

SOME COMMENTS ON “QISSAI MASHRAB”

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Abstract. In this article, “Qissai Mashrab” is an important and controversial source for restoring the biography when it is studied in comparison with the information about Mashrab’s personality in historical works, the artist’s artistic thinking, the tarikat that he practiced, predecessors, biography, and the author’s individuality along with his livelihood. Moreover, some comments were made on the disclosure of several issues such as lifestyle, chronological interpretation of his biography, creative philosophy as well as his lyrical heritage.

Key words: mankaba, tarikat, sufism, biographical method, chronological interpretation, genre, analysis.

In studying Mashrab’s life, works and to restore his biography, mankabas play an important role. In particular, “Devonayi Mashrab”, a source called “Shoh Mashrab” and “Qissai Mashrab” in some sources, although the author of this work is not clear, it is causing a number of debates in Mashrab studies, because the events described were confirmed by Mashrab’s contemporaries and informants. It is of primary importance in restoring the poet’s biography, studying his artistic aesthetic views, spiritual maturity. In addition, there are tazkiras created directly during the life of the poet, the first of which is the work “Muzakkiri ahbob” by Muhammad Bade’ Maleho Samarkandi. The author of the work writes that he met Mashrab twice and the first meeting was during the poet’s “teenage” period. If the events of this tazkira are compared with the events of “Qissai Mashrab”, unknown aspects of the poet’s life can be revealed. Another important source is Abdumuttalib Khojai Fahmi’s collection “Majmuai Fahmiy”, and since it is an important work, Fitrat turned to it several times when reconstructing the events of the poet’s biography. Among the tazkiras is the work “Tazkirayi qalandaron” by one of Mashrab’s direct students, Is’hak Ziyovuddin Bogistani, in which several qualities of the poet Mashrab are shown in this work as well. This author contributed a lot in getting us to reach this great work of Mashrab. Based on this reference, some scholars attribute “Qissai Mashrab” to Is’hak Bogistani, and others to Pirmat Sitori. Another important source created later is Majzub Namangani’s work “Tazkirat ul-avliyo”, in which information is given about Mashrab based on the future predecessors of his students who lived in later periods. In addition, some scholars

point to Abdushukur Zia's work "Musavvadayi Abdushukur" as a historical source about Mashrab. Even if the events of Mashrab's life were not reflected directly, the events of the period in which he lived were also reflected in the works of historians of that period called "Muntahabu-t-tavorix" and "Ansobu-s-salotin" by Mirza Olim Munshi. By comparing these historical works with "Qissai Mashrab", many necessary scientific facts can be understood.

Making conclusions without taking into account the genre characteristics of the manokibs and not comparing them to historical reality caused many problems in the subject. The popularization of manokibs and the omnipresence of the poet's personality among people caused the creation of many anecdotes in oral works. As a result, certain historical information has to deal with confusion. [Hamroyeva, 2004, 16] Focusing on the history and sources of study of the work of Fitrat Mashrab, he raised this issue as an object of research. Researches on the study of Mashrab's literary heritage, which began with Fitrat, continued later. Abdurauf Fitrat, who was the first specialist to scientifically pay attention to Rahimbaba Mashrab during the Shura era, used the works of Russian scientists such as N.S. Likoshin, Vyatkin, as well as the manuscript sources of that time, the manuscripts: Maleho Samarkandi's "Muzokir ul-as'hab", He studies scientific opinions about the poet from the works of Khoja Fahmiyi "Majmuayi Fahmiy", Said Hakimkhan Tora's "Muntahab ut-tavorix", Mirzo Alim "Ansob us-salotin", Majzub Namangoni's "Tazkirat ul-avliyo". Fitrat notes that information about Mashrab's personality is abundant and confusing, and there are many folk tales that shed light on his life path. Mashrab's birthplace, travel routes, spiritual image, mystical views, status as a qalandar are revealed from a "class" point of view. Scientific research on the study of literary heritage, which started from Fitrat, has never stopped, no matter what the political system is and no matter what the assessment of Mashrab's worldview is. Especially in the first years of independence, the study of Rahimbaba Mashrab's work entered a special phase. Among literary scholars and writers such as Abdurashid Abdugafurov, Rahim Vahidov, Abdulla Jabbor, Erkin Musurmanov, Jaloliddin Yusupov, Dilorom Hamroyeva, Hashimkhan Mominov, Muhsin Zakiri, Jumanazar Abdusattor, Ibrahim Haqqul, Musakhan Tajikhojayev's Rahimbaba Mashrab and the way of their thinking, the artistic and mystical value of their scientific research from various aspects are worthy of praise. [Koziyev, 2022, 414]

In the article "Mashrab", Abdurauf Fitrat stated that Mashrab was widely read among Uzbek poets in the 17th and 18th centuries, his ghazals, a famous mankaba written about Mashrab, had a great influence not only among the Uzbek public, but even among the kashkars, based on Mashrab's works in terms of organized parties which were about Mashrab's specific

ways of his works on winter nights in villages and cities that even though he was widely read and became famous, there is no scientific, critical, complete work about him, that European scholars Likoshin and Vyatkin tried to judge Mashrab as a legend and not a historical person, books which were written about Mashrab, he points out that the book “Devoni Mashrab” or “Devonai Mashrab” is nothing more than a legendary mankaba, but based on this, it is a mistake to judge that Mashrab is not a historical person, he cites five reliable sources and analyzes the information related to Mashrab’s biography in comparison with “Devonai Mashrab”.

