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## ARTISTICAL PECULIARITIES OF STORY OF “KISSAI IBRAHIM ADHAM”

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**Abstract.** In the article “Artistical peculiarities of story of “Kissai Ibrahim Adham” is opening artistically features of ”Kissai Ibrahim Adham”. In composition of this popular story is found the similar artistically elements – poetries of folklore, myths, legends, tales, and poems and also elements touching written literature (prose and poetry). In the story are borrowed fairy motives, turns of speech, characterizes genders of poem, poetic dialogues. In the article was reflected all above – counted composed summary analyzing story.

**Key words:** people’s story, people’s verbal art, historical reality, similar meanings, literary hero, model sentences, motive

抽象的。在“Kissai Ibrahim Adham”故事的艺术特点一文中，开启了“Kissai Ibrahim Adham”的艺术特色。在这个流行故事的组成中，发现了类似的艺术元素——民俗、神话、传说、故事和诗歌以及涉及书面文学（散文和诗歌）的元素。故事中借用了童话的动机，说话的轮回，表征了诗歌的性别，诗意的对话。文章中体现了以上所有——算作总结分析故事。

关键词：人民故事，人民语言艺术，历史现实，同义，文学英雄，模范句子，动机

### Introduction

The names of outstanding personalities who have left an immeasurable trace in history through their activities and creativity have been mentioned by the people for centuries. Parables, legends and tales have been created about them in folk literature. Subsequently, authors of fiction selected the images of these personalities as the main characters in their works: poems and novels. They described the biographies of the heroes and highlighted exemplary events of their life. So the fiction-biographical folk story "Kissai Ibrahim Adham" was created which introduces the reader to the life and activity of the main character Ibrahim Adham.

### Main body

Many sources written about renowned figures of the Islamic world mention Ibrahim Adham as one of the first ascetics of Sufism. They tell a number of stories that led Ibrahim Adham to decide to take the path of Sufism and give information about his place of birth and date of death. He was born in Syria (date of birth is unknown) and died in 777-778 AD [Bertel's 1965: 30]. Alisher Navai in his book "Nasoyim ul muhabbat" gives the following data: "Avvalki tabaqadindur, kuniyati Abu Ishoq va oti va nisbati Ibrohim Adham binni Sulaymon binni Mansur Balxiy. Mulukdan erkoni xud mashhurdir. Yigitlikda tavba tavfiqi topdi. Bir kun ovg'a boradur erdi. Hotife nido qildiki, Ey Ibrohim, seni bu ish uchun yaratmaydurlar. Bu so`zdin anga ogohlik yuzlandi va mulk tarkin

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qilib, bu toifa tariqin ixtiyor qildi va Makkaga bordi va anda Sufyon Suriy va Fuzayl Ayoze va Abu Yusuf G'aybuliy suhbatig'a etishtirib va Shomda halol ro'zi uchun nozirbonlig', ya'ni dashtbonliq qilur erdi va anga hadisdur, biyik karomat va maqomat ahlidin bo'ldi va tarix yuz oltmish bir yo ikkida Shomda rixlat qildi" [Navai A.:1968]. That is, "he was from the higher ranks and his full name was Abu Ishaq Ibrahim Adham binni Suleiman binni Mansur Balkhiy. He was very famous in his state. As a young man he repented. One day, while out hunting, he heard a heavenly voice saying, "Hey Ibrahim, you were not made for this". After this warning he abdicated the throne and chose the true path - faith to God. Afterwards, going to Mecca, had the opportunity to meet and be in the circle of Sufyon Suriy, Fuzayl Ayoze and Abu Yusuf Ghaybuli. Living in Syria and wandering in the steppes, he obtained his bread by honest means. He possessed supernatural and miraculous qualities. He died in Hijri in 161-162 (777-778) in Syria.

In the work "**Tazkiratul avliyo**" by Fariddin Attar the information about the life and work of Ibrahim Adham is given in an expanded form. The author cites one by one the plots that led Ibrahim Adham to choose the true path - Sufism: the dialogue with a camel herdsman looking for a camel on the roof of the palace; the warning by Khizr the preacher; the voice of God and the dialogue with a deer that spoke the human language.

History knows the names of a number of saints such as Sheikh Bishri Hofi, Sheikh Abdulloh ibn Muborak, Dovudi Toyi, Sheikh Yusuf bin Husayn Rosi, Sheikh Mansur bin Ammor, Sheikh Habibi Ajami, Sheikh Utbat ul-Gulam, Sheikh Fariddin Mohammed bin Ibrohim Attar

who for one reason or another also chose the true path by renouncing the earthly goods.

