



Journal Website:
<http://sciencebring.com/index.php/ijasr>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Research Article

THE MISCELLANEOUS SATIRE OF THE MASHRAB

Submission Date: December 01, 2024, **Accepted Date:** December 06, 2024,

Published Date: December 11, 2024

Crossref doi: <https://doi.org/10.37547/ijasr-04-12-06>

Rustam M. Tursunov

Independent researcher, responsible employee of the Ministry of Ecology, Environmental Protection and Climate Change of the Republic of Uzbekistan, Uzbekistan

ABSTRACT

This article examines some works by Mashrab, the son of one of the great representatives of Uzbek classical literature, the mystic and thinker poet Boborakhim Mulla Vali (Valibobo), partly influenced by Mawlana Lutfi, Alisher Navoi, and mainly by the famous Azerbaijani poet Muhammad Fuzuli.

In particular, Mashrab's ghazals and tahmis written following Lutfi's ghazal "I love you...", Navoi's ghazals with the parallels "Kelmadi", "Koshki"

and Fuzuli's ghazals "Meni jondan osandirdi..." and "Olandan sor", as well as his muhamma with the parallels "Ayrilmisham".

This ghazal, in the tahmis, is a comparative analysis of Mashrab's competition with Fuzuli in terms of art, and the success of the worthy continuation of the mystical ideas in the ghazal.

KEYWORDS

Lutfi, Navoi, Fuzuli, Mashrab, Mansuri Halloj, Imamuddin Nasimi, fiery creativity, divine love, spiritual freedom, Fuzuli's cantata, dog's shrine, dog of the soul, Kaaba, I am separated, awakening, Fuzuli-inspired irony, mystic and thoughtful poet.

INTRODUCTION

Mashrab (1640-1711), a Sufi and thoughtful poet, known in Central Asia and beyond, is a famous poet who courageously sang the pain of the hardworking and suffering Uzbek people with his fiery creativity, who sharply satirized the actions of the self-interested, usurious officials and fanatical, hypocritical religious figures of that time, and who also praised the divine love in a way that no one else could.

According to historical sources, Mashrab received his initial religious education from Mullo Bazar Akhund in Namangan, and later studied and served for seven years under the great pir - Ofak Khoja in Kashgar to get answers to his profound and very fateful questions. In the meantime, he managed to find answers to many of his questions about the world and man and expand his horizons of mystical knowledge.

During his restless life, Mashrab collaborated with Mansuri Halloj and Imamuddin Nasimi in the field of spiritual freedom, artistically expressing the ideas that were consistent with the rebellious feelings they put forward in his poems. In his complete mastery of the art of poetry, he considered the masters of Turkish words - Lutfi, Navoi and Fuzuli - to be his teachers. Following them, he created unique masterpieces.

For example, "He accepted Lutfi's famous line:

I love you, whether you believe or not,

My dear heart, whether you believe or not -

without changing it, and continued it in the same playful meter, the same rhyme,

and rhyme, in the same spirit, creating a similar ghazal as a sign of respect for his great teacher and recognition of his art."

Also, Mashrab Navoi, who is remembered by all of us:

That cypress flower did not come, saying that I came yesterday,

My eyes did not sleep until the morning light yesterday -

inspired by his ghazal:

He promised to come, but sleep did not come,

I stayed on the road to Telmurub, but the joy did not come,

How many times have the rivals come, but that bird did not come,

I died of my illness, doctor, no medicine came for my illness,

I became a martyr of love, but not a drop of water came, he wrote a 12-line muhamma, which is attributed to Navoi:

I wish your beauty were not hungry,

I wish you were not hungry, I

From the ghazal with the same rhyme, but written in a different rhyme, which says, "I wish that the stain on my face would not leave me in sorrow," it can be seen that the poetry of the predecessors had a significant influence on the work of the fiery poet.

