



## A LOOK AT NURMUHAMMAD ANDALIB'S CREATION.

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<p><b>Received:</b> December 14<sup>th</sup> 2023 <b>Accepted:</b> January 10<sup>th</sup> 2024 <b>Published:</b> February 14<sup>th</sup> 2024</p>	<p>This article focuses on some features of the work of the Turkmen poet Nurmuhammad Gharib (Andalib) and analyzes the epic plots included in the writer's epic "Yusuf and Zulaikha" as a result of the influence of folk art. In addition, the commonality and uniqueness of the elements of the plot, which converge with the epics and stories created among the Turkic peoples based on the plot of "Yusuf and Zulaikha", are highlighted.</p>
<p><b>Keywords:</b> "Yusuf and Zulaikha", epic, short story, epic, literary-cultural communication, folklore, plot, style, source, motive, folklore.</p>	

### INTRODUCTION

The brotherhood, literary and cultural ties between the Uzbek and Turkmen peoples have a very ancient history. According to Nizami Aruzi Samarkandi's "Chahor article" and other ancient sources, Marv was a major scientific center during the reign of the Samanids and Seljuks. [3. -B.127.] Uzbek, Tajik and Turkmen scientists and poets lived and created there. There are dozens of epics and folk books that bear witness to the closeness of our literary relations, and it is difficult to determine among which nations some of them first appeared. Nurmuhammad Gharib, a Turkmen poet who lived and created in 1712-1780, is a poet who made an important contribution to the development of the literature of two brotherly peoples with his beautiful lyrical works and lively epics. He wrote poems under the pseudonym Andalib. Although there were many poets who wrote under the pseudonym Andalib, i.e., "nightingale", during this period, Nurmuhammad Gharib's works stand out due to the high level of their works and folkliness. The name Andalib is mentioned in Munis and Ogahi's "Firdavsul-Iqbal" and Bayani's "Khorazm Shakhi". The poet created ghazal, rubai, murabba, mukhammas, musaddas, musabba, muvashshakh and other genres of classical literature. Andalib left us a considerable literary legacy. The poet's Turkish divan and several epics include: "Zaynul-Arab", "Yusuf and Zulayho", "Layli and Majnun", "Tahir and Zuhra", "Grandfather Ravshan", "Malikai Mehrinigor", "Oguznoma", "Sayyid Nasimi", "Sad Waqqas" works have reached us.

### METHODS

"The famous poet also created a lot in the field of poetry. The lyrical heritage of Nurmuhammad Andalib has not reached us completely. The known ones arrived through about 20 sets and bags. There is no information about Devoni. The oldest of Bayoz are manuscripts numbered 1198 (1792) and 6973 (1793). Both of these bayazs include 6 verses of the poet. We know only 35 poems of Andalib, about 1200 verses. Of these, 3 are ghazals, 5 are muhammasi tabi hud, 1 is muzam, musaddas, murabba' and muvashshah. The remaining 23 are references to the ghazals of poets such as Alisher Navoi, Muhammad Fuzuli, and Bobrahim Mashrab. Among them there are tazmin mukhammas connected to the ghazals of Jami, Vafai and Habib.[7. -B.239.]

### DISCUSSION

One of the most famous epics of Nurmuhammad Andalib is the epic Yusuf and Zulaikha. The basis of the adventures related to the fate of Hazrat Yusuf, peace be upon him, is based on the Qur'an. More than 140 works were published on the basis of Surah Yusuf in Kalomullah until the 20th century. The story of Yusuf, peace be upon him, mentioned in the Holy Qur'an, embodies the perfection of its content, the depth of its educational and spiritual essence, and noble ideas. served as the main source for the creation of a number of artistic works. Andalib's epic "Yusuf and Zulaikha" is one of the most beautiful examples created in the literature of the Turkic peoples. In the epic, the internal experiences, feelings, and mental states of the characters are described in a natural, life-like way. In our imagination, symbols are alive and moving in the course of events. A set of symbols is created that connects the plot system as a whole. Their relationship and the image of love will be highlighted. In his epic, Andalib inculcates important social issues and people's dreams. [6.-B.367.] The poet mentioned in the introduction to the epic that Rabguzi's work "Kissasi Rabguzi" was the main source for this epic of the poet. In Andalib's epic, he puts forward the idea that one should fight for noble dreams and goals despite all difficulties and obstacles. The epic writer manages to instill confidence in the correctness of such an idea in the fate of his characters. Because his heroes have such beautiful human qualities as intelligence, loyalty in love, loyalty, fearlessness of difficulties, and faith".

