



**THE DEVELOPMENT OF TATABBUA IN PERSIAN TAJIKI
POETRY**

(IN THE EXAMPLE of MUIZZI NISABURI)

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A B S T R A C T	K E Y W O R D S
<p>The article examines the evolution of tatabbu as one of the forms of manifestation of influence and creative connection between poets following Rudaki's ode "The smell of the stream of Mulian comes to everyone", and in this context, some theoretical issues and characteristics of the poems sung following this ode are discussed by Muizzi, Sanai, Maulavi, Wassof and others, it has been compared, analyzed and evaluated, which clarifies the essence of this poetic experience and the approach to the development of tatabbusarai in Tajik Persian poetry as a literary and artistic experience.</p> <p>Also, in the article, the social, political and cultural influencing factors of the development of tatabbuisa, its weakness and superiority are investigated in a comparative manner, and the essence of this artistic tendency is evaluated as an expression of the technical skills of tatabbuisa poets and the type of artistic experiment, in this context, methods, approaches and professional consistency are evaluated. defines and confirms the poets' artistic aspirations to the lasting literary traditions.</p>	<p>Travel, development, Rasul Hadizadeh, follow, follow, welcome, reply, reply Farrokhi, the rider of imagination, weight, rhyme, radif, Dr. Muhammed Mu'in Tariz, exercise, ghazal, ode, influence, Rudaki, Muizzi, Maulavi, Sanai, Wassof, etc.</p>

Introduction

In the history of Tajik-Persian literature and the experience of poets of different periods, tatabbu was one of the forms of manifestation of influence and creative connection between each other in different periods. Scholars have sometimes equated tatabbu' with other terms such as following, quoting, quoting, responding and commenting, and emphasized its relationship and compatibility with the type of citation (1, 129), which is a proof of the lack of theoretical ideas in recognizing this type of influence. In some sources and researches, the subject of response and follow-up is considered as "a kind of temptation" that "using the light" (8, 74) confirmed their spiritual and artistic connection with the poetry of other poets. R. Zaipuli and M. Zakiri considered tatabbu to be related to the phenomenon of sarkart and emphasized that "we call it response" (4, 34). In many cases, the term welcome has also been considered synonymous with tatabbu, which is a proof that there is no complete explanation or theory.

Tatabbu in different cultures means "following and conforming" (3, 6425) and "imitating someone's poem or speech: It is true, Saib, if not from the path of claim / Tatabbu'i Khoja's ghazal, although it is rude" (13, 1614), Rasul Hadizoda "following the poems of past and present poets either in terms of content or artistic form" is called tatabbu, adding that "The greatest poets of every century use individual poems, verses and verses, even from a verse of their favorite poets of the past or present." were inspired and sang ghazals and odes in their composition and following them. Here, the purpose of the poet, as is common in the work of some researchers, was not to "answer" a poet's poem, but to create new forms of content in the same content and in a style that suits his taste. For this reason, it is completely wrong to confuse and confuse the tazminat and tatabbu with some poems that are actually written as a response or criticism to another poet's ghazal or ode. almost half of the classical Persian-Tajik poetry turns into the genre of "answer" or "nazira" (14, 112).

If we pay attention to the reality of literary life, tatabbu'at as a means of literary communication and influence existed in Persian-Tajik literature from the first periods of its formation and evolution and appeared in different ways. Already in the time of Rudaki and his predecessors, since the time of the emergence and development of ghazals and odes, such methods have appeared and evolved in different ways in the poems of the predecessors, including Muizzi, Unsuri Balkhi, Farruhi Siston, Manuchehri Domghani and others.