According to Tazkirat ul avliyo, Ibrahim Adham, having embraced Sufism, took the road to Merv, then to Nishapur. There he lived for nine years in a cave, after which he went to Mecca and made a pilgrimage to the holy Ka'ba. The famous Uzbek literary critic Hamidhan Homidi quotes: "Here Ibrahim Adham serves as a cleaner, serving foreigners; Fuzayl Ayoze and Sufyan Suri will be in the conversation of Sufis. Then he will go to Damascus and live there for the rest of his life" [Homidiy H. 2004: 21]. That is, here (in Mecca) he served newcomers, met and had conversations with Sufis Fuzayl Ayoze, Sufen Suriy. Afterwards he lived in Syria for the rest of his life.

It is characteristic that scholars are not unanimous about the place and year of Ibrahim Adham's death. Some sources speak about his destruction in sea battle and that his body is buried in Rum (Asia Minor) in castle Sukin. Russian scientist E.E.Bertels considers, that it has died in 776-777 in mountains Lukam located near to Laodicea. Turkic scientist Oydin Toloy gives more detailed information that Ibrahim Adham's tomb is in the southwest side of Syria, which territory till 1935 was part of Turkey, on mountain Kusbo of town Lozki Zhibli built by Abdulhamid II. Marble stones the height of a chest have been found there. Despite various accounts of the birth and death of Ibrahim Adham, scholars do not deny his existence as a historical figure.

Islamic religion was in full swing in Balkh in the period of Ibrahim Adham, the VIII century, and religious notions and theories were introduced to people. Such spiritual and educational influence on society was the surest way to strengthen faith in God. Ibrahim Adham, a representative of the

high society, was the head of the state. He was the Shah of Balkh. Choosing the true path of love to God, he renounced his kingdom, his family and all earthly goods in order to achieve spiritual unity with the Almighty. He was one of the first men of Sufism and led many who chose this path. His voluntary renunciation of his office is great courage. By transcending the class degree he had spiritually drawn closer to the common people. Probably the reason for taking such a courageous decision was the state of spiritual, socio-political sphere of that time. By his deed, Ibrahim Adham influenced the broad sections of society to worship his courage again and again. His renunciation of all earthly goods, his great love for God and overcoming various obstacles to achieve a great goal caught the attention of the common people. So the people praised him and kept Ibrahim Adham's name in their hearts.

Creation of a literary character based on real materials, i.e. creation of a literary type from a prototype was a demanding work done from time immemorial. Character of popular story "Kissai Ibrohim Adham" - fiction image of Ibrahim Adham was created based on facts of life and fiction according to real life truth. This image is described much more broadly than its prototype. Creator filters the available historical data, life materials and using his rights in using fiction, in generalization of facts, omits casual details and leaves the important ones. The folk tale alternately recounts the destinies of Adham Devona (the hero's father), Ibrahim Adham and Muhammad (Ibrahim Adham's son).

The folk tale "Kissai Ibrohim Adham" is rich in fiction and historical facts that enrich the meaning of the work. "Kissai Ibrahim Adham" is written in an accessible language that makes it easy for every reader to absorb and master the content of the story. Also, elements and motifs of

folklore and written literature can be discerned while reading the story.

The story's exposition, the initial part, is reminiscent of the beginning of a fairy tale. The main characters' lives and places are specified, and their characteristics and relationships are revealed one by one: "Ziyoda was honest and fair and fair. And his voice would take over the world, and China and Khotan would pay tribute was, except for a few children...in this sorrow and in this anguish the cloud would weep bitterly, and in the daytime it would reign, it would not be imagined that it would be childless, The sleep in his right eye escaped, he cried and went into his cell and sighed and cried". [Tahirov 1993: 5; Rafiddinov 1991: 3]. That is, in his time lived righteous Malikshah whose name was famous all over the world. However, having lived till the age of 47, he had no heirs. This made him grieve for days and nights. On the advice of vizier Sarafray, he sits at the tomb of the saint for forty days, makes an offering, reads prayers for the forgiveness of his sins and obtains mercy. God is merciful. He accepted Malikshah's prayers. After some time, the lord's wife gave birth to a daughter who was named Malikai Khubon. The princess grew up to be a very sweet, beautiful and intelligent girl. The number of those who fell in love with her was increasing day by day, people from all parts of the world were coming to match her. This motif from fairy tales can also be found in dastans (poems) as "Alpamysh", "Rustamakhon" etc. As in many heroic and adventure stories, the folk tale "Qisay Ibrohim Adham" also has similar episodes and motives as a commoner or dervish, who secretly sees a princess passing by the bazaar with her retinue, falls in love with her, becomes unconscious, resolutely opens his soul to the ruler and asks the princess's hand, fulfills the