When Nurmuhhammad Andalib got acquainted with the Turkish epics written on this topic before him, folk tales and legends, folk stories, as well as Rabguzi's "Qisasi Rabguzi", he started to create his own epic. , like other authors, he preferred to use the mixed use of prose and poetry parts, typical of folk epics, instead of using the masnavi method. That is why the artistic language of Andalib's epic "Yusuf and Zulaikha" differs from other works of the same name as it is very close to the language of folklore works. This work was published several times in Turkmen and Russian languages. [8. -C.256.] The artistic expression of Yusuf in the poetry of Turkmen literary scholar M.Soyegov Makhtumquli Firoghi and the plot of Nurmuhhammad Andalib's epic "Yusuf and Zulaikha" to the sources of Islamic and Christian religion, as well as a Turkish written monument reflecting the Buddhist faith - Based on the comparison with the "Legend of the Prince and the Tiger" in "The Golden Light", it is concluded that the historical roots of the story of Yusuf, which is widely used in the fiction of the Eastern peoples, go back to Jewish-Christian-Islamic sources, and as a result of literary connections, it also entered the written literature of the Buddhist faith. proved [7. – P.48-55.]

It is known that in the development of the artistic thinking of the Turkic peoples of Central Asia in the 18th-19th centuries, processing of literary plots of the East, creative nutrition as a result of mutual literary contacts, especially creation of works based on ancient plots that arrived through religious and educational sources are important. his mother has a special place. The effectiveness of this tradition is clearly visible in the work of Nurmuhhammad Andalib, a prominent figure of Turkmen literature. A number of works created by the poet, in particular, epics such as "Yusuf-Zuleikho", "Zaynul-Arab", "Sa'd Waqqas" are based on the plots of sources related to the Islamic religion. Andalib's epics, especially his work "Yusuf and Zulaikha" have been studied by literary scholars from different perspectives.

As a result of the research, it was found that it is not by chance that the poet referred to this plot during his creative activity, because according to A. Nazarov, the plot of Yusuf's story is widely popular in Turkmen folklore in the form of fairy tales such as "Yusupjan" and "Yusup-Zuleikha". [4. –S.307-308.] According to Aybibula Minavar, a Chinese literary critic, the plot of Yusuf's story is also present in the folklore of Turkmen ethnic groups living outside Turkmenistan, for example, in the oral works of Turkmen-Salars living in the Xinjiang region of the People's Republic of China. this plot is known as "The Handsome Boy Who Was King". [1. –S.346-348.] According to G. Guzichiyeva, the creation of this epic of Andalib played an important role, along with the Surah "Yusuf" in the Qur'an, as well as the work "Qissasul Anbiyo" by Rabguzi. [2. – P.165.] There are dozens of fairy tales, legends, folk tales about Yusuf and Zulaikha in the folklore of the Turkic peoples, dream interpretations (interpretations) related to Yusuf's name are widespread, as well as in written literature It is no secret to all of us that images are celebrated as symbols of love.

One of the peculiarities of the Andalib epic is that the influence of the folklore on the creation of the work was very strong. The main reason for the popularity of the work and the attention of readers is its closeness to the spirit of folk art. As an example, we can show that the artistic expression of Yusuf's prophetic dream in the epic is expressed by the poet in his own way. Since the poet created the epic based on the traditions of folk epics, the text of the work consists of prose fragments and poetic parts. The construction of the plot of the epic corresponds to the interpretation of Yusuf's story in the Holy Qur'an and the compositional structure of other works on this topic. Andalib describes the scene of Yusuf's strange dream. First, in the prose part of the epic, Yusuf dreamed that he was lying next to his father. It is said that a large city with its people appeared, and everyone joined hands to serve him, and several young girls and concubines entered him, and the moon and eleven stars came and worshiped Yusuf. [5. – B.127.]

