

## POETICS OF MUNJIK TIRMIZI'S POEMS

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**DOI: 10.5958/2278-4853.2022.00283.X**

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### ABSTRACT

*This article talks about the poetics of one of the thinkers of Persian-Tajik poetry, Munjik Tirmizi. In addition, several samples of the poet's poems have been cited and analyzed.*

**KEYWORDS:** *Poetics, literary skill, style, ode, verse, poetic genre, image creation.*

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### INTRODUCTION

The first difficulty that arises in recognizing the artistic aspect of Munjik Tirmizi's poetry is the lack of complete access to the works, the attribution of the verses and the person of their attribution to him. However, on the basis of the poet's poems recorded in the poems of his youth and war and culture, it can be concluded that he is a complete and complete representative of the poetry and poetic style of the literary heart of Chaghaniyan, and his lively, vivid images and poetic imaginations determine the essence of his artistic pursuits. . Although the views on the artistic aspect of poetry have changed over time, Munjik is still one of the artistic poets whose poetry has preserved the purity of his taste and knowledge and his art of painting for centuries.

### Materials And Methods

Munjik himself said the first word about the quality of his poetry and poetic art, emphasizing that his poetry is "high and sweet", "sweet honey" and he was proud of it (6, 13). In another place, he pointed to "the skill and approach of his poetry" (10, 216) and said:

Munjik's words in this section about "I didn't mean to kill you, I just turned my temper on you", first of all, it indicates the strength and strength of the poet, and it expresses the position and power of his art and painting. The other section of Munjik also clearly expresses his desire for poetry and poetry, firstly if he proves that he is not a greedy poet, then he emphasizes the role and place of the poet and original poetry in human society. In other words, this fragment of the poem expresses the other side of the poet's artistic goal, which also has a moral aspect:

*I went to Khoja Abulfazli Tayami,  
I want to find a good for gold and wire.  
The next day, when the poem heard my request,  
He pulled his head and pulled his legs under fear (6, 61).*

Suzani Samarkandi, who is one of the powerful satirical poets of the twelfth century, mentions the name of Munjik in a section of the syllabic poets before him, which is also a proof of the poet's high status in the art of satire. Suzani wrote:

*I am the one who decided to make fun of what I did.*

*A thousand Munjik will be less than a foot in front of me (5, 30).*

Mention of the name, works and descriptions of Munjik's poetic art in tazkiras, including "Lubab-ul-albab", "Arafat-ul-ashiqin", "Haft Klima", "Khair-ul-Bayan", battles like "Iskandar Mirza's Battle" Temuri, "Safina Saib", "Safina Khushghu", "Tarjuman-ul-Balaga", "Hadaiq-us-sehr fi daqaiq-ush-sheer", "Al-mu'jam fi maoyiri ashar-il-Ajam", "Barohin-al-Ajam", cultures of "Furs Dictionary", "Sihah-al-Furs", "Qawvos Culture", "Persian Culture" of Sipahsolar belonging to Katron, "Wafa'i Culture", "Ajaib-ul-Lughat", "Culture of Jahangiri", "Majma-ul-Furs", "Culture Rashidi", "Lison-ul-Ajam", "Farhangi Onandroj", "Dictionary" of Dehkhuda and other ancient sources such as "Jame-ul-Hikayot", Divan Anvari, "Kalila and Dimna", "Ehya-ul-muluk" and so on, which is the proof of his role and stable place of poetry and speech in the basin of Tajik Persian literature and culture.

The author of "Lubab-ul-Albab" Muhammad Avfi made the first accurate analysis of Munjik's poetry and description of his art of caregiving and wrote that "Munjik is one of the magicians of poets". After this description, Avfi emphasized Munjik's "strange poetry and good poetry" and then specifically mentioned the factors of "great meaning and mature expression and rare metaphors" that play a major role in confirming the artistic position of Munjik's poetry (1, 202). In the opinion of the author of "Lubab-ul-Albab", Munjik's creative art was shaped, first of all, by "big meaning" and "mature expression", which in today's understanding are poetic compositions, and for this reason, the artistic speech of the poet is masterly each stanza combines structural and semantic elements, defining and clarifying the content and artistic structure of his poem.