difficult conditions set by the Shah (king) "After a few days, entered the province of Balkh, and Adham Saqqa, together with the guards, visited the saints and nobles of Balkh, and then entered the city and settled down. One day Adham sar. I was going to the market, and all the people, big and small, who were standing on the street, ran away, and everyone hid in all directions. Then Adham asked a man:

"Why do people flee everywhere?" Then the man said:

"You madman, the king's daughter, Queen Huban, is coming from the bathroom," he said. Ersa Adham entered a crazy shop and hid. An hour later, Malikai Khubon appeared in the maofai zarnigar. Forty slaves were brought in, and forty beautiful maids and forty housewives. I was watching Adham in a mad desert, when suddenly a wind blew and lifted the curtain. Ersa Malikai Khubon's beauty shone like the sun, and Adham Devona's gaze fell on Malikai Khubon, and he fainted and fell to the ground. An hour later I regained consciousness and opened my eyes. Malikai Khubon was gone. Anda Adham, insanely restless and restless, wept bitterly and recited this ghazal in memory of Malikai Khubon: ..." [Tahirov 1993:9].

The dervish Adham, burning with love for the princess, never left the palace until Malikshah accepted him. Pouring out his soul, he asked for Malikai Hubon's hand in marriage. The enraged Shah did not know what to do so as not to besmirch his name. On the advice of his vizier, he gave the dervish a difficult task which they estimated Adham would not be able to perform: to bring a precious stone "the gem" from the bottom of the Shur River. Despite them, dervish Adham managed to do the job. He used all his strength to drain the river until the water king took pity on him and gave him not one but 800

precious stones. When Adham returned to the palace, he first gave one of the stones to the king. He was accused of stealing the king's treasury. Then Adham, showing the rest of the stones, proved that he was not a thief and disgraced them. "The motive for fulfilling difficult conditions in a short time came from the desires of the common people. The difficult conditions served to favour the Shah to leave the hero with nothing. Since these super-hard conditions are not in anyone's power to fulfill. These conditions show the Shah's desire: he does not intend to marry his daughter to a stranger. But the consequences do not go according to his plans. Unexpectedly for the shah, the hero wins. Everyone can call this a hyperbole. The fusion of hyperbole with fiction firstly, gives the story a fantastic undertone and increases the impressionability. It also arouses aesthetic admiration in the listener, makes him penetrate deeply and develops his thinking" [Imamov 1981: 37]. The Shah chases away the dervish with nothing. Because of this dervish Adham curses the Shah.

Religious legends have been inculcated in the content of the story. For instance, the Quranic legend of the preacher Ibrahim and his son Ismail is beautifully introduced in the life lines of the main characters. Muhammad - Ibrahim Adham's son, who grew up without knowing his father, grows up and asks his mother Bibi Zulfia about him and sets out in search of his father. (Ibrahim Adham is the son of dervish Adham with Malikai Khubon, who chose his father's way, became a dervish and preached Sufism). After much searching and wandering, father and son meet. But even love for the son prevents him from attaining love for the Almighty and reuniting his soul with God. God gives a choice - me or the

son. After coming to his senses, Ibrahim sacrifices his only son in the name of God:

"Alqissa, ota-o`g`ul bir-birlarini ahvollarini so`rab, bu so`zda erdi, xudoyi taolodin nido keldikim: "Ey Ibrohim, o`g`lung birlan bo`lub, mani unutding, emdi o`g`lungdin kechkil va yo mandin, dedi. Ersa sulton Ibrohim xudoyi taologa munojot qilib, bu g`azalni o`qudi: Xudovando, sanga yondim fikrimdin vo yomon emdi,

Kuyub ishqingda o`rtandim, ko`runmas du jahon emdi.

Haqiqat yo`lig`a kirdim, bu o`g`lum baxridan kechtim,

Ajalni bolidan ichtim, kerakmasdur bu jon emdi.