It seems that the image of the hero seeing a mighty city with a golden throne in his dream and everyone standing at his service is not found in the interpretations of the epic in the literature of other Turkic peoples. It is the product of the creative innovation of the Turkmen poet Andalib.

In the course of the events, Yusuf wakes up from a startled sleep and after a short prose dialogue between the prophet Jacob and his son is narrated, Yusuf turns to his father asking him to explain his mysterious dream and the father's response is described in a poetic way. In the stories created in Tatar and Kazakh literature based on this plot, the exchange of ideas between father and son about a mysterious dream is described in two stanzas, and in Durbek's epic in nine stanzas, in Andalib's work, there is a scene related to the interpretation of a dream. nta attracts attention because it consists of four.

Another peculiarity of the interpretation of the first "symbolic-prophetic dream" in the Andalib epic is its two parts, that is, in the prose part of the work, the strange message about the future fate of Yusuf is "the golden throne", "the great city", "the servant of people" is expressed by symbolic details such as "prostration of the moon and the stars", the meaning of these details is clarified in the words of the father and son during the dream.

In the creative interpretations of the epic in the classical literature of the Turkic peoples, there are many such epic motifs, the historical-genetic roots of which go back to folklore traditions, and the most characteristic of them is that in the epic, after Yusuf was thrown into the pit due to the arrogance of his jealous brothers, " Oh God! It is stated that he prays to the god saying, "There is no one else but you, my Pashto refuge". After that, the malaks' regret for not being able to protect Yusuf, the remorse of their brothers, and after the description of the events related to the wolves, Maliki Tajir told the story of how Yusuf got rid of the pit.

The plot of Yusuf's death due to the malice of his jealous brothers also found a unique artistic expression in Andalib's epic. Although the events of Yusuf being taken on a journey and his brothers trying to kill him, begging for salvation and praying to God, are similar to the interpretations of the epic in Tatar and Kazakh literature, Yusuf's sarcastic laugh, knowing that his brothers' covenant was firm, and Judah, who heard the reason The events of saving Yusuf from death are found only in the work of Andalib. When his brothers decided to kill him, Judah, who was sitting on the side, lowered his head and looked at Yusuf. Then Yusuf laughs in his head. Seeing this, Judas said, "If your

death is near, why are you laughing like that?" When Yusuf asked, "Brother, when I was young, you used to play with the children, I watched from the sidelines, and I was proud that I have such brothers and sisters, I have such refuges. I laughed when I remembered that, he says the following words:

My brothers also follow your words.

I said I have sweet brothers.

Shekli-shemayylyn gorup guwanyr,

I said I have sweet brothers.

If Kunse is an enemy, he will cut off his head.

Can he feed the dogs?

I don't know what fate is doing,

I said I have brothers like Shiri-ner [5. – B.143.]

Hearing these words from his brother, Judah's brotherly feeling surged in his blood and said, "Don't worry, Yusufjan, as long as I'm alive, I won't let them kill you!" and persuades his brothers to throw Yusuf into the well. But when Yusuf was being lowered into the well by a rope around his waist, one of his jealous brothers cut the rope saying "Let Yusuf hit a stone in the well and die". When Yusuf's cry and falling to the bottom of the well reached God, Gabriel made the well as bright as day by God's command. , the images related to the construction of a similar throne on the water and Yusuf gently sitting on this throne, the disappearance of snakes and scorpions at the bottom of the well are not present in the works created on the basis of this plot in Uzbek and Tatar literature.

At the same time, there are many common plot elements that bring Andalib's work closer to the epics and stories of Yusuf and Zulaikha from the classic literature of other Turkic peoples, one more of which is that after Yusuf, who was thrown into a well, lamented to Allah, an enlightened old man appeared in his presence. is a motive. This motive is not found in Durbek's epic "Yusuf and Zulaikha". However, his interpretation of the Andalib epic and his artistic expression in works based on the plot of Yusuf's story in Tatar and Kazakh literature show common features.