In his article, Fitrat paid attention to issues such as the history and sources of research of Mashrab’s work, his biography and legacy, his works and their numbers. He solved the issues professionally. Especially regarding the biography of the scientist Mashrab and the essence of his work, Russian scholars N.S. Likoshin, his debates with P.V. Vyatkin are noteworthy. From the works of Fitrat Mashrab, he focuses totally on “Mabdai nur”. Rejecting the opinions expressed so far, this work proves that it belongs to the pen of Mashrab. His arguments are as follows:

- a. “Mabdai nur” and “Manoqib” have the same language.
- b. The style of masnavis in “Devonai Mashrab” and the style of masnavis in “Mabdai nur” are similar.
- c. Afaqkhoja taught his students based on the commentary on Jalaluddin Rumi’s masnavis. Mashrab was one of his students and Rumi’s influence is evident in his works.
- g. It is stated at the end of the work that the author of “Mabdai nur” is a student of Afaqkhoja.

The scientist used qalandari as the basis for analyzing Mashrab’s work and in this way got into the essence of these predecessors. This was also the first experience in Uzbek literary studies. [Jorakulov, 1998, 109-110]

Most importantly, Fitrat explains that the basis of Mashrab’s work is qalandarianism. He interpreted qalandarianism as “a doubt of Muslim mysticism”. This is how Mashrab explained the unusual circumstances related to his life and work. He correctly understood and objectively evaluated the pantheistic (vahdati vujud) views that appeared in the poet’s works. It seems that this article of Fitrat can serve as a basis not only for the study of Mashrab’s work, but also for conducting research on the qalandarian predecessors of sufism. [Jorakulov, 1988, 111]

Furthermore, in the first chapter of Khamidov’s dissertation entitled “Historical truth and artistic texture in Uzbek literature (on the example of the image of Mashrab)” devoted to the analysis of “Image of Babarrahim Mashrab in folk books”, the image of Babarrahim Mashrab,

with an appendix of his works, is presented through various narratives and stories in folk prose samples reached in harmony, these prose examples are “Qissayi Mashrab”, “Devonayi Mashrab”, “Shoh Mashrab”, “G‘azali eshoni shoh Mashrab”, “Eshon Mashrab”, “Eshoni shoh Mashrab”, “Eshoni shoh Mashrab Namangoniy”, “Muxammasi shoh Mashrab” valuable information is given about the fact that Mashrab was named in the style of “Qissayi shoh Mashrab”, and that Mashrab in folk books was a person who surprised teachers with his punctuality, quickness, resourcefulness, and deep thinking.

Drawing conclusions based on the biographical method in the study of “Qissai Mashrab” leads to an all-round correct approach. Because this method puts the problem of creative individuality in the center of the research. Another factor on which the biographical method relies is the artist’s livelihood. At first glance, this factor, which covers the artist’s distant lifestyle, relationship with relatives, friends, lifestyle, habits, objects, etc., may not seem very important. But the unusual circumstances that occur in the life of the artist, the usual way of life, which makes up an extremely large percentage compared to universal events, is directly related to household life, which in many ways leaves its mark on the examples of creativity. Therefore, in all studies that analyze the creative process in an individual aspect, the creator’s biography is covered as much as possible. Because the chronological interpretation of the creator’s biography expresses the facts and evidences about the household life in a certain sequence. [Jorakulov, 2015, 17] One of the factors that the biographical method relies on the research of a work of art is the creator’s philosophy.

Therefore, when “Qissasi Mashrab” is studied based on the biographical method, the following information about Mashrab’s personality can be obtained:

1. The individuality of the creator.
2. Household lifestyle.
3. Chronological interpretation of his biography.
4. Creative philosophy.
5. Lyrical heritage.

In conclusion, it can be said that from the stories spread among the people in the form of manuscripts and lithographs, it is possible to get some information about Mashrab’s personality, the tarikat he practiced, his lineage, and his biography. “Qissai Mashrab” is an important source for studying Mashrab’s life and work, restoring his biography. While researching this mankaba, which is popular among the people and is read with love, it is appropriate to compare it with the information about the personality of Mashrab in historical works. As a result, the confusion,

problems and debates that have arisen in mashrabology are somewhat clarified. In particular, “Tazkirat ul-avliyo” by Majzub Namangani, “Tazkirayi qalandaron” by Is’haq Bogistani, “Muzakkiri as’hob” by Maleho Samarkandi, “Muntahab ut-tavorix” by Hakimkhan Tora, “Ansob us-salotin” by Mirzo Alim when compared with their works, the information in the *mankaba* is not even if complete, but partially matches the information in the historical works. Abdurauf Fitrat is the expert who first paid scientific attention to Mashrab during the Shura era. In the article entitled “Mashrab”, Fitrat noted that he was widely read among Uzbek poets in the 17th and 18th centuries, that his ghazals, the famous *mankaba* written about the artist, had great influence in Chinese Turkestan, even among the *kashkars*, in addition to the Uzbek public were specially emphasized. The history and sources of the study of his work, his biography, his legacy, and his works are discussed. The work “*Mabdai nur*” proved to belong to the pen of Mashrab. He attributed the unusual circumstances related to Mashrab to qalandarianism being the basis of his work. From this point of view, this study is of primary importance in mashrabology. By researching “*Qissai Mashrab*” based on the biographical method, several issues such as the creator’s individuality, philosophy, household lifestyle, chronological interpretation of his biography, and lyrical heritage will be revealed. Since the events described in “*Qissai Mashrab*” were confirmed by Mashrab’s contemporaries and admirers, they have not lost their relevance in restoring the poet’s biography, artistic aesthetic views, and studying his spiritual maturity.

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