

About Ahmad Muammoyi and his Work

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ABSTRACT

The problem is one of the lyrical genres of Uzbek classical literature. It is a one (sometimes two) stanza poem written in the style of a poetic play, in which a word, often the letters of a noun, are hidden and hinted at. It is found by using the equivalent of the second word, making a new word by arranging certain letters in the words, using the abjad calculation, making a word using numbers, etc).

Keywords: Classic literature, problem genre, problem studies, national literature.

INTRODUCTION

The historical genesis of the problem genre in Uzbek literature consists of several main stages.

1. Ancient period: the first examples of Uzbek literature, for example, in the works of Alisher Navoi, raised human problems and moral issues. Social justice and moral ideas played an important role in literature during this period.
2. The period of national renaissance (late 19th - early 20th centuries): During this period, Uzbek literature focused on the study of national, social and cultural problems. Abdulhamid Cholpon and other writers sought to highlight the issues of people's rights, education and culture.
3. Soviet period (1920-1991): During this period, the problem genre was newly formed. Issues of relations between man and society, social equality and justice were raised. Writers

continued to explore political and social issues during this period.

4. The period of independence (from 1991 to the present): In independent Uzbekistan, the problem genre was directed to the coverage of new, global problems, cultural identity and historical experiences. Modern writers are trying to express social and personal problems in new ways and forms.

MATERIALS AND METHODS

Thus, the problem genre in Uzbek literature was formed in accordance with social and cultural changes in the process of historical development. The problem genre, often in the form of articles, essays and stories, deals with important social issues, as well as the relationship between human and society, literary criticism. Writers such as Abdulhamid Cholpon, Hamid Olimjon, and Ismail Qutbiddin played an important role in the literature of Uzbekistan in this genre. At the same time, in the 1960s and 70s, the problem genre developed again, and works reflecting the problems of modern life, the identity and historical experiences of the Uzbek nation were created. Even today, this genre retains its importance, requires new views on modern problems and globalization processes.

It is appropriate to connect the historical genesis of the problem genre in Uzbek literature with the Holy Qur'an. It is well known that problem - Arabic *аъмо* - means "blinded". Brochures that provide information about the genre of the problem can be divided into two groups. The first group includes treatises directly devoted to the genre of the problem, while the second group includes sources that provide information about the problem, along with other poetic genres and arts. Together with these, treatises devoted to the problem genre differ from each other in that they are written in prose and verse. Also, some of the treatises are devoted to more theoretical issues, while the second type focuses on the practical aspects of the problem.

The Turkish poet Ahmed Muammoyi explains that he wrote this work at the request of Akhiyazoda Abdulhalim Afandi, "аммо бу аснода ушбу даъват-чакирикнинг ҳосил бўлишига

боис улдур, ки бу таълифнинг унвони афзалул-фузалои ал-мутаҳайирийн, вориси улуми Ҳазрат Саййидал мурсалийн, манбаи зилоли улум ва маъориф, сарчашмаи заворифи авориф, назм:

Muhiti ma'rifati bahri muruvvat,
 Sipehri makramati xurshidi tal'at.
 Saririilmufazlingjonishini,
 Sharifisadringbolonishini.
 Muattarbo'yixulqibirlaolam,
 Nasimianfosijonbaxshi-la xushdam.
 Sadrulafozil, bahrulfazoil, mutajam'il-anvo'ilfunun al- aqliya,
 hoviiasnofilulumush-sha'ria van-naqliya,
 AxiyzodaAbdulhalimAfandi, al-qoziybilasokirilmansurfiy Rum
 eli"

In fact, Ahmad Muammoyi expresses his interest in this genre in the following way: "Let's not hide behind the characters of intelligence and femininity, this is the yellow of the desert of loneliness and loneliness, the poor and honest Ahmad Utamayi followed most of the earlier problem treatises, and sometimes we showed them to our friends with a good and independent mind and argued with them. we were discussing. They asked me to collect the falconry problems from the mind of Amri Chalabi, one of the most problematic poets of his time. But I did not have the opportunity to do this, my hands were short. Then they joined and supported Qazi soldier Akhiyzoda Abdulhalim Afandi. It can also be concluded from the sentence of Ahmad Utamayi that he had no family. He used to recite poems in the genre of ulfat, sitting with his friends everywhere. His friends asked him to collect the problems of Amri Chalabi, who passed before them, because of his sharp mind. But he did not have the financial means for this, so he was given financial support by Qazi Askar Ahiyza to create this work.

