

ARTICAL INTERPRETATION OF THE PROCESS OF MAY (WINE) MAKING IN FORCE-TAJIK POETRY OF THE X CENTURY

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Abstract

In the Persian-Tajik classical literature, the artistic description of the process of making wine is an ancient tradition. For the first time in the history of Persian-Tajik literature, Rodaki translated the process of making wine into poetry after the invasion of the Arab Caliphate. He turned this simple production process into a beautiful plot. After the creation of Rudakis poem Modari May, his followers Bashshori Margazi, Manuchehriy Domgani, Adib Sabir Tirmidhi continued the tradition of the process of making may(wine), skillfully using the art of diagnosis and animation in their poems and musamats. This article discusses the traditions and art of May(wine) making, and the role of this process in tenth-century Persian-Tajik poetry.

Key words: May, Rodaki, Bashshor Margazi, qasida, diagnosis, poetry, tradition, wine.

Introduction

The personification is one of the most beautiful and remarkable arts among the fine arts and belongs to the category of spiritual arts. The personification is one of the stylistic depictions of literature, first appearing in folklore [5-59]. Personification in the literature means animation, animation of inanimate and natural phenomena, their manifestation in human form, the speaking of various insects and birds in human language. Through the art of diagnosis, the poet devotes his life to inanimate objects and presents them in human form. [2-102].

The personification was used in the works of Persian-Tajik classical poets of the X-XII centuries, mainly in the process of depicting natural landscapes, poems dedicated to wine, and other natural phenomena. The wine-making process has its roots in pre-Islamic times and has continued as an ancient tradition since the spread of Islam in Central Asia. For the first time in Persian-Tajik literature, after the conquest of the Arab Caliphate, Rodaki introduced the process of making wine into fiction, turning this simple production process into a beautiful plot. After the creation of Rudaki's poem "Modari May", his followers Bashbori Margazi, Manuchehr Domgani and Adib Sabir Tirmidhi, a well-known representative of the Seljuk literary community, continued the

tradition of the process of making may(wine), and they skillfully used the personification and resuscitation in their poems and verses.

Main part

The poem "Modari May" (Mother of May(wine)) is a unique poem in Rudaki's Samarkand. Rodaki's poem is 64 verses long and is dedicated to Abujafar Ahmad bin Muhammad, the commander of Sistan, as an anthem in honor of his victory over the rebel army of the Samanid state, Moqan ibn Qaqi [3: 268]. We will now look at the role and importance of the personification and resuscitation in the introductory part of the poem "Modari May". Rodaki's poem "Modari May" describes the process of making may(wine) and the tragedy of human destiny in a detailed form of personification. Through the personification, the poet vividly describes the process of making wine from "Modari May" (grapes) and "her child" (grains of grapes) as a tragedy in human life. The poet depicts the tragedy of "mother and child" (mother's separation from the child) in a meaningful, magical and skillful way, and draws attention to the tragic fate of mother and child, hiding from the reader the process of extracting grape juice and preparing it in sand. That way, the original subject is out of sight and only the image is visible. The tragic tragedy of human life is skillfully portrayed, in which the reader forgets the object of the image, remembers the sad moments of human destiny, and does not grieve.

For example:

Modari mayro bikard boyad qurbon,

Bachchai o'ro giriftu kard ba zindon.

Bachchai o'ro az-o' girift nodoni,

To-sh nako'by naxustu z-o' nakashi jon. [4:25]

In the above verses, the stingy and ignorant gardener snatches the children (grape seeds) from the mother of the vine and destroys them, and throws the blood-stained grapes into the dungeon.

In the following verses, the poet vividly describes the maturity of the children of the vine, the separation of the mother and child by the ignorant gardener, and the imprisonment and death of the children of the vine.

Juz ki naboshad halol bikardan,

Bachchai ko'chak zi shiri modari piston.

To naxo'rad shir haft moh ba tamomi,

Az sari urdibihisht to buni obon.

