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POETIC IMAGES IN MUNJIK'S HERITAGE

Abstract: The article examines and evaluates the artistic features, style of writing, ways of applying the art industry in Munjik's poetry, which his role in the formation and evolution of the content and artistic structure of poetry, and discusses the poet's artistic pursuits in this regard.

Based on Munjik's own ideas, commentators, including Muhammad Awfi and the authors of the book, the author identifies the main approach of the poet's artistic research, his method of depiction, and comparative analysis of the poet's role in the conscious and artistic use of spiritual and verbal art clearly shown. As a result of research and analysis, the author identifies the essence of Munjik's artistic pursuits in the use of animated, animated, vivid and imaginative images, which became the main factor in the formation and evolution of his poetry and artistic structure. explained the original formation of the individuality of the fine arts. The article analyzes and evaluates in detail the use of the art industry based on the experience of the poet, and on this basis, the poet's artistic refinements in the use of metaphors, allegories, allusions, etc. are identified.

Key words: Munjik, image, aesthetics, style, eloquence, imagination, art industry, spiritual and verbal industry, poetry, syllable, humor, virgin meaning, idiomatic expressions, rhetoric, composition, metaphor, allegory, allusion a figurative image, an allegory, a reference, and etc.

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Introduction

The most difficulty in recognizing the artistic aspect of Munjik Tirmizi's poetry is non-access to all of his works, assignment of his poems, and assignment to himself. However, on the basis of his poems we should know that the exegesis and the book of maturity and wars and cultures, can be concluded the complete representative of the poetry and its style of the Chaghanian literary world. Although the views on the art of poetry have changed over time, and Munjik is still one of the most talented poets whose poetry has preserved the purity of his passion and art for centuries.

Munjik used the letter as a poem and a masterpiece of poetry, that emphasizing and proud of the fact that his poem was "high and sweet" and "sweet honey" (6, 13). Elsewhere he refers to "the skill and approach of his poetry" (10, 216):

(Translation)

I will not return from your shame.

So that the sky does not swell.
Manat's pen is spelled and I don't know,
I stuck my tongue out of his mouth.
There was no one left in the crowd,
K-didn't spell his name Munjik.
My lord, the serpent did not intend for me to go
anywhere,
I have only tempted you with my desire.
Whoever jokes about you and reads your jokes,
On the day of testimony his tongue will not be
dumb (10, 216).

Munjik's words in this passage about "I did not intend to go anywhere, except for my mood, I gave you a contest", first of all, testify to the perseverance and power of the poet and express his position and artistic power. Another part of Munjik also clearly expresses his dream of poetry, first of all, if he proves that he is not a greedy poet, then he emphasizes the role and place of the poet and the original poetry in human society. In other words, this piece of

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demanding poetry expresses another aspect of the poet's artistic goal from poetry, which also has a moral aspect:

I went to Khoja Abulfazli Tayomi,
I desire to find wealth of gold and silver.
The next day the poem heard my request,
Begin to pull as you pull the trigger under fear
(6, 61).

Suzani Samarkandi, one of the most powerful comedians of the twelfth century, mentions a number of hijab poets before her and first mentions the name of Munjik, which is also a proof of the poet's high status in the art of comedy. Suzani wrote:

I'm the one who joked,
A thousand beads in front of me rarely bring a
foot (5, 30).

Analysis of Subject Matters

Mention of the name, works and descriptions of Munjik's poetry in the commentaries, as including "Lubab-ul-albob", "Arafat-ul-oshiqin", "Seven climates", "Khair-ul-bayan", wars such as "The Battle of Alexander the Great" Tamuri", "Safinai Soib", "Safinai Khushgu", "Tarjuman-ul-balaga", "Hadoiq-us-sehr fi dakoiq-ush-sheer", "Al-mujam fi maoyiri ash'ur-il-Ajam", "Barahin-al-Ajam", "Lugati furs", "Sihah-al-furs", "Farhangi Qawwos", "Farhangi farsi" of Sipahsolor belong to Qatron, "Farhangi Vafoi", "Ajoib-ul-lugat", "Farhangi Jahongiri", "Majma-ul-Furs", "Farhangi Rashidi", "Lison-ul-Ajam", "Dictionary Onandroj", "Vocabulary book" of Dehkhudo and other ancient sources such as "Jome-ul-Hikoyat", Anwari's Devoni, "Kalila and Dimna", "Ehyo-ul-muluk" and others, which is a proof of the stable role and place of the poet and his speech in the sphere of Tajik Persian literature and culture.

The first accurate critique of Munjik's poetry and the description of his art was made by Muhammad Awfi the author of "Lubab-ul-Albob", who wrote that "Munjik was one of the poets. Awfi went on to describe Munjik's "strange poetry and eloquence," and then elaborated on the "virgin meanings and eloquent expressions and rare metaphors" that played a key role in confirming Munjik's poetic place. 1, 202). According to the author of "Lubab-ul-albob", Munjik's creative art was formed, first of all, by "virgin meaning" and "ballet expressions", which in today's understanding are poetic words and compositions. each byte combines structural and semantic elements, defining and defining the content and artistic structure of his poetry.