According to Andalib's epic, when Gabriel struck a bell, all the poisonous creatures in the well disappeared, and Yusuf was left alone. When Gabriel disappeared from sight, Yusuf was again lamenting to Allah and smoking a pipe, an old man appeared from nowhere and asked Yusuf who he was:

Harry: Hello, my dear  
Hopefully, Yusup is a boy.

Arsa cykyp is my lament,

You are Yusup boy.

Joseph:

– Good luck, grandpa,

I'm a madman.

Jebr eyledi pelek gahba,

Sorsanyz men bicare men [5. – B.149.]

The strong influence of the oral art of the people can be felt in the works created based on the plot of Yusuf's story from the classical literature of the Turkic peoples. In the Andalib saga, the pre-Islamic mythological ideas of the ancient Turks, such as astromythological views on the moon, sun and stars (the use of astral symbols in the description of the characters), the "tree of life" (the prophet Jacob saw himself as a tree, and his flowers resemble tree branches), traces of the tradition of believing in the patronage of ancestors, fetishistic imaginations (detail of the talking pelvis) were effectively used. In addition, the basis of the motive of "tos'i murassa", which informs about all the good and bad in the world, is also in folklore. In the creative interpretations of the epic in the classic literature of the Turkic peoples, there are many such epic motifs, the historical-genetic roots of which go back to folklore traditions. epic motifs had a certain influence on Andalib's work. The introduction of the test motif related to the detail of the strange "tos'i murassa", i.e. "decorated pelvis" that knows that there is "joy and sorrow in every world" in the epic "Yusuf and Zulaikha" is also the ground of the plot element. zaki is related to his artistic creation.

According to the epic, the motive of Yusuf's conversation with his brothers and the use of a strange cup to find out the truth is expressed in prose. After his brothers told a false story about the wolf, Yusuf handed them a receipt that he wrote to Malik ibn Zugar. In the letter, his brothers said, "We sold one Arab flower, ade Yusup, ozi ogry, yalancy and gacgak, and ten times the money to Malik ibn Zugar. No one's medicine is good" [5. – B.261], i.e. "We sold a young

Arab slave named Yusuf, himself a thief, a liar and a fugitive, to Malik ibn Zugar for eighteen black money, nobody's cure, dahli bo When Yusuf's brothers got acquainted with this letter, they said, "We had such a bad slave, his horse was Yusuf, and we sold him. They answer that h is a slave. When Yusuf asked Ibn Yamin, "Did you have such a bad slave?", he replied, "No". Then Yusuf tells his brothers that he has "a treasure left over from the olden days, and that if there is any good or bad in the world, he will use that treasure and ask from that treasure".

The epic motif related to the strange object that speaks the truth is also present in the creative interpretations of the epic in Uzbek, Tatar and Kazakh literature. In the 12th chapter of the Holy Qur'an, there is a letter written when Yusuf was sold by his brothers to Malik Tajir as a "thief, liar, and fugitive slave" and "the stone that tells" that this event really happened. Although there is no verse that describes the events related to the identification of the means, Nasiruddin Burhanuddin Rabguzi's "Qisai Rabguzi" chapter "Qissayi Yusuf siddiq alayhissalam" in the chapter "Qissai Yusuf siddiq alayhissalam" describes these events under the name "hikayat". It can be seen that the introduction of the motif related to the "talking pelvis" into Andalib's saga was based on Rabguzi's "The Story of Rabguzi".

## CONCLUSIONS

The above passage shows that the motive of exposing the actions of the greedy brothers with the help of a letter proving that Yusuf was sold as a slave and a strange and magical object became popular among the people in the 13th and 14th centuries and became part of the stories. This narrative, which was incorporated into "Qissayi Yusuf siddiq alayhissalam" in Rabguzi's work, begins with the combination "in the story, I will come to you", and also in the description of Judah, Rubil and Lovin, "if he kicks the ground, his foot will be buried up to his knees", Exaggerated descriptions such as "he will be crushed if he squeezes", "he will pierce the fur coat" are also typical descriptions of the heroes of folklore works. Consequently, this motive, which is part of the compositional structure of the works on the theme of Yusuf in Uzbek, Tatar, Turkmen and Kazakh classic literature, is considered a plot element taken from folk art.

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