Murodim ul erur sandin shafotxoh Ahmaddin, Kechib o`g`lum Muhammaddin ko`runmas xonumon emdi.

Oxiratning yo`lin ko`zlab, haqiqat raxtini sozlab,

Xudovando, sani izlab yuray man har qayon emdi.

Ibro?im der: xudovandim, umidim ko`b erur sandin,

Keraksa, ol, bu farzandim, kechibman begumon emdi.

Alqissa, sulton Ibrohim bul munojotni qilg`onidin so`ng xudoyi taolo hazrati Azroil alayhissalomga farmon qildikim, Muhammadni borib jonini qabz qilg`il, dedi. Azroil alayhissalom Muhammadning jonini qabz qildi" [Tahirov 1993: 72].

In the Qur'anic story, Prophet Ibrahim, on another visit to his wife Hojar and son Ismael, had a dream where the Almighty orders him to sacrifice Ismael's son. "It was a prophetic dream. So he obeyed the order of the Almighty. Told his son of his dream and decision to test his son's faithfulness to God. Then Ishmael replied,

"Father, do the will of God and verify how patient and faithful I am to God." When the father arrived at the appointed place, he put his son's head face down so that he could not see his eyes when he cut his head off and put the knife to his neck. But the knife, at God's command, became blunt and had no effect on Ismael. At this time God exclaimed: "Hey Ibrahim! Stop whipping your son. You have passed the test. I have tested how faithful and obedient you are. You have received my blessing. Instead of your son, sacrifice a sheep". After this incident Ibrahim did not meet his son for a long time" [Zahidhan 1993: 45]

The Quranic story and the narrative episode are very similar in meaning. In both cases God tests his faithful. In the story, for the purpose of testing the true Sufi in loyalty and love to God, his son is sacrificed. Since according to Sufi tradition there should be no barriers to true love for God, even love for loved ones prevents the souls in love from achieving union with God. There must be one love for the Almighty and a pure soul. And the second story deals with the prophet and his son. It is known that all mankind believed in and obeyed the prophet's commands. Every word and movement of the prophet was considered an example to all. If God were to test every one of his faithful ones at the expense of the sacrifice of his children, there would be more killing and bloodshed on earth. This is contrary to God's primary purpose in creating man. Therefore, the Almighty, having tested the faith of Ibrahim and his son, prevents murder and sacrifices a sheep instead. To this day in the Muslim religion there is a custom of sacrificing a sheep to God.

The story contains a number of fictional and real-life plots. The fictional plots contain elements of magic, miracles and clairvoyance, such as the gift of 400 gemstones by a water lord to a hero;

the raising of a princess from the dead; the communication of a deer in a human language; The help of fish that brought from the river bed needles thrown by Ibrahim Adham; a visit to the sacred Ka'ba of Sufism promoter Robiah Adawiya; the appearance from heaven of 400 tablecloths with refreshments during the hero's prayer; Ibrahim Adham's meeting with Khizr and the shaitan (devil). In life-fictional stories, socio-political ideas are mostly superior. For instance, Ibrahim's effort to pour out river water with the hem of his shirt in order to take a jewel from the bottom, a camel herdsman walking on the roof of the palace, a son sacrificing himself for love of God.

Based on today's aesthetic outlook, the unnatural actions and deeds of the hero of the work capture the reader's attention. Ibrahim Adham differs from ordinary people by his character and unusual features. The author tries to show the qualities of holy people in him, that he is related to them. His miraculous qualities are shown in this story: "After Sultan Ibrahim threw the needle into the river, they said, 'Pull out this needle for me. They said: 'O king of the universe, it is impossible to pull the needle out of this river. Then Sultan Ibrahim replied, "If you cannot get this needle out of the river, you will no longer work for me, if I order a fish to pull it out, even a fish can pull it out." Then Sultan Ibrahim turned to others and said:" O fish, let me pull this needle out of the river", then the fish bit two needles in its mouth and another fish came out of the river and bowed to its master Sultan Ibrahim, putting its head down" [Tahirov 1993: 37].