Another of Mashrab's famous, absent teachers in the poetry of the Turkic world was Muhammad Fuzuli. As we leaf through his divan, we can see many vivid examples in this regard. For example, the text of the song known in Azerbaijan as "Fuzuli Cantata" consists of the following ghazal by Fuzuli:

Mani from the soul is relieved, does not the friend
from the suffering be relieved,

The heavens are burning from my sorrow, does
not the candle of my desire burn?

The medicine of a sick soul is pain,

Why don't you give me medicine, don't you
consider me sick?...

Mashrab took the example of this painful ghazal
by Fuzuli and wrote a ghazal in the Oghuz dialect,
which begins with this line:

You have not started the trades, will these trades
never end,

You have tied up the feet, will there not be more
knots written?

The lyrical hero of Mashrab looks at his wife and
says that countless love trades have fallen on him,
the end of these trades is not in sight, his feet are
tied up in the trap of love, and in his heart he asks,
"Will there not be more knots written?" - will
there not be more knots written?

Second verse:

Hearing the message, I walk from city to city,

Will those who are the guardians of the dog not be
freed from these dogs?

In this verse, the lover, upon hearing the news of
his beloved's "payomi wasl" - farewell,
emphasizes that he "walked from city to city" -
and asks "whose dog is the (faithful) dog of the
(lover's) palace ""will not these dogs be saved
from?" - will they not be saved from other
(disloyal) dogs.

"It is known that a dog is a symbol of loyalty and
fidelity. (In the epic "Lison ut-tair", Navoi tells the
story of Bahauddin Naqshband kissing the
footprint of his faithful dog and crying.) Majnun
values the dog's loyalty over his own loyalty and
fidelity. Because the dog is much closer to Majnun.
Perhaps he is also a lover like Majnun, or perhaps
he is even more loyal, and he is showing his
loyalty by lying under his lover. Majnun, who has
come to understand this, pours out his pain:

You are mine, you are more faithful than death,

You are more sincere than truth and purity.

That is, Majnun is in great pain because he
considers himself a lover and cannot rise to the
level of a dog. But the dog, when he sees Layla,
does not lose his temper like Majnun, but leans on
her feet and caresses her - the dog's endurance is
strong, and this is Majnun's unattainable dream!

From the above quote, it can be concluded that
when Mashrab says "those whose dog is a lover",
he means the dogs of the lover's court - literally
loyal lovers, and when he says "these dogs" - he
means getting rid of the worst enemy in man's

heart - the dog of the self. More precisely, it is expressed that only a person who has overcome the self within himself can be close to the lover - closer to the Truth.

This ghazal contains another Mashrabona verse that echoes Navoi's Shah Bait:

Whoever cheers up the heart of a broken person,

How long will it take, if the Kaaba is destroyed, I will make it beautiful:

Circle the world, every human being in the world,

If you break one heart, won't the floating Kaaba be destroyed?

According to Navoi's interpretation, cheering up one person is equivalent to beautifying the most sacred place in the Muslim world - the Kaaba, while in Mashrab's view, if a person makes one heart sleep - the "floating Kaaba" -

he is committing a grave sin, like destroying a hundred Kaabas.

We can see elements of following Fuzuli not only in Mashrab's ghazals like the ones above, but also in several of his mature muhammas.

In particular, his:

Ask the pain of a man who has lost his wife,

Ask the pain of a man who has become a dua in the middle,

Ask the pain of a man who is familiar with the pain of a face,

Ask the person who is unattached,

Ask the person who is inaccessible like me, which has become a "visiting card" of Fuzuli:

Ask the sick person with the value of healing and healing,

Ask the person who is thirsty for a meeting with a bright taste and joy,

It is clear that the idea was copied from his ghazal.

In this sense, Fuzuli has a poem in the spirit of lamentation over separation that begins with the following stanza:

Woe, a hundred thousand woes, I have lost my beloved,

I have lost the witch and murderer with the eye of strife,

I am like a nightingale, I have lost my garden of flowers,

No one knows, nor am I a friend,

I have lost a single flower of beauty and grace.

