

**ALISHER NAVOI'S WORK "MUFRADOT" IS A RARE TREATISE DEDICATED
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Abstract: This article outlines the history, structure, and specific features of Hazrat Mir Alisher Navoi's treatise "Mufradot" dedicated to the theory of muamma genre. Also, the role of the muamma in Navoi's work and the mavlono's contribution to the formation of Turkic muammaism are discussed.

Keywords: Muamma (problem) genre, a'moli tas'hili, a'moli tahsili, a'moli takmili, intiqod, tarkib, tabdil, tansis, tahsis, tasmiya, talmeh, tarodif, ishtirok, kinoyat, tas'hif, istiora, tashbeh, hisob, khatima.

In the classic Uzbek literature, as in the literature of the ancient East, the muamma (problem) genre plays an important role in the formation and improvement of the thinking, intelligence of students of science and art of speech.

Muamma (ar. "blinded", "hidden") is an independent poem consisting of one and sometimes two stanzas, rhyming in the form of a-a or a-b. A name or the name of an object is hidden in the problem. The blocked word is a variety of gestures of the poet: finding words with the same meaning or form, using the alternative of a word in a language in another one, making a new word by arranging certain letters in the words, and sometimes using abjad calculation or word formation based on numbers and etcetera.

Although the muamma first appeared in Arabic literature in the 10th-11th centuries, it was formed as a separate genre in Persian literature in the 14th century. In Turkish literature, which is closely related to Persian literature, this genre developed very quickly in a practical way.

"In our classical literature, especially in the 15th century, the position of the problem genre was very high. Alisher Navoi in his work "Majolis un-nafais" makes a special mention of whether he was engaged in the "science of the problem" or not. Babur also pays attention to this in his "Boburnoma"¹. Even the talent of the poets of that time was evaluated by the extent to which they mastered the science of the problem. It has become customary to present and solve problems at conferences of scientists and poets. The rank of knowledge is determined by this. This science had its own teachers and admirers. Regarding this genre, Madina Matyakubova, a scholar of knowledge, writes in her book named "Zehn ziynati" (The Treasure of Mind) dedicated to the solution of knowledge problems: "Not everyone is lucky enough to create and be successful in the problem genre, which is a rare result of a sharp mind

¹ B. Kasimov. History of Uzbek literature and literary relations. - T.: Science and technology, 2008, p. 22

and artistic thinking. After all, this genre requires skill, magnificence, intelligence, hard work, and love from the artist. Problem art is an ornament of the mind. After all, it encourages the development of the intelligence, the expansion of thinking, the formation of high taste, observation and deep thinking. Also, through the solution of the subtle idea that the poet wants to express, it arouses in the reader a desire for beauty, sophistication, a deeper understanding of literature, and creates incomparable pleasure". From this it is understood that the problem is a complex genre that requires strong knowledge, deep thinking, high taste and potential from the poet, and swinging a pen in this genre indicates that the poet has a high potential.

"The best works created in this genre by such great writers as Alisher Navoi, Zahiriddin Muhammad Babur and Muhammad Reza Ogahi played a significant role in the formation and development of the genre of muamma in Turkic literature. Although Navoi wrote about 500 problems in Persian, 373 of them have survived to our time. Fifty-two of his problems, written in Turkic, are included in the divan "Navodir ush-shabob"². It can be seen from the number of problems that Navoi created a lot in a complex genre that requires high potential, strong knowledge and deep thinking, which not many poets can afford to write.

There is also a special treatise by Alisher Navoi dedicated to the theory of the problem genre, which was written in the Persian-Tajik language based on the needs of the time. The work is called "Mufradot" (Alphabet of the Muamma) or "Risalai muamma". Navoi modestly explains the reason why the treatise was named "Mufradot" in the introduction of the work: "I am "alif" and "be" in this science (muamma science, now I am a beginner), so name the treatise "Mufradot" (in the study of the alphabet, writing single forms of letters and numbers from one to ten is called "Mufradot"). Also, all 121 problems in the work "Mufradot" are in the form of fard, and the name of the work may be "Mufradot" due to the fact that the plural of fard is "mufradot".

