

ABDURAHMAN JAMI. WHY "BAHORISTAN"?**A. Zh. Tangirov**

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Abstract. The work "Bahoristan" by Abdurrahman Jami, a great representative of oriental literature, is one of the didactic works widely used in oriental literature, in which various methods of admonishing the younger generation were used. The value of the work lies in the fact that, in addition to dry exhortation, it also uses a great originality of form and colorful composition.

Key words: "Bahoristan", Didactic works, Composition, Masnavi, Narrative, Continent, Rubai, Fard, Masal, Tazkira, Narrative.

АБДУРАХМАН ДЖАМИ. ПОЧЕМУ "БАХОРИСТАН"?

Аннотация. Произведение «Бахористан» Абдуррахмана Джамии, великого представителя восточной литературы, относится к числу широко распространенных в восточной литературе произведений дидактического типа, в которых использовались различные методы вразумления подрастающего поколения. Ценность произведения в том, что, кроме сухого увещевания, в нем использовано еще большое своеобразие формы и красочная композиция.

Ключевые слова: «Бахористан», Дидактические произведения, Композиция, Маснави, Рассказ, Континент, Рубаи, Фард, Масал, Тазкира, Повествование.

INTRODUCTION

The work "Bahoristan" by the great scientist and sage Abdurrahman Jami is a unique treasure that embodies several meanings from the very first appearance.

Here it is worth paying attention to why this work is called "Bahoristan" and to which genre of classical literature it belongs. It is natural to ask why the work is called "Bahoristan". Because in the work the reader does not meet the beauty of nature, characteristic of the spring season, the colors characteristic of the season of rebirth. It cannot cope with the aspects typical of the spring season. In fact, the very name of the work "Bahoristan" has a figurative meaning.

Firstly, the work, at first glance, from the point of view of the genre, includes several works of different genres, and the poet, comparing them with spring flowers, decided to call the work by this name. Secondly, comparing the childhood of human life with spring, the work is aimed at younger schoolchildren, as well as at independent education of children. For this reason, he also agrees to name his work "Baharistan". The writer notes this in the preface to the work: he claims that his son Ziyaddin Yusuf is engaged in compiling the elementary rules of the Arabic language and the rules of Arabic science, but faces some difficulties. Also, "... in the ears of young children and inexperienced youth, their soul melts from studying unfamiliar terms and translators far from nature, sitting in a horror-destroying memory..." The work notes that the young Zievddin Yusuf often independently read and used to study "Gulistan" Saadi Shirazi.

METHOD AND METHODOLOGY

Inspired by this process, Abdurahman Jami also starts creating this work, namely "Baharistan": "at this time I remember him (Saudi Arabia –A.T.) in honor of Sharif's words and inspired by Latif's poems, he created several sheets in this type and in this style, and now he came up with the idea to dedicate them to epics and victories. And having found this object of

meaning, this picture came to an end..." "Baharistan" is also a unique work in terms of genre. First of all, this is a work of the Pandnam type, created, as the writer himself noted, in a monophonic manner on the basis of "Gulistan" Saadi Sherzi, as well as "Gulistan bit Turki" Saifi Sarai, who later became the face of the world. Some literary critics even claim that "Baharistan" was written under the direct influence of "Gulistan" by Saadi Shirazi. In particular, Tajik Munakkidi Aulohan Afzakhzad in the preface to "Baharistan" expressed the opinion that "Baharistan" is something like "Gulistan".

RESEARCH RESULTS

Abdurahman Jami addressed a total of 7 different genres of artistic representation, expressing his views on exhortations, teachings and fertilizers. They used genres: Masnavi, kita, Rubai, Ikayat, Mutayibat, Tazkira, as well as fables. Touching upon the genre of Tazkir in the 7th chapter of the work, he also used Gazelles, rubai and Fards of various authors whom he wrote. It is characteristic that when creating the composition of the work, the writer tried to use a single system of construction. And in this the sage proceeded from the set goal. In particular, when revealing each topic in the work, in particular, a prosaic exposition of a panda-edifying nature is given: Ikayats, reflections, parables and Tazkirs. After that, he used some poetic passage to prove his opinion: in particular, works in such genres as masnavi, kita, rubai. For example:

The fox cub looks at his mother:

"Teach me a trick to run away when you come face to face with a dog," his mother told him:

"There is a lot of cunning in this, but it is best to sit without leaving the house and not let him see you, nor you him," he replied.

Whale.

Let nokas remain an enemy for you.,

A thousand clever tricks.

More than a thousand different tricks

Suli-yu, the reason you escaped the battle.

This construction, in particular, the use of a prose narrative first, and then poetic passages to prove it, is preserved in the construction of the entire work.

"Baharistan" is a colorful work and on the subject. In it, the author reflects on the following topics important for the education of a perfect person. These are: about Dervishness, about the wisdom of the wise, about the Kingdom and justice, about generosity and dependence, about friendship and love, about poetry and poetry, as well as parables, sermons, etc.

From the above it can be seen that in the construction and composition of the work, the author devalyik preserved harmony, similarity. But in covering the topics, the writer acted differently. At the same time, the poet tried to approach the coverage of each topic individually. Including 8 existing excerpts from the work (chapter –A.T) is dedicated to topics that differ from each other. In particular, the first paragraph of the work contains questions about dervishes, as well as about friendship, and you can find topics, each of which is still important for the younger generation, in particular, for the upbringing of a person.

For example:

Two

Abulhasan Kushanji said,

"There is nothing uglier in the world than someone who made friends in exchange for something or in exchange for something.

Whale.

A friend in love with Hajri is waiting for justice,

Or another case at the door of Vasl.

When there is a purpose other than friendship,

Is there ever such a proof in the universe

DISCUSSION

The writer uses colorful artistic interpretations to express his thoughts about such exhortations. In particular, in the eighth chapter of the work, the panda-warner turns to the genre of fable. He also tried to use another method of exhortation in his work, the concept of a parable, to show the younger generation as an example. Chapter 7 of the work is called "in the chapter on poetry and poetry". Bob is outwardly close to the genre of Tazkira. The chapter "The sage" tells the story of himself and the 22 wise men who lived before him. Among the famous writers of Persian-Tajik literature, starting with Abu Hassan Rudaki, are such famous writers as Sheikh Saudi, Hafiz Shirazi, Abulkasim Firdousi, Nasser Hisrav, Hisrav Dehlavi, Nizami Ganjavi, as well as Alisher Navoi, who wrote in this language, Arif Harafi, Salman Savaji, Adib Sabir Termizi, Farrukhi, Anvari, Unsuri et al. Here the writer's views on his colleague and pupil Alisher Navoi are especially significant. In particular, Abdurahman Jami acknowledged that Alisher Navoi also created a blessing in Persian "... By nature and abilities he is Turkish... showed more inclination... in this language (in Turkish-A.T) no one has ever written so many poems and hubs." "I was," he emphasizes..

CONCLUSION

Of course, in this regard, in the works of Muhammad Haidar Mirza "Tarikh Rashidi" and Zahiriddin Muhammad Babur "Baburnom", similar views of Jami were once again confirmed or developed. Summing up, we can say that the work "Baharistan" by Abdurakhman Jami, a major representative of Persian-Tajik literature, is one of the works of the didactic type common in Eastern literature, which uses colorful panda techniques-admonitions of the younger generation.

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