From this point of view, Shafi'i Kadkani is right, who considers Munjik to be "a representative of a kind of development in Persian poetry from the point of view of a characteristic feature in the imagination" and adds that "The fourth century (our eleventh interpretation) ... is more of an allegory period, it is also detailed, precise and emotional similes, but at the same time, signs of a kind of refinement both in the types of similes and in the choice of metaphors instead of similes and indeed shortening of the poetic expression can be seen in the poets' poetry, especially at the end of this century, and Munjik's poem in the same few the continent that remains of him is a perfect representative of this trend" (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 creation was his unique expression and the purity of his speaking style, which was based on the poetic experience of matching the meaning and brevity of words, which was used by Nizami Aruzi of Samarkand for many years. then he considered it as a privilege of poetic art (4, 123).

Moreover, in Munjik's poetic practice, some industries took the place of other industries, including metaphor, took the place of simile, and thus the adjective became a substitute for the adjective, which is also one of the poet's refinements in the art of painting. poets have decided.

One of the real factors of Munjik's privileges in the creation of artistic poems is the conscious and beautiful use of verbal and spiritual motifs that increase the beauty of words and create and

improve the music of words from the point of view of phonic relations. He also used this poetic experience in his satirical poems, which became the reason for the survival and influence of his creations. For this reason, Rezaqulikhan Hidayat wrote that "You did not escape from the bullet of his reprimand and you did not get defiled from the lack of humor, you made the chest of the people of hatred a syllabary and you tied the hands of the people of the time with the lack of humor" (9, 21).

The researchers considered the "victory of allegorical images over allegory" as one of the advantages of Munjik's poetic experience, which later gained influence in the way of thinking of the poets of the modern times. In particular, Shafi'i Kadkani wrote that "No doubt, the fame of his divan in the fifth century, which Nasir Khusrau speaks about, was due to this unique way of expression and purity of his speaking style. Without a doubt, we should consider him as the leader of a style that Abulfaraj Runi and to some extent Masoud Saad have turned against, and Anwari saw the same way of rendering meaning and metaphor in Abulfaraj's book... in Anwari's age, the original poetry and the basis of poetic imagination are the same. It is a special way that started in the fourth century with Munjik" (11, 434-435).

For the first time, Muhammad Avfi mentioned this unique experience of Munjik in the use of metaphor with the expression "unique metaphor" and quoted the poet's poem. Muhammad ibn Umar Roduyani in "Tarjuman-ul-Balogh" recognizes this experience of Munjik as "the garden of youth with fresh leaves" and interprets its meaning as "desire for the future" and adds that "... this quality is so great that there is nothing in it." if it is true or a word whose absolute meaning becomes special, then the speaker should transfer that name or that word to another place, for example "Ariyat" (3, 37). In the background, Roduyani gives an example of a verse and a fragment from an ode of Munjik, one of the sides of which was deleted when depicting the poet in the simile, and according to Avfi, "a rare metaphor" created a unique meaning.

In the first stanza, ajal is put "on the lips of the nipple" and likened to "Khizr's conflict", and in the second stanza, the situation changes with the arrival of loved ones and the "handover of the sun", "the curtain of the conversation is drawn" and "apples and oranges" and "to the table" rehlal is a metaphor for "flowers and violets". The virtue of metaphor in Munjik's way of looking at it is that it gives a new image to the expression at every moment and different meanings are obtained from one word. Another feature of the metaphor in the poet's way of looking at it is that a lot of meaning is packed into a few words. In other words, Munjik used the metaphor first of all for Mr. In Munjik's poetry, we also encounter metaphors that are more popular than in his time in the modern times. For example: "the sun of sleep" fades from the lover's eyes, when "the stars of the imagination" shine, and he drinks the "cup of mourning" from the "tainted wine of a friend" and in response, he says, "the hand of parting", "the light of a candle" "killed" and the cry and plea of the poet is from a turban, in which "comfortable scales" are imprinted on the "sleeve of beauty" and from that face, which is "a list of sedition" (11, 435-436). The advantage of such metaphors is, first of all, in the brevity of the form of the image, and from the point of view of placing the anticipatory and abstract elements aside from the material and emotional things, they seem new and influential.

