

# The genre of manokib and the problem of a perfect human being

<sup>1</sup>Khayitov Shavkat Ahmadovich

**Abstract---***The author studies the works of Alisher Navoi "Khamsatul-mutahayyirin", "Holoti Sayyid Hasan Ardasher", "Holoti Pahlavon Muhammad" in terms of genetics, historical, systematic and aesthetic principles and come to a definite conclusion that these three works is of the same genre with manokib. Analyzing the specifics of the genre of manokib in close connection with the problems of a perfect human being, he relies on sources, authoritative dictionaries, and Alisher Navoi's own notes. The fact that a well-educated, well-behaved, spiritually mature person implies a perfect human personality and the basis of his personality is the image of a perfect person, as evidenced by the examples of genre works. In the article, Alisher Navoi's compelling works show that respect for a person's religion, spirituality and humanity is respected, not by race, origin, nationality, wealth, state, location, or race. The great philosopher's interpretations show that a pure and blessed man is shown in the genre of manokib, which, in the worst of circumstances, can protect from immorality, blasphemy, and sin, and does not shield his progeny. Only people who have their own destiny with people, nation and country, who have a high level of thinking, and who have good character, deserve perfection; the taste of the hardship for the sake of its benefit is beautifully illustrated by the three works written in the genre.*

**Keywords---***The Qur'an, Hadith, "Shamayili Muhammadiya", "Siyrat-an-nabi", the Seer, the Shabeel, the Maqam, the Compassionate, perfect, "Khamsatul - mutahayyirin", "Holoti Sayyid Hasan Ardasher", "Holoti Pahlavan Muhammad", teaching, wisdom, narrative, virtue, labor, rest, body, spirit, ability, intelligence, knowledge, need, craftsman, body, owner, worthy, time, wrestler, wrestling, oriental, trend, action, friend, coach, music, theory, practice, mature, scholar, melody, melody, ghazal, classification, instrument, talent, voice, charm, fan, mind, sympathy, disposition, eagerness, learning, description, hero, word, art, sphere, perfection, person, knowledgeable, harmonious, human, heart, purity, nerves, calm, taste, intelligence, goodness, life, love, thinker, poetry, writing, fluency, seriousness, prose, theme, subtle, singer, musician, dervish, Sufi, admiration, scene, fame, creation, status, new, pattern, action, quotation, cultural, educational, environment, mysticism, poetry, beautiful, human, character, ideas, interpretation, interpretation, poet, heart, consciousness, emotion, influence, certainty, property, Khurasan, Samarkand, Iraq, folk, heart, soul, beauty, thirst, wave, Mawlano Tuti, logic, wisdom, youth, dream, state, time, breath, perfection, progress, life, zeal, courage, understanding, skill, genealogy, documentation, criteria, problem, complexity, genre, discussion, society, animals, herbs.*

---

<sup>1</sup> An associate professor of the  
Department of "Uzbek Literature"  
Bukhara State University  
[s.a.xayitov@buxdu.uz](mailto:s.a.xayitov@buxdu.uz)

## I. Introduction.

Throughout the historical development of humanity, creators of all time have pursued artistic reflections on a perfect human being in various literary genres, based on their own worldview, perception of reality, ability to understand, taste, taste, and spiritual development. Each of the talents has artfully reflected the reality in terms of its ideological intentions, aspirations, and the demands of the spiritual and spiritual world. In this sense, the formation and development of literary genres, along with the specific patterns of the creative process, are connected with the historical thinking, the socio-political realities in which the artist lives, and the deep reflection that was born on the basis of the divine-irony ideas. Many articles, brochures, textbooks, programs and manuals use the terms "memoir", "memoir - biographical", "biographical - artistic" in relation to works of Alisher Navoi in such genres as "Hamsatul-mutahayyirin", "Holot Sayyid Hasan Ardasher", "HolotiPahlavon Muhammad". The need to eliminate such terminological differences applied to these three resources arises spontaneously. In the fourth verse of the Qur'an, the words of the pen are addressed to Muhammad, "Verily, you are on the Great Behavior." The twenty-first ayat of Surat al-Ahzab states that the Prophet's excellent morals are a lesson for all: "There is a good example for you in the Prophet of Allah, for those who look forward to the Last Day and who remember Allah much." It seems to us that the verses quoted above have a positive impetus for the birth of literary genres that relate to the divine message and the human personality in which they act.