Especially in the 11th and 11th centuries, that is, in the period of formation and development of ghazal and ode genres, tatabbu'at found a role and place in Tajik Persian poetry. The greatest poets imitated each other's ghazals and odes, both in terms of content and content and artistic structure. In this context, the creative connection and influence of Farrokhi, Unsuri, Asjadi, Manuchehri, Anvari, Zahir Foryabi, Saif Isfarangi, Khaqani, Sanai, Saadi, Hafiz, Salman Sovaji, Imadi Kirmani, Ubaid Zakani from each other and the remarkable evolution of this artistic approach in the Temuri century It represents the important stages of the evolution of tatabbu in Persian-Tajik literature, which confirms the special influence and spiritual and artistic connection of poets to their predecessors, which, unfortunately, the stages and characteristics of its formation and evolution in the history of Persian-Tajik literature have not yet been studied in general. However, in the singing of traditional poetry, from the beginning to the present day, Shura has always been used or referred to as exercises that are a reflection of past artistic experience and a ruler in past and future poetry. For this reason, the tradition of tatabbusarai and the journey of its formation and development in Tajik Persian poetry began with the continuous progress of this experience and includes later and future times as well, which has both positive and negative aspects. Now, in this article, the journey of evolution of tatabbu in Tajik Persian poetry and its development trends are briefly analyzed and evaluated in the context of Rudaki's ode "Boui joui Mouliyan oyad hame".

Scholars have considered the beginning of the appearance of this artistic phenomenon "more or less coincident with the beginning of the poem itself" (4, 43). In fact, practice of practice poetry has been common in Tajik Persian literature since ancient times and in all classes of poets, and there was no phenomenon that was subject to imitation and practice of poetry. Rather, in most periods of the development of Tajik Persian poetry, the political, social and cultural situation created the basis for the development of this phenomenon and contributed to its evolution. As it was mentioned above, such an approach to the formation and evolution of tatabbusara from the time of Somonians to Temur and after that can be observed in the history of Tajik Persian literature, which in some periods has developed to an unprecedented level. This literary event in Persian-Tajik literature is a legal order,

and the reason for its development was, firstly, the great interest of poets to the legacy of the great ones of the past, and secondly, their spiritual and artistic connection to the original and influential poetry. Not as Hashim Razi, in the example of Abdurahman Jami's experiment of exaggeration, saw this artistic approach devoid of "innovation and refinement and initiative" (2, 53; 12, 132), which is to take a distance from the reality of Jami's poetic experience.

The experience of tatabbu'a poets in different periods of the history of Persian-Tajik literature is the proof that to write tatabbu'a on the poem of one or another poet is not a necessary order for an artist poet, it is a matter of choice. In other words, singing this kind of poem is a "bipolar" and "artificial" command, and the poet of tatabbu'a, first of all, has a tendency to separate the exercise from the poem that follows it, which has an important and influential inner meaning and aspects beyond the tatabbu'a. provides the original text. First, its implementation aspect provides a framework for personal competition that directly helps to cultivate and actualize certain competitive tendencies (in addition to whether these tendencies are original or different from the equilibrium of adulthood) (4, 40). Such tendencies are inherent characteristics of the spirit of Persian-Tajik poetry and define the main artistic approach of the evolution of tatabbu in Persian-Tajik literature.

One of the main features of tatabbu is that it establishes and restores the relationship between the poet and another poet in the context of the poem itself. In other words, tatabbu is said by a poet who has decided to follow another poet's poem with his poem. In this case, there is a clear and strict comparison, which is based on various motives, such as conflict, praise, etc. is Another distinguishing aspect of tatabbu is the borrowing of fixed features of poetry, imagination, weight, rhyme, rhyming and reproduction of the content of the poem in a form similar to the content of the rehearsal and sometimes a fresh and complete reproduction, which includes other aspects of the poet's painting art besides words. Most of the time, the number of verses and rhymes is the same as in the exercise. In addition, from the structural point of view, that is, from the point of view of the external composition of the poem, it is necessary to turn to its origin. Apart from this, tatabbu' can also have other elements that clearly refer to the exercise, such as the narration of a part of the original or the use of its early innovations or the mention of the name of the poet to be followed.

