images are dominated by color, in the example above, the quality of "green" instead of the beloved, and the other colors - red and yellow - in the development of the poet's idea, which is the result of morality and aesthetics.

Munjik Tirmidhi, with his new style of painting, including the choice of a metaphor instead of a metaphor, shortened the meaning of the poem and became known as a style leader who was followed by loyal followers such as Abulfaraj Rooney and Masoud Saad. The style of depiction, especially the use of metaphors in his poetic practice, is very pure and has attracted the attention of poets in the following centuries.

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