## II. Literature review

Widespread works in the Islamic world, such as the "ShamayiliMuhammadiya" and "Sikr al-Nabi" are proof of our thinking. While the "ShamayiliMuhammadiya" portrays portraits of the Muhammad (pbuh), the Seerah of the Prophet (pbuh) focuses on discovering the Prophet's heart and inner self. Glossaries are interpreted as "innate behavior, behavior," and "form, image, appearance, structure", and "character" or "cigar"; nature" supports our view above. Obviously, the variety of terms and expressions does not exclude the fact that such works are a mix of phenomena. According to the literary researcher B. Nazarov, "saffron", which is a model of agriographic literature, was formed in the Arab world in the 8th and 9th centuries, and in these works the events related to the life of Muhammad were consistently recorded. In our view, the collection, ordering, and, more precisely, the wide spread of scholarly work of the Prophet Muhammad, has been a leading factor in the tradition of creating agrographic works. Over the years, there has been a change in the style of expression of agriographic works, with the departure of history and the emphasis on exaggerated imagery. In the Arab literature of the 8th and 19th centuries, the divine pendants with the words "shape" and "outlook" have been called by different names during the last centuries. One of these is the "folklore", which is found in various forms in the dictionary and literary works. "Manokib" is an Arabic word. Place, position, position, rank, career, rank; represents the name of each tone in music.

Makoma is a small literary genre that has undergone a complete process of formation in Arabic literature in the late XI and early XI centuries. The article has acquired a new meaning in Arabic literature of that time, and in these works, the verses and hadiths are widely used. Often, articles are composed of twenty to fifty stories called "folklores." The articles were written mainly in the prose and used in the poetry. The authors of the article skillfully refer to literary and spiritual arts such as tare, murshti ministers, istbiha, istiora, love, tajnis. The articles include a

wide range of theoretical, philosophical, historical, and humorous jokes, along with socio-political, moral, educational, philosophical and everyday issues. The stories in the articles are told from the first person's language. The narrators were treated by them as witnesses or direct participants in the adventures of the status quo heroes. The image of one or more heroic adventures forms a system of status articles. Most posts refer to a typical leading hero. Each article has a separate title (title) that relates to the time of the events described in that work. According to Farrukh Hodizadeh, the founder of the article in Arabic literature is the Iranian writer Bade'uzzamonHamadoni (969 - 1007). Later in Arabic, Hariri (1054 - 1122) created his own series of articles in the pursuit of Bade'uzzamonHamadani. In the following centuries, maqomism was also transferred to the literature of the peoples of the Muslim region. For example, HamiduddinBalkhi (d. 1164) was one of the first scholars in Persian-Tajik literature to start folklore. His collection, known as the "Khamidiy folklore", was created between 1155 and 1164. The Tajik scientist Alimardonov, reflecting on the complex of khamiduddinBalkhi's works, acknowledges the works of this series as one of the genres of Persian-Tajik prose. According to the Giyosul-Lughot comment, "manokib" is "good and acceptable qualities"; "Manqabat" means "profession and praise". "Manqabat" refers to a work devoted to the description and appreciation of the House of the Prophet, the Caliph and his Companion. We read about it in Fununul-Bala, a Turkish theoretical guide published by Sheikh Ahmad bin KhudododTarazi from 1436 to 1437: "And when they characterize the Rashidin, they say that they are good and attractive." In the literary experience, the subject matter and the world of images expanded. The same can be said about the form of expression of such works. According to the Arabian scholar AminjonAhmadjonzoda, it is a manuscript of memorial work, devoted to the description, actions and qualities of religious leaders and mysticists. The first sermons were devoted to the twelve imams, Hazrat Ali and his descendants. In recent times, however, many of the sources have been dedicated to religious leaders and great elfical figures. The essays were mostly compiled by religious leaders and mystics, followers, or famous Sufi people. A. Aminjonzoda notes the works of Said ibn ShihabuddinHamadani, "Manakibus-sodot" by Abdul Qayumkhoja ibn EshonShamsiddinchoja, "ManokibiHojayusufiSayfuddinBokharsi", written in Arabic and devoted to the character of Hazrat Ali. The manoquinavism in the Arabic literature had a profound effect on the art of word-writing among the peoples of the Muslim region, and laid the groundwork for such works to appear. Such artistic creations dedicated to the Prophet, peace be upon him, his family, his Companions, and his caliphs are widely used in Persian and Tajik literature by the term "story." "The story of Muhammad, the story of Prince Hasan" and "Qissai Prince Hussein" areamong these historical and artistic monuments. In recent years, the works of spirituality have begun to tell the lives of sages and teachings of the saints as a result of the spiritual need for a perfect human being. In the 15th-century Uzbek literature, positive qualities of the tradition of interest can be seen in the works of Alisher Navoi "Hamsatul-mutahayyirin", "Holoti Sayyid Hasan Ardasher", "HolotiPahlavan Muhammad". Academic B. Valihojaev identifies the genre of these three works as "manoque-holot," and incorporates manokib - biography as a direct genre of literary criticism and literary criticism. S. According to Ganiyeva's conclusions, "all three can be considered as vivid examples of the memoir-biographical genre." It is true that the works on which our discussion is based contain valuable information on the biography and creativity of NuriddinAbdurahman Jami, Sayyid Hasan Ardasher, Pahlavan Muhammad, and they also play an important role in the memoirs of the author. Also in these three works are literary criticism, literary and cultural environment of the