This poem consists of 7 stanzas, and the line "I have lost a single flower of beauty and grace" is repeated at the end of each stanza.

In his creative poem on the Telegram platform, the famous poet Mirzo Kenjabek interprets the general meaning of the above poem as "The divine singer of love, Muhammad Fuzuli, expresses his sorrow and longing for the loss of the father of humanity, Hazrat Adam, peace be upon him, from the gardens of paradise."



We think that it is no coincidence that Mashrab wrote the muhammas in exactly this radif, rhyme, and meter. Please, for comparison, the first stanza:

Hey Muslims, how I have lost my help,

I have lost the eye of strife and the joy of pleasure,

I have lost the flower garden like a nightingale,

I have lost the one with bowed eyebrows and bloodthirsty eyes,

I have lost a single pari of tal'at, a single piece of sugar.

The words in bold in this stanza were first used by Fuzuli in the above stanza. Also, this muhammas consists of 5 stanzas, and at the end of each stanza, according to Fuzuli's tradition, the line "A single pari of tal'at, a single piece of sugar" is repeated.

CONCLUSION

In the conclusion of our study, we would like to draw your attention to the line "... The people of Afghanistan are waking up, will my dark happiness wake up?" in Fuzuli's ghazal, which began with the words "Meny jondin osyndirdi..." mentioned above. In this line, Fuzuli's lyrical hero expresses that by making such a loud lament, he is disturbing the people's sleep, but for some reason his own dark happiness is not waking up from this loud "noise." We encountered the "second life" of this line in Mashrab's ghazal mata with the same title "Hanuz":

All have burned with sin, but I am still burning,

The dream of ignorance has woken me up, but I am still not waking up.

In this verse, Mashrab Fuzuli skillfully uses the Azerbaijani word "waking up" - awakening, and severely reproaches his ego for not yet burning in the fire of shame for his sins and for not yet being able to wake up from the sleep of heedlessness.

In fact, the eternally innocent Mashrab, who criticizes himself mercilessly on the surface, is holding up a mirror to us - his readers, making a mockery of Fuzuli, saying, "My daughter, I am talking to you, my daughter-in-law, you, listen!"

REFERENCES

1. Фузулий М. Қалб гавҳари. – Тошкент: "ҲИЛОЛ-НАШР" нашриёти, 2014.
2. Фузулий Муҳаммад. Куллиёт. Икки жилдлик. Биринчи жилд.– Тошкент: "NISO NASHRIYOT VA MATBAA UYI", 2024.
3. Навоий Алишер. Бир пари пайкар ғами. – Тошкент: Шарқ нашриёт-матбаа акциядорлик жамияти компанияси Бош таҳририяти. 2006.
4. Машраб Бобораҳим. Агар ошиқлигим айтсам. Ғазаллар. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи. 2004.
5. Комилов Н. Тасаввуф. – Тошкент: "Movaraunnahr" – "O'zbekiston" нашриёти, 2009.

6. Алишер Навоий асарлари тилининг изоҳли луғати/Тузувчи: Э. Фозилов. Тўрт томлик. Т.1. Тошкент, 1983.
7. Алишер Навоий асарлари тилининг изоҳли луғати/Тузувчи: Э. Фозилов. Тўрт томлик. Т.2. Тошкент, 1983.
8. Алишер Навоий асарлари тилининг изоҳли луғати/Тузувчи: Э. Фозилов. Тўрт томлик. Т.3. Тошкент, 1984.
9. Алишер Навоий асарлари тилининг изоҳли луғати/Тузувчи: Э. Фозилов. Тўрт томлик. Т.4. Тошкент,, 1985.
10. <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/boborahim-mashrab-1640-1711/>
11. https://t.me/m_kenjabek/1861