After the introduction, Ahmed Matamayi commented on the nature of this genre: "The problem is a word, which, through symbols and symbols, is a sign of a divine name, a prophecy, that a person with a healthy mind and a steadfast heart does not beg

(do not pray, do not hesitate) to accept it." Then the author comments on the types of problems and initially lists their 4 forms:

1. Educational (related to training)
2. Complementary (pertaining to perfecting, filling)
3. Tashili (relating to relief)
4. It is ritualistic. (relating to loss, i.e. loss) [Iskender Pala; 1989, 355].

Ahmad al- Muammoiy eslatilgan turlaridan osoni bo'lgan "tashiliy muammo"ga diqqat qaratib, uni paydo qiluvchi amallari ham 4 ta ekanini aytadi:

"A'moli tashiliy do'rt (4) qismdur: Intiqod, tahlil, tarkib, tabdildur. Ammo intiqodbirlafzing(so'zning) ba'zijosinavujuhdin bar-vajh-la ishoratetmakdiniboratdur. Andatasarrufsharti-la. Va agar tasarrufjuz'iavvalkalimadavoqe' o'lsa, kerakdur, ki fil-jumlabidoyata (boshlanishiga) dalolataylayanalfozilajuz'imazkur mashoriun-ilayhintiqodvoqe' o'la. Masalan: Sar, toj, afsar, ro'y, bolo vaavjkalimalarikabi. Vadaxibularningamsolialfozirodqilub, harfiavvalkalimayirodaaylayurlar. Chunonchi, darismi BAHROM:

RESULT AND DISCUSSION

According to the author, "Таҳсий муаммо" is inherent in substance. that is, a letter is formed to understand it. And the "Такмий муаммо" belongs to the picture and is issued according to the order and improvement of the generated letters. "Тасхий муаммо" is "not specific to one of the material and image, but expresses the ease of each of them. In contrast to the above three parts, the "тазлий муаммо" is formed from the necessary commands in the composition of the name, i.e. zayil - shortening, which is not formed as a result of the disorder and order of the letters in the name, but appears on the basis of actions - actions. In particular, it happens by performing actions, silence, tashid, tahfif and similar actions. So, if the first three

problems are found mainly by the method of taking and putting in the existing name, the method of finding the next one is different, that is, it is formed by actions such as fatha, kasra, zer-zabar, sokin, tashdid.

However, in the Persian source, it is stated that the actions of this problem are 3 parts. Including: "And the problem is part of it." In some aspects, the study of the article and the letter of the name is called the study of the verb. (and problem actions are three parts, some of them are performed by forming the substance and letters in the name and call it tahsil - forming actions). And he is a singer with perfect image, arrangement and performance in some aspects. (and some are related to the perfection of the image and order, which are called complementary actions. And in some aspects, the benefits and benefits of these actions are specific and complementary to both parts, and they call this actions that are carried out) [Sirojiddinov Sh. 2018].

Then the author draws attention to the "tashiliy problem", which is the easiest of the mentioned types, and says that there are 4 actions that give rise to it: "Amali tashili has four (4) parts: belief, analysis, content, translation. But belief consists in referring to some performance of a word (word) with all the body. It is a condition of disposition. And if the subject of disposition occurs first in the word, then it is necessary that the subject of this mashariun-ilayh intiqad occurs with the alfoz, which indicates the beginning of the verb-sentence. For example: Sar, taj, afsar, roy, bolo and avj words. And the example of this is that they say the letter first and then the word will. For example, the name BAHROM:

Ҳарфи аввали калимаи МЕҲР бесар иборати-ла машориун-илайҳ интиқодий воқеъ ўлуб, ҳарфи БО-га табдили қасд ўлинмишдур. Ва МОҲдин услуби инхисори ва тасмия васотини-ла калимаи ЛОМ ирода қилиниб, анинг дахи ҳарфи аввали машориун-илайҳ интиқодий ўлуб, даражаи эътибордин сукут бўлмишдур". Демак, ушбу муаммога кўра ح -сўзидаги "мим"нинг боши кесилса "бе" шакли (кема шакли) қолади, яъни мим"нинг боши – нуктаси кесилиб, пастга тушади ва "мим" (боши кесилган мимдан

қолган кема шаклининг пастига бош – нуқта тушади) ва “бе”га айланади. Бунда фақат “мим”нинг сўз бошида келган шакли назарда тутилади. (ب - م). Моҳнинг услуб инхироси ماه, яъни кесилиши: камайиши билан “ом” қолади. Интиқод ҳақида форсий манбада қуйидагича келади: “Интиқод – ишорат қардан аст ба баъзе ҳуруфи калима ба жихати навъе тасарруф дар-ў ба-дон навъ, ки “аввал” ва “нахустин” ва “рух” ва “сар” ва “тож” ва “жайб” ва “боло” ва “софи” ва “шуъла” ва ончи далолат кунад бар ҳуруфи аввали калима гўянд ва ҳарфи аввалро хоҳанд”. Интиқод сўздаги баъзи ҳарфларнинг тасарруфининг турларига ишорадир. Яъни бунда “аввал”, биринчи, юзи, боши, тожи, чўнтаги, софи, шуъласи каби сўзлар орқали кўпинча муайян сўзнинг биринчи ҳарфларини назарда тутадилар. Кейин мазкур манбада қуйидаги муаммо келтирилади:

Charxa qilich cheksa ul Mirrix nom,
Besaro 'lurmehr-la mohtamom.

(If he puts his sword on the wheel, the name ul Mirrih, Mehr - the sun, and Moh - the moon will be completely separated from the head).

CONCLUSION

The letter at the beginning of the word MEHR besar consists of mashariun-ilayh religious event, and the letter BO is the intention to die. And the word LOM was created by the monopoly of Mohdin's style and the means of the tasmiya, and its first letter died as a mashoriun-ilayh belief, and its level fell from attention. So, according to this problem, if the head of "mim" in the word mhr is cut off, the shape of "be" (ship shape) will remain, that is, the head-point of mim will be cut off and fall down, and "mim" (the head-point will fall below the ship shape left from the mim with the head cut off) and becomes "be". This refers only to the form of "mim" that occurs at the beginning of the word. (m - b). The stylistic contraction of Moh is mah, i.e. truncation: as it decreases, "om" remains. In the Persian source, it is as follows: "Intiqad - isharat kardan ast ba ba'baze hurufi kalima ba jihati nav'e tarsarf dar-o' ba-don nav', ki "first" and "nakhustin" and

"rukh" and "sar" and "taj" and "Jayb" and "Bolo" and "Sofi" and "Shu'la" and the first sign of Kunad bar is the word first, and the letter is first Khohand. A belief is a reference to the types of arrangement of some letters in a word. That is, in this case, they often refer to the first letters of a certain word through words such as "first", first, face, head, crown, pocket, sofi, shula. Then the following problem is presented in this source:

Dili morochuxohibozjustash,
Z-ohudardumehnatjo'- naxustash
(If you want to win our hearts again, Look for the first part of
sorrow, pain and labor!)

From this problem comes the word O+D+M, that is, Adam. At this point, we found it necessary to cite an example from Alisher Navoi's epic "Farhad and Shirin":

AngafarzonaFarhod ism qo'ydi,
Hurufima' xazinbeshqismqo'ydi.
Firoqirashkuhajru oh iladard,
Biharharfibtidodinaylabonfard [AlisherNavoiy, 2016].

Because the problem in this verse belongs to the practical form of faith, which is the first part of the transportation problem above. The name Farhad is formed from the capital letters in the first verses of the second stanza. In creating this name, Hazrat Navoi used other methods of this name, which we will discuss in the next articles.

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