Spiritually superior in perfection and miracle-working, Ibrahim Adham shows his qualities again and again: "One day, Sultan Ibrahim and the pilgrims decided to visit the Kaaba together. At that time, Sultan Ibrahim was accompanied by

some well-wishers. At that moment, one of the worshippers raised his hand and prayed. Immediately he received four blessings from heaven and stood before them. Seeing this situation, another saint opened his hand and prayed. Immediately six tablets from heaven appeared before them. And seeing this mystery, the other saint opened his hands and prayed. It was the Sultan's turn to speak, then the people said, "O Sultan, you have left the throne and the throne. Now you too are making a prophecy." Sultan Ibrahim did not rest on his laurels and did not reply. Now don't embarrass me in the midst of it all," he prayed to the god of assembly, saying:" I said: "You have blessed five tables in this world, and you have left it, and it is Abraham. He gave the people a hundred blessings and he left me and went his way. "Lojaram, it came to him, he came to you. [Tahirov 1993: 52].

Kissai Ibrohim Adham contains elements of framing from written literature. Small individual plots are skillfully introduced into the main plot, which enrich the composition and content of the folk tale. It is the story of the original Sufi ascetic, Robia Adawiya, who, through her faithfulness and love for God, attained the attention of the Almighty. She chose the true path and decided to go to Hajj and on her way she worshipped every two steps, reciting 2 rakkat namaz. Having thus made it seven days to Mecca, there was still two days' journey left and unfortunately she started her period. Praying to God, she asked for mercy on her. God helped her. There was a well nearby. Robia dipped the hem of her dress and took a full ablution. Here she saw a dog dying of thirst. Robia rescued the dog by giving it water. The dog, having quenched its thirst, begged the Almighty in gratitude to help this generous woman to achieve her goal. Then

the supernatural happened - the sacred Ka'ba flew up to heaven and stood over the head of Robia Adabiya. That is, the Ka'ba herself worshipped this faithful and generous woman. It was at that time that Ibrahim Adham was passing by on his way to Mecca to perform the Hajj. When he saw the woman with the Ka'ba over her head, he was surprised and asked for an explanation for the phenomenon. Then Robia replied that God himself rewarded her for her diligence, faithfulness and love for him. This episode speaks of the moral and spiritual elevation of Ibrahim Adham, who too, like Robia Adawiya, sought the love of the Almighty.

The tale ends, as in legends, with the death of the heroes. Ibrahim Adham, having lived his life as a true Sufi, dies in the cave of Mount Kubaisa, where he is buried by the "chiltans": "... There was a cave on Mount Qubais. The Sultan was carrying dorilphanodin dorilbako into the cave. When the chitans had washed the Sultan, wrapped him in a shroud and placed him in a coffin, all the buzruks of Medina were present and were about to read Ibrahim's funeral, when Khizr arrived. Bibi Zulfiya was left out and the sultan's funeral was read out". [Tahirov 1993: 79]. His wife, Bibi Zulfiya, after a long search for her son and husband, arrived at her husband's funeral with the help of St Khizr. Unable to bear the separation, she throws herself on the coffin and gives her soul to God. The motif of a wife's faithfulness to her husband and giving her life for him has also been transferred into the narration from legends and dastans, which has raised the emotional level of the work.

The "dream vision" motif, which is taken from folklore, has also been introduced in the tale. Ibrahim had a disciple who, after the death of his teacher and his wife Zulfia, was reciting a prayer for the repose of their souls. That day he had a

dream in which the teacher, Ibrahim Adham, appeared to him and informed him that the Almighty had forgiven his sins, accepted his soul and promised him his love and paradise. Through the details of the "dream", the author shows that the hero's entire life was not in vain as he achieved his goal.

The style and language of the story "Kissai Ibrahim Adham" can be attributed to the 19th century. [Tahirov 1993: 3]. It reflects both prose and poetic lines. The author of the story, continuing the tradition of decorating prose with poetic verses, uses many genres of poetry such as murabba, muhammas, ghazals through the mouths of heroes and characters. "Qissa'i Ibrohim Adham" consists of 1757 lines of poetry, of which 1124 lines of murabba poetry, 355 lines of muhammas, 24 ghazals of 278 lines.