15th century, and delicate observations on the Uzbek and Tajik literary relations. That is why academic B.C. In these works, Valihojaev concludes that "scientific and creative evidence is mixed with artistic form and has become a model of modernity." The scholar views the literary notions of "manokib" and "status" as alternate terms. Muhammad Giyosiddin interprets "holot" as a work that describes the state and adventures of a great figure. Senior researcher of the mysticism E. Bertels added a list of works by the great thinker at the end of the "Navoi" monograph, which featured the creative biography of Alisher Navoi, and decided to name the works of "HolotiPahlavon Muhammad" in the form of "Manakib-iPahlavon Muhammad." Professor N. According to Kamilov, "These works were written in the genre of widespread popularity in those days." Alisher has always viewed his personality as "poor", "hokeyvashufarumoya", "particle-hugging", "godly and careless cook", "poor businessman", "poor business" Navoi did not pencil to write his autobiography in the works of "Hamsatul-mutahayirin", "Holoti Sayyid Hasan Ardasher", "HolotiPahlavon Muhammad". Also, the true purpose of writing these three works is not to publish the biographies of MavlonoJomi, Dervish Sayyid Hasan, Pahlavan Muhammad, their literary criticism, or their 15th-century Uzbek-Tajik literary connections. These three works are, in the view of Alisher Navoi, a model of exemplary moral values - Abdurahman Jami, Sayyid Hasan Ardasher, and Pahlavon Muhammad, to serve as a model and example for the people of the world. This peculiarity of the genre of manokib is evident from the alphabet of the works being discussed. In our previous work, we have made a special comment on this issue in the context of the ideological and artistic analysis of "Hamsatul-mutahayirin", "Hamd" and "Na'tt". The chapters on Jami and Navoi's biography and works contained in "Khamsatul-mutahayirin" serve to illuminate the personality, state, and character of the literary hero, which is at the heart of the prose works. The same holds true for Holoti Sayyed Hasan Ardasher and KholotiPahlavon Muhammad. To confirm this claim, we will limit ourselves to reviewing a small section of the autobiography of Jami. According to Hammsatul-mutahayirin, a man by the name of Mahmoud Habib encounters MawlanaJomi by accident and starts insulting his mentor. Anxiety can create an emotionally charged situation. Mawlano Jami's frustration with the impatience of the hooligans, even the ignorance and the ignorance, ignores his nerve-wracking actions. A few days after this event, Alisher will visit Navoi Jami. Mahmud Habib, who has seen Alisher Navoi as a high-ranking official in the state system, seems to have informed AbdurahmanJomiNavoi of his past disrespect. Apart from his constant position, he begs to apologize to MevlanaJomi and apologize. Wicked Navoi is amazed at the fact that this man speaks in the light of humanity and the needs of his mind. In Khamsatul-mutahayirin, such footage is not unique, and it is often observed that such memories are the basis for calling it a memoir. However, to illustrate the extraordinary nature of the most extraordinary, saintly person on the bright surface, Alisher Navoi drew attention to this point in the biography of NuriddinAbdurahmanJomi. The purpose of the story is immeasurably deep. The great writer has to say that the pure hearts of perfect people, such as Mawlana Jami, whose faith and conscience are enlightened by the knowledge of God, cannot obscure the whims and whims of the ignorant. The illumination of the divine enlightenment spreads all darkness and illumination. Perfect people will always avoid complacency and complain about people with disabilities. This episode is a clear indication that Mawlano Jami's heart and mind are focused on God, and the principle of homemade leeches is absorbed in him. A man who is in the essence of a companion is capable of self-control and does not resent it. Another difference between the memoirs and the autobiographical works is that they