Thus, one of the forms of manifestation of influence and creative connection between poets, since the time of Rudaki, has been the adaptation of each other's poems, which makes the important features of this kind of poetry specific. Therefore, on the basis of works created in different eras, it can be said that this type of poetry puts forward two important tasks related to historical and literary issues, one of which is contemporaneity, the other is contemporary (historical). In the position of contemporaneity, tatabbu identifies the poets and poems that one or more poets followed with the poets of the same era, and in this way, created useful materials that can be used to identify the main content and artistic tendencies of the poets of tatabbu. However, at the temporal (historical) level, adaptation is related to the possibility of a series of successive responses. For example, the first poet who followed Rudaki's poem is Muizzi. Nizami Aruzi wrote that "Among the poets and storytellers of the world, one was Amirushshuara Muizzi, whose poetry is rich in recitation and refreshing, and in the end, Zaynul Malik Abu Sa'id Hindu ibn Muhammad ibn Hindu al-Isfahani asked him for it." asked him to answer that ode. He said: "I can't." Ilhoh (begged). He said a few verses, and one of those verses is:

Rustam from Mazandaran
Zainul Malik comes from Isfahan.

All the wise know what is the difference between this word and that word" (10, 60).

The difference between Muizzi's interpretation of Rudaki's ode begins with the quality of the text, which, firstly, he did not make the text of the poem "worthy of its purpose" (11, 325), according to Shamsi Kaysi Razi, and secondly, he neglected the peculiarity of balance, which is the artistic privilege of Rudaki's way of looking. . Muhamad Mu'in made other differences in this context to a specific extent, which is as follows: "... Rudaki had a specific topic in mind, but Muizzi was dead in choosing the topic, this opinion is correct. The fact that the writer in question wrote: "It would have been better if he apologized and didn't say it", with his source being Nizami's "Four Articles", as if he had forgotten that Aruzi mentioned in this story: "Zain Malik.. asked him (Mu'izzi) to answer that poem. He said: I can't. Illoh (begged)...). Therefore, this comment is not included. In the fact that the mention of the nickname "Zaynmalik" and the like is proof of the poet's weakness, it should be known that the removal of (alif and lom) from the nickname is not one of the removals of the poet's fan, which the writers have mentioned; and most of the poets have used this type of Asami, and even in prose, the writers have deleted alif and lom in accordance with the Persian word" (7, 89).

Following Rudaki Sana'i's ode, there is also a section of the song that begins with the following verses:

Khosrow came from Mazandaran,
Or Christ will come from heaven.
Or ask for advice
Everyone comes to the world from that world.
Or Sikandar with the greats of Iraq
He should come to the East from Kirwan.
"The sand of Omoy and the length of his road
Let's go to the middle."
"Jayhun water from a friend's face."
We will keep our horse until it appears.
The pain of exile and the end of the journey,
"Everyone smells like a drunk."
This is the weight, said Rudaki:
"May the wind of the Mulian stream come all the way"

In this area, Muhammad Mu'in considered the following points to be of interest:

"1- The first stanza of the text of the poem, which is recorded in the copies of Sana'i's divan named after Sana'i, is the same as the first stanza of the multi-verse text that Nizami Aruzi attributed to Amir Muizzi, with the difference of "Khusrav" instead of "Rustam". 2- The first and second verses, with the use of "Messiah" and "ruhulamine" have a religious and Shariah aspect and lack the grace of offensive and festive words. 3-The fourth and fifth verses and the second stanza of the sixth and seventh verses were edited from Rudaki" (7, 80).

The late scientist A. Mirzoev compared Sanoi's lyrical plot with Rudaki's self-composed poem and concluded, among other things, that "this ghazal is not written with the weight and rhyme of Rudaki's famous poem, but its meaning and vocabulary, general content and artistic and linguistic means are also widely have been used. This issue is very noteworthy, that despite being one of the most prolific poets of the century, Sana'i could not cope with this ghazal "not even a single verse of Rudaki's poem" (6, 34-35).