On gah shoyad zi ro'i dinu rahi dod,
 Bachcha ba zindoni tangu modar - qurbon.
 Chun bisupori ba habs bachchai o'ro,
 Haft shaboro'z xira monadu hayron.
 Boz chu oyad ba xushu hol bubinad,
 Jo'sh barorad, binolad az dili so'zon.
 Goh zabar-zer gardad az g'amu goh boz -,
 Zer-zabar hamchunon z-ando'hi jo'shon.
 Zar (r) bar otash kujo bixohi polud,
 Jo'shad, lekin zi g'am najo'shad chandon.
 Boz ba kirdori ushture, ki buvad mast,
 Kafk barorad zi xashmu zoyad shayton. [4:25]

The following verses describe the process of "arresting" a child of grapes and the preparation of wine. In Rudaki's poem, the terms farmer or gardener are used interchangeably with "greedy man." In the poem, the content is narrated in the language of the poet, without telling the tragic fate of the grape and its juvenile child. In Rodaki's poem "Modari May", he uses the art of rhyme as well as the personification, and expresses the process artistically. In the 21 verses of Rudaki's poem "Modari May", he describes the process of ripening grapes, from the time they are cut, to the process of making wine on the basis of the arts, in particular the personification, creating a rich landscape.

After Rodaki's poem "Modari May", Bashshori Margazi, one of the greatest figures of Samanid literature, focused on the process of making May and managed to create unconventional artistic images through the personification. The summary of Bashshori Margazi's poem is as follows: one day the poet went to the garden and enjoyed seeing the "green-haired brides from the dark" in the vineyards. To the poet, the bunches of grapes look like the daughters of King Zang (black), and their heads are covered with a green handkerchief. They hung everywhere and did not eat their mothers. The poet eagerly touches each of them, but from afar the gardener sees the poet with the "brides" along with the grapevines, and becomes angry. The gardener takes the sword in his hand, grabs the bride by the delicate neck, and begins to cut her veins. The gardener angrily tore the brides' green dresses and laid them on the ground. Then he kicks them hard and kills them, and the skins of the brides are peeled off and they die in the hands of a cruel gardener. After many kicks, the bodies of the "brides" bleed to death, filling the pool dug in the middle of the vineyard with blood. In a fit of rage, the

gardener pours the blood of the executed brides into a large stone, seals it, and does not hear from them for five months. With the arrival of spring in nature, the gardener smells the wine and roses from the house, remembers the sealed stone and the drink in it, and goes to the stone to get the seal.

On xo'shae bin fitoda bar o' barghoi sabz,
Ham didanash xujastayu ham xo'rdanash lazid.
Ro'ze shudam ba raz, ba nazora du chashmi man
Xira shud az ajoibi alvon, ki bingarid.
Didam siyohro'y aro'soni sabzmo'y,
K-az g'am dilam ba didani eshon biyoramid.
Gufñ, ki shohi Zang yake sabz chodare
Bar duxtaroni xesh ba amdan bigustarid.
V-eshon muallaq az har joevu har yake
Ovexta zi modar piston hamemazid.
Man dast har dame ba yake kardameyu shod-
Budam bad-on chi dast –eshon hamerasid.
Ogah nabudam, ech ki dehqon maro zi dur-
Bo on buzurgvor aro'son hamebidid.
Bo man zi sharm jang nayorist kard hej,
V-az bahri nomu nang yake teg' barkashid.
V-on gardani latifi aro'son hame girift,
Payvandashon ba teg'i burrandam hameburid. [1:116]

Bashshori Marwazi continued the tradition of depicting the process of making wine with high art, turning a simple state of production into a wonderful plot. The poet did not continue the process in an imitative way, but described it in a new and unconventional way, based on the personification, and created a beautiful work of art.

Conclusion

In general, it has become a great tradition in Persian-Tajik classical poetry of the 10th-11th centuries to depict beautiful landscapes, various fruits and trees, animals and birds, and natural phenomena. The poets of this period skillfully recited their poems about various folk holidays and elements of nature in the Khorasan style through the arts. Poems about landscapes often use word art to personification, describe, exaggerate allegory, and allegory.

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