



INTERPRETATION OF THE IMAGE OF MASHRAB IN MIRKARIM ASIM'S STORY "SINGAN SETOR"

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Article history:	Abstract:
<p>Received 4th October 2022 Accepted: 4th November 2022 Published: 10th December 2022</p>	<p>This article discusses the analysis of the image of Mashrab in Mirkarim Asim's short story "Singan Setor". This short story is analyzed in comparison with "Qissai Mashrab" from folk books. The article draws relevant conclusions on the interpretation of the image of Mashrab in both works.</p>
<p>Keywords: Mashrab, Mirkarim Osim, "Broken setor", story, image, interpretation</p>	

The lives of creative individuals who have left an indelible mark on the stages of the historical period with their rich scientific and creative heritage and unique productive life have been in the spotlight at all times. It is no secret that the works of writers who made a radical turn in the development of literary history and created unique works of art are a constant source of research and interpretation due to the deep meanings underlying the works of these writers. Constant promotion of high moral qualities and noble ideas to the youth of our time is the most acceptable and effective method of education. For this purpose, the exemplary life and activities of our great ancestors such as Shiroq, Tomaris, Spetamen, Ibn Sina, Jalaluddin Manguberdi, Temur Malik, Alisher Navoi, Zahiriddin Muhammad Babur, whose names are immortalized, are always shown as an example to the youth. Wordsmiths who have been able to effectively use the power of the artistic word, moral-aesthetic function, create artistically perfect works that connect history with today, and bring the characters closer to the reader of the time. It recreates the conflicting, laborious path of life based on modern interpretations. Naturally, a historical subject, a historical person, on the basis of interpretations, has a spiritual effect on the mind and consciousness of the contemporary reader.

Writing a pen on a historical subject requires a great responsibility from the writer. In particular, every creator who aims to write on a historical topic goes through the following process:

- a) to know history well, to read the original sources of that period, to be able to draw correct and truthful conclusions;
- b) not to allow subjectivity in embodying a historical person, to cover based on the general interest of the reader;
- v) to be able to present the landscape of the period, the spirit of the period in the work, to be aware of the richness of the lexical language, etc.

That is, only a writer who has passed the path of great preparation will touch on a historical topic. In Uzbek literature, academician Oybek's series of works named after Alisher Navoi, in particular, the novel "Navoi" is the first and most successful work in the way of writing a work on a historical theme. Oybek's intellectual potential and creative experience serve as a great school for Uzbek writers. The talented writer P. Kadirov introduced our nation to the life and work of another great child of Zahiriddin Muhammad Babur with his novels "Starry Nights" and "Khumayun and Akbar". After that, fiction works - short stories and novels - were created about Ibn Sina, Spetamen, Jalaluddin Manguberdi, Temur Malik.

A series of such historical works - Majnunsifat is dedicated to the meaningful life, unusual activity and fiery creativity of Boborahim Mashrab, the creator and owner of a complex destiny. The first of these works is the novel "Mashrab" by Hamid Ghulam, which was published for the first time in the 1-2-3 issues of 1981 of the magazine "Sharq syztizi". E. Musurmanov, a Mashrab scholar, gives the following information about the novel in his monograph "Interpretation of Rahimbobo Mashrab's Activities and Spirituality": studied the available scientific literature. He got acquainted with the story of "Devonai Mashrab" and the tazkiras that give information about Mashrab" [2].

The second major work is the short story "Singan setor" by Mirkarim Asim. Mirkarim Osim was seriously interested and engaged in historical topics. His series of short stories about our great ancestors such as Tomaris, Shiraq, Beruni, Ibn Sina, Temur Malik, Alisher Navai are popularly read [3]. The story "Broken Setor" is one of such works, which depicts Boborahim Mashrab's activities from his childhood to the end of his life - hanging on the gallows by the order of the governor of Balkh.

The novel "Mashrab" by writer Shuhrat, unfortunately, was left unfinished due to the writer's illness.

Ibrahim Gafurov's stories "Gala" and "Alif" are also stories about the saint poet. The story "Gala" tells about Mashrab and his student Pirmast and the days after Ofak Khoja's death, while the story "Alif" tells about the divine meaning of the letter and its manifestation in social life.

Among these works, the story "Singan Setor" holds a special place because it is the only completed large-scale work, as well as because it is as impartial as possible to the character of Mashrab. First of all, the name of the story attracts attention. The story begins with the request of the teenager Mashrab, more precisely, Boborahim's mother to "bring me a setor". Setor, i.e. tanbur brought by the mother, sympathizes with the life path of the poet. At the end of the story, the execution of the innocent Mashrab by the order of Mahmud Khan in Balkh symbolizes the breaking of the path of this setor, the lifelong companion of the poet, and the revelation of talent.

When we read the work, we involuntarily think of works in the style of folk books called "Qissai Mashrab", "Shah Mashrab" or "Devonai Mashrab". The reason is that all the works about Mashrab were created based on this story. In the preface of the book, the author gives brief information about Mashrab and states that he was a "saint of modarзад", i.e. a born saint [4, 7]. An example of this is the narration of Boborahim's speech when his mother ate two grapes when she was seven months pregnant in her mother's womb. At this point, it is worth mentioning that such people were called majjubi tax or simply majjub. The mystic scholar N. Komilov gives the following information about this in the book "Tasawwuf": "Jazba is a pull, the desire of servants of the Truth and the servants of the Truth, a pain that binds the will to God. He makes the heart restless and leads to the path of poverty and death. The stronger the passion, the faster the tax master learns the manners of the religion, the eyes of the heart are opened, it becomes... It is also known that the passion can be born or it can descend into the heart of the tax collector during the leech process... Two heroes of Alisher Navoi's "Khamsa" with Farhad Majnun is also a person who is born with such an inborn jaeba. They called the tax with the appearance of innate poverty "majjub tax", and the tax that caused anger during the leech was called "majzub tax"... [1, 33].