are inspired by theological and philosophical ideas, with more emphasis on the same life of heroes. It is a work that has an enlightened sense of purpose and is designed to instill in people a sense of enlightenment, and to instill in them truly divine and godly morality.

### III. Discussion

It is not hard to see that even in the analyzed story, MevlanaJomi tries to hide the truth from the conversation, but the secret is hidden from the words of other interviewees who witnessed the incident. From the conclusion of the story, another logical conclusion is that saints like Abdur Rahman Jami are those who are in the refuge of Allah, while those who oppose them are subject to divine punishment. We believe that the following notes in the Tazkiratul-Awliya, written by FariduddinAttar, provide a vivid picture of the difference between the source and the architectural-biographical work: This devotion will shine in our hearts like the light of God's love, and will bow our heads to great ones. The life of the saints is exemplary for those who do not always remember the holy names of Allah, enjoy the enlightenment of the saints, and never forget Allah." It is well known that the memoir-biographical works were formed as a special genre of European literature and the mentality of the people, the creators of those works, left a lasting impression on them. Also, the memoir-biographical works are devoted to statesmen and public figures, commanders and great persons, and the names are given to prophets, their caliphs and comrades, saints, religious and irreligious sheikhs, religious figures. In the IX - X centuries in the manoquinavism, fully developed in Arabic literature and the peoples of the Muslim region moved to the art of word-writing, the great creative experience of Alisher Navoi was born. Undoubtedly, these artistic creations summarize the best traditions of worldview in the Muslim world. Therefore, it is expedient to evaluate these works as unique examples of the genre of interest. Professor I.Hakkulreflects on his works: "So, the source is a province, a complex of mystic prophecies, a description of the states of the saints and the aristocrats. A resourceful life is a myth that often does not recognize the boundaries of time, time and space. It's called a life of friendship. It is crazy to seek or claim reality from a mundane life. Because it is not clear and real history, but history is that the product of persecution and uprising. It is difficult to determine the biographies and facts of any person based on their source. "The more historical the works of the saints in the eastern literature, the more the author relies on other sources to illustrate the biographies and portraits of those who lived in the distant past. Naturally, such works have little or no influence on the legend, the departure from historical facts, textual and narrative nature. NuriddinAbdurahman, Jami's work on the history, theory, mysticism and life of Sufis was the main source for "Nafahotul-uns" by Sheikh Abdullah Ansari, who lived in the 11th century. For the work of Abdullah Ansari the "Tabaqat us-Sufiya" by AbdurahmanSulami (937-1021) was the basis. Alisher Navoi's commentary on Sufi sheikhs "Nasoyimul-mukhabbat" was born on the "Nafahotul-uns" ground. Some of the stories about the life of the Sufis in Nasoyimul-mukhabbat are not far from the time of the author, and they are essentially "living at the time, time and place," but are symbolic, figuratively speaking, of Sufi morality and extraordinary talent is natural.