Another poet whose interpretation of Rudaki's ode reflects the stages of the development of this art is Maulawi Balkhi, and he is one of the poets who, according to Muhammad Mu'in, wrote the disputed ode in the form of a ghazal "in iqtifa and tatabui" (7, 80). . This ghazal begins with the following verses:

The smell of your garden and flowers will come,
"Come to the smell of a kind friend."
From the pearl of my friend
The water of the river is "all up to the surface".
Khozor with the thought of his flowers
Softer than birds.
The heart of the soul
Every now and then the smell of bread comes.
From such a misfortune, that is, his love,
The ladder to the sky.
From the walls of the mountain of love
Let lovers smell like soul.
One loyalty is worth more than a hundred thousand.
It's all the same.
Whoever dies in front of the role of a friend,
Immortal in the jinn.
The caravan is coming from nowhere.
Let's hide from the ugly.
When will the good go to the bad,
The nightingale will come to the flower garden.
May my beautiful side grow,
The flower is mouthwatering.
It's all a symbol, that's what it's meant to be.
The world is within the world.
As the mind is between blood and skin,
Don't show it.
Like oil in the heart of a lion
Lomakon is coming to the place.

There is no explanation for his love.

All that is said is that it will come.

More than this can be explained, but

It all comes from zeal.

My wife, because of her problem

Everyone thinks about everyone.

Mohamad Mu'in compared Rudaki's ode with Maulavi's ghazal and concluded that Rudaki's ode is festive, while Maulavi's ghazal is mystical. He considers the difference between them "from the earth to the sky" (7, 81) and "the consumption of compositions like" He also considers "so be it" and "the immortal in the Jinn" and "saying that it is not good" as "unpleasant to healthy taste". In the opinion

of this scholar, Maulavi has made "Udul" from the original meaning in his ghazal, which is also not pleasant.

Mu'in also mentioned the beauty of the imagery in Mawlavi's ghazal and saw the superiority of Malawi's ghazal in that "the collection of ghazals is superior to the ordinary concept of Rudaki's poem from the point of view of the higher concept that is the poet's goal, i.e. "resonating the truth of the world of meaning in the material world". (7, 81). In this way, in this ghazal, the idea specifies one of the ways of the evolution of tatabbu in Tajik Persian poetry, which can be observed in different stages and under the influence of mystical beliefs, it has followed a special path of evolution.

Adib Shahobiddin Abdullahi Shirazi nicknamed Wasof-ul-Hazra from "the master of the arts" and the event of the creation of Rudaki's ode "The smell of the stream of Mulian comes to everyone", from the "meaningful meaning and clarity of the text" and "in the praise of the owners of Mamolik Shamsiddin" Juvaini" emphasized the writing of his ode and hoped that "the difference between these two odes is the mood of criticism and the purpose of worshiping God's grace" (7, 84). Wassof's ode begins with the following verses:

May the strong wind blow,
The smell of the flowers of the soul comes to everyone.
The breeze of willow musk in my lap
It's better than the musk of the mouth.
The fire of the flower, may the earth be clean,
Water will come to the face of the world.
For hands and ears of flowers
Hail pearls come all.
Wounds are made by chicken and cypress,
May everything come from him.
From purple and tulips to flowers
The caravan comes in a caravan...
From the light of the tulip every night in the evening
The garden is like the sky.
B-from the tree of light in the morning
The sky is like a cloud.
The brain of the soul becomes calm, doesn't it?
The smell of your heart's desire will come.
The eyes of joy are jumping, isn't it?
Dude, it's all unkind...
His candle is burning and he remembers me
As soon as the tongue comes out.
Good luck with your friends
Come on, everyone.
This is a dream come true
Make your mouth water.

If you heard Rudaki, when did you say it

"May the wind of the Mulian stream come."

Muhammad Mu'in considers the text of Wassof's ode to be "particularly lacking in balance", and then comes to the conclusion that Wassof began the ode with the praise of nature, and in this respect "has come close to Rudaki's style of expression". This scholar recognized this poet's ode as one of the best odes in terms of choice of words, style, and gentle meaning and description of nature, which was "sung following the disputed ode of Rudaki" (7, 85-86).