They are innately crazy people, and they were distinguished by various unusual deeds and even miraculous predictions from their childhood. The author of "Qissai Mashrab" considers Boborahim's ability to speak before birth and be able to stay under water for hours as a child to be one of these blessings. However, Mirkarim Asim would not consider Mashrab as a saint during the Shura era, when the ideology of irreligion prevailed. That's why he avoids such blessings in the story. He does not process them artistically in his work. Mirkarim Asim, who included the motif of the teenager Boborahim lying under water for hours, explains it as follows: "Boborahim threw his head into the water and disappeared. Children count to one hundred. The children counted to one hundred one by one, and after standing for a while, they started counting. My grandfather is still missing...

Boborahim was lying on his back under the water, breathing through a reed pipe with one end protruding from the water surface. A distant sound like a cry sounded in his ear. "Grandma Hoynahoy must have come and cheered. Don't hurt them," he raised his head from the water, got out of the pool and threw away the reed pipe in his hand. People by the pool did not notice because they were confused" [3].

He explains that Mashrab's unusual behavior was done on purpose to show the hypocrisy of the believers and convinces the reader of this. However, Mirkarim, who is a landscape master, portrays Mashrab as a lover of nature, as an example of the harmony of the hero's psyche with the image of nature of Asim. This situation seems to be the mastery of the writer who could not describe him as a lover of theology: "The next morning, when the world was drowning in the river of light, Boborahim went on his way, tucking the hem of his white jacket into his belt. The city was left behind, filled with the bustle of the market, the noise of the peddlers, the hermits. Boborahim climbed the hill and breathed in the air filled with the smell of grass and colorful flowers. The wind, which welcomed the young lover with joy, whispered something in his ear, and the birds chirping in the sky greeted him. Butterflies, urinating insects with honey, laughed, and tulips with dew collected in them offered him a drink... Boborahim, intoxicated by the smell of grass and earth, felt like a king. In his eyes, the light of her beauty fell on the earth, like a beautiful date flower, without removing the veil from her face.

In the course of events in the story, it is concluded that as a result of Mashrab thinking about the people, caring for the poor, making fun of the religious people, and mocking him with his words, the common people honored him as a saint. Mashrab Afaq cites as a proof that after Khoja's death, Khan of Kalmaq took care of Khontayshi's camels for three years and did not get paid.

A love conflict takes place between Mashrab and the daughter of the Khan of Kalmyk, Khontayshi. It is mentioned in "Qissai Mashrab" as follows. Seeing the beauty of the girl, Mashrab pretends to be in love with her, saying that "maybe this girl is a Muslim, and the interior is heaven, and the barn is sirisht." He is in love with her for three years. As a result, the Kalmyk beauty, who believes that his love is true, becomes a Muslim. This situation affected her father as well, and the Khan of Kalmak secretly believed and offered his daughter to Mashrab. In this place, Mashrab tells the girl the truth: "O nazanin, I am passionate about the love of God Almighty, I will work hard for him" [4, 58].

This situation is interpreted in "Singan Setor" as follows: "After knowing that Mashrab was dating his concubine, Ofoq Khoja punished him and deprived him of his land, and sent him to the land of Khantaish of Kalmak to become a camel breeder. Mashrab, who raised camels in the desert for three years, on his way back, sees the daughter of the Khan of Kalmak and says a sweet word to her. The Khan of Kalmak, who fell in love with him, offered his daughter to Mashrab to show his reputation among the people.

Mirkarim Asim's story seems to have a fake here. Because if there is no faith, one does not go to the level of sacrificing one's child. He could not believe that he would give his daughter to a camel, whom he considered to be a madman, because of his reputation among the people.

Then, in "Qissai Mashrab" it is said that Khuntaishi's saying to his daughter "I am in love with God" is due to the strength of faith and guardianship, while in the work of Mirkarim Asim, it is said that this word was said out of desperation: "Mashrab bowed his head in sadness and stared at the ground." He tried to return his favor by telling the truth, but his honor did not allow him to do so. Would he be able to say to his wife: "Ofakhoja deprived me of the power of husbandry and deprived me of the happiness of marriage"!

- I was born not for human love, but for divine love, that's what is written on my forehead! - he said, staring at the hurly-burly with sad eyes [3, 453].

During the play, Mirkarim Asim calls Mashrab a "saint" once or twice, sometimes in the language of Khuntaishi and sometimes in the language of his fans. Perhaps to "correct" this "carelessness", the story turns to historical reality to justify the death of Mahmud Khan, who executed Mashrab.

In general, Mirkarim Asim is a writer who has gained the attention of readers as a writer who has a lot of experience in writing historical works. His work "Singan setor" is important as a work that for the first time realistically illuminates the life and work of Mashrab, the ardent poet. Therefore, the work is distinguished from other works in this category by several unique features:

1. Among the series of works about Mashrab, the short story "Broken Setor" stands out because it is a complete work and looks at Mashrab as impartially as possible.

2. In the story, Mashrab is mainly interpreted as a humanist person and creator who sings about people's pain, but his mystical activities are touched as much as possible, which proves that Mirkarim Asim is a creator with great courage in his time.

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