

## A LOOK AT THE HISTORICAL ROOTS OF MUVASHSHAH ART

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**DOI: 10.5958/2249-7137.2022.00445.1**

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### ABSTRACT

*The article examines the genesis of poetic works in Uzbek literature, in particular, the research of scholars who have considered the history and formation of this type of art, and draws scientific and theoretical conclusions. Although they are dominated by motives such as the description of the lover and the lover's plight, in most cases the names of men are hidden in the muwashahs, not the names of women.*

**KEYWORDS:** *Poem, Poetic Art, Muvashshah, Tavshih, Problem, Ghazal, Continent, Qasida, Muhammas, Murabba, Tazmin.*

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### INTRODUCTION

It should be noted that in classical poetry, poets pay special attention to the art of poetry. Because poetry needs to be beautiful in form and content in order to be an artistic event. For this reason, the art of poetry has been specially studied in literature and a number of pamphlets have been written. In this article, we will talk about the art of muwashshah, one of such poetic arts.

Muvashshah means "adornment" in Arabic. Muvashshah is not a genre, it is one of the poetic arts, so it is known that in classical poetry it is created in different genres such as ghazal, muhammas, murabba, musamman, mustahzod, rubai. Each line, couplet, or paragraph of a muwashshah-poem derives the name of something or a person. In some muwashshahs, the name is hidden between the words in the verses. In this case, muwashshah is solved by the problem method

In terms of hiding the name of something in it, Muvashshah looks like chiston and problem, even ta'rix (history). But at the same time, there are some differences that distinguish them: in history, when an important date of an event is expressed, it is given in the form of an object or event in the chiston, and in muwashshah, mostly the names of individuals or objects are hidden. . Muvashshahs are not only a episode of formation, but also an important artistic event that expresses the author's views on social life [4, p. 404].

The researchers of such scholars as Maqsud Shaykhzoda, Aziz Qayumov, Sharif Yusupov, Tokhta Boboyev, Koldosh Pardayev are important in terms of the peculiarities of Muvashshah and clarifying the debates about it. For example, academician Aziz Qayumov commented on the muwashshah: "Muvashshah has a traditional character of eastern literature with its poetic description"[7,45]. Indeed, it is a sensitive art that requires a great deal of skill on the part of the poet, for the name to be quoted requires the beginning of a line or couplet with a certain letter. This requires starting a line or couplet with a word that matches the name being output, not with

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the word that is most appropriate for the content. Therefore, muwashshah is adorned with poetry only if it is used with high skill and taste, otherwise it can lower the artistic level of the poem [8,298].

The art of muwashshah has been commented on by scholars since the 15th century. In particular, the great poet and scholar of Turkish literature, Sheikh Ahmad Tarozi, in his *Fununu-l-baloga*, mentions the muwashshah as a special art and describes it as follows: If they take the letters in the middle and put them together ...(the name appears). The name may be definite in the letters of a verse of a poem”[9,125].

AtoullahHusseini, a leading poet and scholar of the 15th century Herat literary community, his work *Ba'da'i '- us sanoyi'* he emphasized that “if in poetry the art of tavshin is used it is muvashshah”

The scholar continued his reflections on this art, suggesting that it is used in the form of a qit'a in the qasida, and that the best qasida of this art is the “Qasidaimasnu” (an artistic level with its own ornaments [8,377].) he indicate that first letters of each line makes a good qit'a. Also, he gives its literal mening saying "Tavshihlug'attavishohmeans to hang a necklace around someone's neck. Including a word or letter to the poem as it looks like it, it is called tavshih” [2,87].

Rashid al-Din al-Watwat and Shams Qays al-Razi, the scholars who created works of science, supplemented his views on this art with comments.