From this point of view, it is Shafi'i Kadkani who considers Munjik to be "an evolutionary figure in Persian poetry in terms of a kind of imagery" and adds that "the fourth century (our eleventh commentary) ... is more of a period of analogy." detailed, precise, and emotional metaphors, but at the same time there are signs of purity both in the type of the metaphor and in the choice of the metaphor instead of the metaphor and

in really shortening the poetic expression of the narrators, especially at the end of this century. the part of it that remains is the perfect representative of this tendency "(11, 434). It can be added to this opinion of Shafi'i Kadkani that one of the main reasons for Munjik's fame during his life and work was his unique style and purity of speech style, which was based on the poetic experience of meaningfulness and brevity of speech. then regarded as a privilege of the art of poetry (4, 123).

Moreover, in Munjik's poetic practice, some industries have taken the place of other industries, including metaphors, thus substituting the adjective, which is also one of the poet's refinements in the art of painting. the poets decided.

One of the real factors of Munjik's privileges in the creation of masterpieces of poetry is the conscious and beautiful use of verbal and spiritual ornaments, which have increased the beauty of speech and created and improved the music of the word in terms of phonetic relations. He also used this poetic experience in his humorous poems, which, in general, became the reason for the survival and influence of such creations. For this reason, Rizakulikhan Hidayat wrote, "No one has been hit by the arrow of reproach and no one has escaped from the shackles of humor.

Research Methodology

Scholars have attributed the "victory of metaphorical imagery over analogy" to the benefits of Munjik's poetic experience, which later became influential in the way poets of later times wrote. In particular, Shafi'i Kadkani writes, "Undoubtedly, the fame of his demon in the fifth century, which Nosiri Khusrav speaks of, is due to this unique style of expression and the purity of his style of 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, and Anwari saw in the same way of meaning and allegory in the divan of Abulfaraj, ... in the Anwar century a feature that began in the fourth century with Munjik "(11, 434-435).

Muhammad Awfi was the first to mention this unique experience of Munjik in the use of metaphor with the expression "a rare metaphor" and quoted from the poet's poem. Muhammad ibn 'Umar al-Rudiyani, in his Tarjuman-ul-Balugh, describes Munjik's experience as "a new leaf in the garden of bliss" and adds that it means "to ask for help." whether it is true or a word whose absolute meaning becomes special, then the speaker may use that name or that word somewhere else, on the Sabbath ... "(3, 37). In the background, Rodioni cites a byte and a passage from a poem by Munjik, one of which is omitted when describing the poet in a metaphor, creating, according to Awfi, a "rare metaphor."

Poem:

Although the parable is the argument of Hizr,
Andar laid death to the nipple.

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1. A piece of poetry:
The gods, the prosperous, the loving,
The garden became a source of sunshine.
The veil of conversation drew apples and oranges,
Purple flowers are doubled (3, 37).

In the first verse, putting "death on the lips" and likening it to "the debate of Hizr" and in the second verse, with the arrival of Mehrigan and the "delivery of the sun", the situation changed, "Rehlat" is a metaphor for "purple flowers". The advantage of metaphor in Munjik's style of writing is that at any moment a new image is given to the expression and different meanings are obtained from one word. Another feature of the metaphor in the poet's style of writing is that it has a lot of meaning in a few words. In other words, Munjik used the metaphor first of all to expand the meaning and to draw attention to it, which also shows the unique style of the poet's thought and style.

The legacy of Munjik testifies to the fact that he used metaphors extensively in his poetry. In particular, in the passage quoted below, this element of eloquence has been skillfully used and played a key role in improving its artistic structure, the artistic value of which goes beyond the use of metaphor, in which the poet used, and this artistic power at that time and later also gained little poet:

The red match asked for my green parrot,
Today, if we don't find it, we will face it.
I said it would be nice to have a red match,
What would you do if you asked me for bread?
(8, 300).

In the first stanza of this passage, the poet first uses the quality of "green" instead of the beloved, and the increased interest in the rider of the imagination allowed him to use the element of color as a means of depiction and expression of the influential meaning. According to Shafi'i Kadkani, "my green" is a beautiful artistic image, the place of which in later periods in Persian literature is still empty ..." (11, 278).

Shamsi Qaysi Rozi in his commentary on the art of istidrad quotes this part of Munjik, in which he writes that "through this art, the poet praises one nasq (order) so that when he finishes, what is the purpose of it is a poem, it is connected to it and it is a sign to it ..." (8, 300). The action of "my green" who asked for "red matches" and considered a good omen by the poet is a moral and important result, and the poet is satisfied that "his green" did not want "master's bread" and "asked for red matches". This experience of Munjik shows another aspect of his fine art, which is to restore the relationship between objects from its originality, and the poet's goal is to convey the desired meaning through a clear and concise description.