The treatise was written in 890 AH - 1485 AD. Information about the history of writing the brochure can be found in Navoi's "Hamsat ul-mutahayyirin" and Khondamir's "Makorim ul-akhhlak". Abdurahman Jami and Khondamir highly valued this work. It should be noted that "Mufradot" is renowned as the most perfect work created in Persian and Turkic literature. This can be understood from the fact that the great representative of Persian literature, Abdurahman Jami, chose this work for the education of his son, Ziyauddin Yusuf.

"Mufradot" consists of a preface, a main part, and a conclusion. In the introduction of the treatise, Navoi writes that the reason for writing the work and its intended for the general public, based on the point of view of this period, explains the rules of the science of the problem (muamma) genre in a language that is understandable not only to creative poets, but also to the common people. In the main part, according to tradition, he divides the methods of problem-solving into 3 large groups and also divides them into rules and methods, through which he describes 15 rules of problem-solving and 48 rules of different methods, and cites 121 problems as examples of these rules. Literary critic Lutfulla Zohidov, in his dissertation

² Shodmonov N. Genre of the problem and actions to solve it. – Karshi, 2012, p. 4

entitled “Alisher Navoi’s work “Risolai Mufradot” and its problems”, provides detailed information about the work, examines the 121 Persian problems presented there, and describes the solution of the problems.

According to J. Juraev’s research, in treatises on the mamma genre, the actions of the problem are in most cases classified into three groups (tas’hili, tahsili, takmili), and some authors add another group to them, called taz’ili. In Navoi’s work “Risolai mufradot”, according to the traditions of the science of muamma, the actions of muamma are divided into three large groups: **a’mali tas’hili**, **a’mali tahsili**, and **a’mali takmili**.

In the treatise, Alisher Navoi introduces methods of muamma genre: **intiqod** (sorting), **tahlil** (solving), **tarkib** (attaching) and **tabdil** (changing) to the **a’mali tas’hili** (actions of simplification) and tries to describe in detail the methods of problem-solving through examples that are as simple, convenient and understandable to the learner as possible.

The second group consists of 8 methods **a’mali tahsili** (creative actions), which include **tansis and tahsis** (open and specific), **tasmiya** (nomination), **talmeh**, **taradif and participation**, **kinoyat and tas’hif**, **istiora and tashbeh**, and **hisob** (calculation). These operations are more complex than the operations of the first group. In general, the brochure goes from easy rules to complexity, which also serves to create easiness for the learner.

The third group consists of 3 rules of **a’mali takmili** (improvement), which are **ta’lif** (connection), **isqat** (dropping), and **qalb** (reverse reading).

The treatise concludes with a rubai and a prose conclusion. “This rubai and prose conclusion is found in the manuscript collection of the Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under inventory numbers 5564, 4565, 5667. Sadriddin Aini said that Abdurahman Jami, after reading this work sent by Alisher Navoi, wrote down this rubai and khatima (prose conclusion) as a review”³.

Furthermore, in each rule given in the examples, the author is careful to ensure that the problem is solved only by one method, that is, the examples given to prove the rules of the problem do not require knowledge of the rules that come next, their solution will be related to the rule of this problem and the rules learned by the previous reader. This does not distract the student and allows them to gradually and thoroughly master the rules. In this way, Navoi’s treatise differs from those of his predecessors.

As a conclusion, we can say that Alisher Navoi’s work of “Mufradot” dedicated to the theory of muamma, as the author himself noted, aimed to teach the science of problems to the general public, including the younger generation, according to which the treatise was written in a simple style, and the writer was able to fully achieve his artistic intention. The treatise serves as a guide to the study of the problem genre, which is considered one of the complex sciences not only for its time, but also for the creators of the next period, and for the general public. Even today, this unique brochure is being consulted, and work is being done to find solutions to problems based on the rules outlined in the treatise. The study of this work continues to this day, is being implemented and promoted by the general public. This

³ Alisher Navoi. A Perfect Collection of Works. Volume 20. – Tashkent: Science, 2003. p. 506

indicates that the work has not yet lost its value. At this point, we can safely say that Alisher Navoi's work "Mufradot" is the "foundation stone" of the science of the muamma, and this work is valued as another inexhaustible source from the ocean of Navoi's genius as a rare example of Uzbek classical literature.

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