In the 15th century, large and small poems written by representatives of the literary environment of Herat, such as MawlanaKotibi, Mawlana Ali Sherozi, were also written in the form of muvashshah. Khoja Salmon Savoji'sQasidaiMasnu, in particular, is a very complex work, written in the form of a muwashshah, which uses a variety of poems and various poetic arts. [1,132]. It turns out that in the 15th century, not only problem-solving, but also muvashshahism was widespread among the creative people.

There are different opinions about the origin of Muwashshah. According to the Russian orientalist I.Y. Krachkovsky, the ideas about muvashshah, its form and structure in a certain order belong to the poet Muqaddam ibn Mu'afa al-Kabri, who lived and worked in Arabia in the X century. In Uzbek literature, it is not known when the first examples of muvashshahs were created, but in the 18th and 19th centuries, this art was more popular among the creative community [3,123]. Especially in the 19th century, the tradition of muwashshah was so popular that even the profession of poetry and verse is measured by its skill in muwashshah [10,91-92].

In the poetry of the 15th century, the type in which one or more couplets of poetry appear in the verses of the muwashshah in red ink is widely used, while in the literature of the second half of the 19th century and the beginning of the 20th century, a line, a type in which a name is derived from the initial letters of a couplet or paragraph. There are no poems written in the form of muwashshahs in the poetry of this period. Great poets such as Feruz, Kami, Miskin, Hazini, Muqimi, Muhyi, Zavqi, Zari, Qori, Raji, Furqat became famous in Muwashshah.

Muvashshahs are mostly written on romantic themes. Although they are dominated by motives such as the description of the lover and the lover's plight, in most cases the names of men are hidden in the muwashshahs, not the names of women. Therefore, "... it is a mistake to think that the

image described in the ghazal is named after the person to whom the muwashshah is associated," M. Shaykhzoda writes in his article written article because of Furkat's muwashshahs says that the name used in muwashshah only testifies to whom it is devoted. For example, in Furqat's poem "Maqsudjon", the person depicted in the image of the beloved is "not Maqsudjon, but a beautiful woman" [10,92]. These comments about the Furqat muwashshahs also apply to the muwashshahs created by other artists.

As we get to know the muwashshahs, it is natural to be interested in the names of the muwashshahs, how they relate to the poet, and how the poem was written. Therefore, the literary circle of the poet, whose works are studied, can be a reliable source for studying the identity of his close friends [6,174]. Muqimi's Rashidkhan, Asrorkhan, Yusufkhan, Kozikhan, Usmanjon, Muhammadjon, Komilkhan, Tillaxon, Mullajon, Nazirkhan, Namazkhan, Salihjon, Jabborhon, Hashimjon, Norsahon, Adolhon, Siddiqjon, Mansurkhan, Abdullahan, Nizamkhan, Sultankhan, Qurbonkhan, Kasimjan, Akbarjon If we take into account that muwashshah-ghazals written in the name of relatives, such as Toshpolatkhan, are not simply written, but often due to an event, it becomes clear that each muwashshah has its own history of writing.

Muqimi's muwashshah "Toptihusningko'z gusixattingg'uboridin safo" is written devoting to Tajik. Who is Tajik and how did he relate to the poet? In a letter to the poet's nephew Ruzimhammad Dosmatov, we read: "... Ba'da janobi hurmatli boylaringizni xonadonlarini haqlariga faqirdin xolis duoyi xayr aytingiz. Mullo Azimjon va mullo Tojixon mazkurlarni ko'rsangiz salom ayting" Mullo Azimjan and Mullo Tajik, mentioned in the letter, were wealthy Kokand traders who were traveling to Moscow at the time. The poet sent his letters to his nephew to Moscow with the help of them [5,173].

It is also known that muwashshahs were written in the name of one person by several poets. For example, both Furqat and Muqimi wrote muwashshahs devoting to the names of Jamolkhan, Normuhammad, and Rashidkhan, which show that the poets had close relations with these people [5,174].

So, the study of muwashshahs is important in the study of the literary and aesthetic world of poets. Therefore, to some extent, studying them scientifically serves to open unknown aspects of history of literature.

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