In addition to what Mu'in said, it can be added that Vassof's ode, following Rudaki's ode, shows another side of the journey of the development of tatabbu, which is related to the harmony of images. The style of Vassof's painting, especially the description of nature in his ode, raises the theme of harmony of images and elements of poetic imagination. As it can be seen from Vassof's ode, the poet expanded the scope of his imagination in the description of nature and created a kind of harmony between the poetic images. The secret of the balance of imagination in Wassof's ode is that the poet's mind receives more help from the external environment, from the existing, specific and material nature, than from the tradition of the poem. As there is a certain harmony and order in the system of nature, the poet's images also "have a special system that originates from the harmony of the parts of nature" (15, 187). In other words, because Vassof, as a poet of his time, practiced his poetic experience in connection with nature and life, his images in this spiritual ode enjoyed human harmony. As it was observed, Wassof was able to make sense of the issues beyond nature with the help of nature images through images and to give these images more purity and delicacy with the help of abstract images, an example of which is the following verse:

His candle is burning and he remembers me
As soon as the tongue comes out.

In this verse, the image is wonderful and short, and the result of this way of thinking makes the poems of the two poets close to each other, and this experience made Wassof able to sing a poetic poem.

In this way, in the context of this experience, a set of relationships can be known. If these relationships are discovered through critical examination, it is possible to shed light on interrelated stylistic developments and their influence that have occurred over the years. Examining the stages of the evolution of the technique also determines the artistic essence of the process of this evolution. However, the most interesting point here is the historical connection and priority, which is mainly related to the content of the poem and the painting art of its owner, and thus their origin and evolutionary journey becomes clear in comparison.

In the mentioned article, Dr. Mohammad Mu'in analyzed and evaluated the verses and odes and ghazals sung by seven poets following Rudaki's ode - Amir Muizzi, Sanai, Jalaluddin Mawlawi, Shahobiddin Abdullahi Tabrezi aka Wassof, Lutfalibek Azarbekdili, Ghulam Hossein Khan Hayrat Ashrafi, Shibli Numani, and evaluated the priority of Rudaki's ode. proves it with irrefutable evidence. In particular, he emphasized that "None of these poems, like Rudaki's ode, was able to become acceptable to the general public". all" and the simplicity of the subject of its verses, and to confirm his opinion, he quotes the following words of Nizami Aruzi, who said:

Praise be to all,
If there is any loss to the treasure (7, 90).

Among the mentioned poets, Saeed Nafisi includes some of the modern poets of Iran - Shamsushshuaro Surushi Isfahani, Mohammad Javad Shubabi Kermanshahi, Ghobar Hamadani, Bahari Mashhadi, Abul Qasim Lohuti, Mohammad Donshi Buzurgnia (9,385-387) and S. Imronov also mentioned Sipandi Samarkandi, Payrav Sulaimani, Suhaili Jawharizoda, Muhammadjon Rahimi,

Baba Haji and others (5, 17-20) who wrote poems following Rudaki's ode, but none of them reached his level.

On the basis of the interpretation of this ode of Rudaki, we can come to the conclusion that by juxtaposing poets and poems belonging to different times and places, the stable links of poetic traditions are reflected in the text of the poems and strengthened at the same time. To put it more accurately, "These are continuous threads that tell the story of the single-handedness and uniformity of the fabric of the hulla (clothing) that is woven from them" (4, 42). This common tendency has another important meaning: the possibility that the poet of Tatabbusa or a follower becomes the last link in the chain that confirms and validates the high tradition of poetry, causes him to be firmly connected to this tradition and to gain public acceptance and respect. desirable and necessary. In this case, even Davlatshah, who considers the entire comment (Rudaki's ode - our interpretation) intolerable, after thinking about the supernatural, apologized to Rudaki's spirit: is" (7, 92).

Thus, in addition to what has been said, it can be added that in the experience of poets, first of all, tatabbu is a means of testing their technical skills, and it is considered a kind of test for the entry of those who want to join the group. To be more accurate, if tatabbu' becomes a tawfiq, it will be like a certificate that confirms the poet's belonging to the poetic tradition.

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