In Munjik's poetry we also come across metaphors that are more popular than in his time. For

example, the "dream sun" falls from the eyes of a lover, when it looks like a "dream of the stars" and he pours a "cup of tears" from the "wine of a friend's stain" and says in response to thousands, "revenge for the hand of separation", "And the poet's sobs and cries are from a snout in which the " scales of grace "are engraved on the" sleeve of beauty "and from the face that is the" list of intrigue "(11, 435-436). The advantage of such metaphors is, first of all, in the brevity of the form of the image, which seems to be new and influential in terms of placing the elements of anticipation and isolation on the material and emotional side.

The Iranian scholar Ehsan Shavaribi Muqaddam in his "Style of Munjik's Poems" article, "A Commentary on the Situation and Poems of Munjik Tirmidhi," discusses some of the literary industries, such as tarsis and tajnis, muqtazib (desire), mutazadd, annot, allegory, tashab opposition), exaggeration in quality, appeal un-nazir, tahajil arif, favor, understanding, question and answer, vocabulary, convention and preference, which Munjik used in his poems (9, 20-27). But this scholar has said nothing in the chapter on the style and art of the poet's use of this literary industry. One of the spiritual arts that Munjik has used extensively and purposefully in his poetry is exaggeration, and Shavaribi cites the following verse as an example:

Let him go to the threshing floor, just as the market does.

Under the skin of the fighter's face, the point of the arrow points (9, 24).

This verse of Munjik was also quoted by Rodwani in "Fasli fi igraq fi sifat" of "Tarjuman ul-balaga" and he wrote: "His Persian was " darraftan "andar sifat, just as wisdom is to accept it and it is said: ash-she'ru akzabuhu azabuhu ", which is worse than poetry" (3, 47). In the context of the above verse and other works of Munjik, it can be said that exaggeration is one of the most powerful elements of artistic expression in his style of writing, and the poet used this art to express the issues of life, of which the above verse is an example.

Although Munjik "exaggerated the hymns and other non-hymns", he used the "hymns of praise" "according to the differences in the degrees of the praisers" and in this context, "their differences" - According to Shamsi Qays, in this way he did not "go beyond the limits of the forbidden sex to the side of extremism" (8, 286). For this reason, Shafi'i Kadkani considers him one of the strongest poets of his century and one of the most powerful speakers of the Persian language, concluding that "in some examples of his poetry one can find the most mature irony." This scholar also interpreted the irony in Munjik's humorous poems as an "element of expression" as a proof of the poet's fine art (11, 437).

One of Munjik's artistic strengths is that the words he uses are in perfect harmony with each other

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in meaning. This aspect of his fine art is proved by the skillful use of the art of appearing (appearing). In his commentary on this poetic art, Rodioni quotes the following verses from Munjik:

My jaw hurts from that snort, or no
Like a raven, Cain's companion.

And:

O letter of the sun, O kayvon,
Bahromsahov and subscribers.

Rodioni gives the most accurate description of the literary art of recitation, as follows: "When a speaker gathers between things that look like each other, it means the moon, the sun, the river, the ship, and so on. -un-Nazir read ... "(3, 52). From the verses quoted above, it is clear that "barley" and "zulf" and "raven" and "Cain", "sun" and "bahromsaho" and "kayvon" and "mushtariyunvon" are similar to each other and maintain a spiritual balance. between them and thus the expansion of thought is an expression of Munjik's art of painting. The use of this art is another aspect of the poet's art, the essence of which is determined by the escape from the goal of "art for art's sake."

Analysis and results

Munjik uses the spiritual and verbal industry, first of all, to improve the content, form and artistic structure of poetry. From this point of view, he also used the verbal industry artistically, only to improve the spiritual and artistic structure of poetry, which is the art of painting. In the definition of fear, Shamsi Qaisi Rozi writes that "the jewel is to embellish, and in the speech industry to make words rhyming and to

equate words with the weight and letter of fear" (8, 269-270).

Rodioni quoted the following verses after explaining the meaning of the threat to Munjik:

Don't let Rustam fight you,
N-beautiful chu you have no party Dorothy.

And:

Turning candles lit me around the palace,
The hair of the barn burns from step to step (3,

21).

In these two verses, Munjik not only converted the words razz, bazm, rui, and muyar into "musajjah" in the words of Shamsi Qays, but also "harmonized the words in the weight and letters of my anxiety", thus creating a "new spiritual composition" in the poem (7, 81).) is a testament to his fine art and semantic creativity. In the example of both bytes we can say that the words razm, bazm, face and hair both fall equally and are the same in weight. Rodioni called this part "a high place and a glorious place" and explained his argument as follows:

Thus, a look at Munjik's art proves that he introduced many poetic ideas into Tajik Persian literature from the point of view of fine arts with the freedom of imagination and independent use of the literary industry, which resulted in his own vision and attention to life, nature and objects. is. In addition, Munjik consciously and moderately used the art industry, including the spiritual and verbal industries, thereby improving the content, form and aesthetics of poetry, which did not affect the further formation and evolution of the style of Tajik poetry.

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