### IV. Conclusion

In the three sources on which our discussion is concerned, Alisher Navoi focuses not on the governors of the fourth or fifth centuries, but on the three great men who are friendly, compassionate and all-inclusive, and who share

their saintly personality. The genesis of the genre of the manokib genre is also the earliest specimen of myths and legends, with historical truth prevailing in them. We can say that the departure from historical evidence is not a feature of the mythical genre. The presence or absence of such elements in the work is inextricably linked to the period and purpose of the author. The peculiarity of the genre is that the work is dedicated to the benefactor, and that his behavior, dialogue, intelligence, work and words are exemplary. It is a work that reflects the biography, status and biography of the best human and not anyone else.

## References

- [1] Attor F. "Tazkiratulavliyo". Tashkent: State Scientific Publishing House "National Encyclopedia of Uzbekistan", 1997.-176 p.
- [2] Baranov S.K. Arabic - Russian Dictionary / in two books /, book 1. Moscow. ed. "Soviet Encyclopedia", 1970.-600 p.
- [3] Bertels E.E. "Navoi and Jami".-M.: "Science", 1965.-498 p.
- [4] Valihojaev B. History of Uzbek Literary Studies. X - XIX centuries. - Tashkent: "Uzbekistan", 1983. - 192 p.
- [5] Komilov N. Mysticism. The second book. Century of Tawheed. —Tashkent: Publishers of Literature and Art named after G. Gulam. Uzbekistan, 1999. 204 p.
- [6] Navoi A. Khamsatulmutahayyirin. Perfect collection of works. Volume 20, Volume 15. - Tashkent: Science, 1999. 236 p.
- [7] Navoi A. Nasoyimul – mukhabbat. Perfect collection of works. Volume 20, Volume 17. Tashkent: Science, 2001, -520 p.
- [8] Dictionary of Navoi works. - Tashkent: Publishing House of Literature and Art named after G. Gulam, 1972. - 784 p.
- [9] Nazarov B. N. The role of status in Islamic agriography and its artistic methodological features (based on BahouddinNakshband's status). Abstract of thesis for the degree of Doctor of Philology. Tashkent, 2000. - 52 p.
- [10] Sheikh Ahmed Al Khudaudod. Fununul -toddler. - Journal of the Uzbek language and literature. 2002 Issue 1 Pp. 73-86.
- [11] Tajik Language Culture. Volume 2, Volume 1. Moscow: "Soviet Encyclopedia", 1969. - 952 p.
- [12] Tajik Language Culture. Volume 2. Moscow: "Soviet Encyclopedia", 1969. - 952 p.
- [13] Encyclopedia of Tajik Literature and Art. It contains 2 Volumes. Volume 1. Dushanbe: Scientific Editorial of the Tajik Soviet Encyclopedia, 1988. - 543 p.
- [14] Encyclopedia of Tajik Literature and Art. Volume 2. Dushanbe: Scientific Editorial of the Tajik Soviet Encyclopedia, 1988. - 543 p.
- [15] History of Uzbek literature. Five volumes, 2nd volume. - Tashkent: "Science", 1977. - 447 p.
- [16] The Holy Quran. Translation with an Uzbek definition. - Tashkent: Publishers of Literature and Art named after G. Gulam 1992. - 496 b.
- [17] HayitovSh.A. The charm of the word. // Scientific information of Bukhara State University. 2002 Issue 1. Pages 12-15.
- [18] HayitovSh.A. Praise in "Khamsatul - mutahayyirin".//Scientific information from Bukhara State University. 2002, Pp. 20-23.
- [19] HayitovSh.A. Ideological and artistic value of the first lines under the title.// Scientific information of Bukhara State University. 2005, Issue 3. Pages 23-26.
- [20] Hakul I. Irfon and Knowledge. - Tashkent: Spirituality, 1998. - 160 p.