Iranian scholar Ehsan Shavoribi Muqaddam in the "Style of Munjiq's poetry" section of his article - "Overview of the status and poems of Munjiq Tirmidhi" from some literary works such as tarse and tajnis, muqtazib (interest), mutazadd, enot, metaphor, allegory, husni muholis), igraq

in quality, muroat un-nazir, tajohuli arif, iltifat, istrud, question and answer, lugz, qararar and tarjee, which Munjik used in his poems (9, 20-27). However, this researcher did not say anything about the way and art of the poet's use of this literary industry.

Roduyani also quoted this verse of Munjik in "Fasli fi igraq fi sifat" of "Tarjuman ul-Baloga" and wrote, among other things: ash-sheeru akzabuhu azabuhu" which is more false than poetry" (3, 47). In the context of the above verse and other works of Munjik, it can be said that igraq is one of the most powerful elements of artistic expression in his way of thinking, and the poet used this art to express life issues, of which the above verse is an example.

Even though Munjik "exaggerates (exaggerates) in the myth of madhu and other than that", he used the "form of madoeh" "according to (according to) the difference in the level of the madhus" and in this context "the difference in their condition"- also took into account, and according to Shamsi Qays, in this approach, "he did not go beyond the limits of the forbidden sex to extremes (exceeding the limits of moderation)" (8, 286). For this reason, Shafi'i Kadkani considers him one of the strongest ironic poets of his age and one of the most powerful speakers of the Persian language, and concludes that "the most mature irony can be found in some examples of his poetry". This scholar interpreted irony as "the main element of expression" in Munjik's satirical poems as proof of the poet's perfect painting skills (11, 437).

One of the aspects of Munjik's artistic strength is that the words he uses are in perfect harmony with each other. This is evidenced by his skillful use of the art of painting. In explaining this poetic art, Roduyoni narrated the following verses from Munjik:

*O letter of the sun, O raven,*

*Bahromsah and customers.*

The most accurate explanation of the literary art of muroat is given by Roduyani, which is as follows: "When a speaker gathers between things that are opposite to each other, in the sense of the moon, the sun, the river, a ship, and everything else, that word is muroat." -un-nazir they read..." (3, 52). From the verses quoted above, it is clear that "Jawr" and "Zulf" and "Crow" and "Cain" and "Sun" and "Bahromsaho" and "Kayvan" and "Mushtaryunvan" are opposites of each other and maintain a spiritual relationship. between them and in this way expanding the thought is the expression of Munjik's caregiving art. The use of this art also shows another aspect of the poet's art, which defines its essence beyond the goal of "art for art's sake".

First of all, Munjik aims to improve the content, form and artistic structure of the poem through the use of spiritual and verbal art. From this point of view, he also used the verbal industry skillfully, only for the purpose of improving the spiritual and artistic structure of the poem, which is a great art of this kind. In the definition of tarse, Shamsi Kaysi Razi wrote that "jewellery is to show, and in the art of speech, to make the word musajja (rhyme) and to have alfoz in the weight and font of the hawatim is called tarse" (8, 269-270).

## CONCLUSION

Thus, a cursory look at Munjik's art proves that, from the point of view of pictorial backgrounds, with the freedom of imagination and the independent use of the literary industry, he introduced many poetic ideas into Tajik Persian literature, which is the result of his own look and attention to life, nature and things. is In addition, Munjik consciously and moderately used the artistic

industry, including the spiritual and verbal industry, thereby improving the structure of content, form and aesthetics of the poem, which did not affect the further process of formation and evolution of the style of Tajik poetry.

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