Poetic verses of murabba and muhammas form a major part of the folk narrative. Murabba is written in the rhythm of "barmok" and rhymes thus: b a b a, c c c a, d d d a, e e e a:

Bevafo dunyoda / na qayg'u kulfat,	6
+ 5 = 11 bo`g'in [syllable]	
Na sababdin ohu / fig'on etarsen?	6
+ 5 = 11 bo`g'in	
Dev paridin sanga / yettimu zahmat,	6
+ 5 = 11 bo`g'in	
Sen na uchun ohu / afg'on etarsen?	6
+ 5 = 11 bo`g'in	

[Tahirov 1993: 8]

*       *       *	
Bilmam otang birov / pandini oldi,	6
+ 5 / 11 bo`g'in	
Yoki biror aziz / xizmatin qildi,	6
+ 5 / 11 bo`g'in	

Nisfi shab bo'lg'ondan / otang yo'qoldi,  
6 + 5 / 11 bo'g'in  
Quloq solg'il man no/tavon so'zlayyin.  
6 + 5 / 11 bo'g'in

[Tahirov 1993: 56]

In some episodes the murabba are effectively used in the form of dialogues, such as Ibrahim's dialogue with the shepherds, Muhammad's with the old man Abdujabbar, and Ibrahim Adham's with his son Muhammad, in which one notices the influence of dastans (poems):

Savoli bobo:

-Siringni bilayin gul yuzli o'g'lon,  
Xabar bergil, qaysi joydin kelasan?  
Nola aylab bulbul kabi har zamon,  
Ayg'il bolam, qaysi joydan kelasan?

Javobi Muhammad:

-Bir yamon kun tushdi mani boshima,  
Mani so'rsang yiroq yerdin kelaman.  
Qahba falak og'u qo'shti oshima,  
Mani so'rsang yiroq yerdin kelaman.

Savoli bobo:

-Qabog'ing toliqib, ranging so'lubdur,  
Ko'zda yoshing qizil qona to'lubdur,  
Falak sanga na kulfatlar solibdur,  
Xabar bergil, bolam, qaydin kelasan?

Javobi Muhammad:

-Hech yergay etmadi bekaslar dodi,  
Istasam topilmas ko'nglumni shodi.  
Aslim mani Molikshohni avlodi,  
So'rsang, bobo, yiroq yerdin kelaman.

[Tahirov 1993: 63].

Muhammas are mostly used to express the hero's address to someone. For instance, Adham the dervish to his beloved Malikai Khubon:

Ey, meni ko'nglumni olgan g'amgusorim  
qaydasan?

Mahrami reshi dilim, ruhi ravonim qaydasan?  
Holima rahm aylagil, ey shahsuvorim,  
qaydasan?

Mubtoalo bo'ldum bukun, umidvorim  
qaydasan?

Gulruhim, otash mijozim, lolazorim qaydasan?

Men sani darding bilan shomu saharlar  
yig'laram,

Hazrati Ya'qub kabi xonavayron yig'laram,  
Misli Majnundek bo'lubon zor, giryon  
yig'laram,

On qadar kuydum firoqingdin dili qon  
yig'laram,  
Ketti mendin sabr, ey sabru qarorim,  
qaydasan?."

[Tahirov 1993:10]

The muhammas are written in the rhythm of  
'aruza' ramal and hajaz:

Ey malaksiymo parikim, hurmusan,  
g'ilmonmusan?

Kim bu surat birla hayronamki, insu jonmusan?  
Dahri g'urbat qasrida san Yusufi davronmusan?  
Lolayi humromusan yo gavhari ummonmusan?  
Yo malohat konidin yangi ochilg'an gulmusan?

Oy yuzungni dastidin xurshedi anvardur xijil,  
Majlising - jannat, qading - tubo, kaloming -  
zanjabil,

Hurmusan, jodu ko'zing "Ayno tasammo  
salsabil",

Necha man so'zlay labing birla tilingdin qolu  
qil,

Shohidi jannatmusan yo Mahmudi  
davronmusan?

[Tahirov 1993: 11]

- This muhammam is written in the rhythm of ramali musammani mahzuf, whose paradigm (- v - - / - v - - / - v - - / - v -) and rhyme: aa aa aa, b b b b aa. These lines use poetic methods such as tajohuli orif ("pretending not to know"), tafrik ("distinguishing described objects or concepts from each other"), tashkhis ("transferring human characteristics to animals or birds and animating inanimate objects"), iktibos ("bringing Koranic statements to affirm thoughts"). The following muhammas are given from the mouth of the qalandar, Ibrahim Adham:

Birodarlar, qo`yung bul kun ado bo`lg`an  
qalandarman,  
Bu dunyo ayshidin bul kun suvo bo`lg`an  
qalandarman,  
Kechib man toju taxtimdin gado bo`lg`an  
qalandarman,  
Jahonni lazzatidin ham judo bo`lg`an  
qalandarman,  
Qo`yung o`z holima, do`stlar, ado bo`lg`an  
qalandarman.

Xudoni yo`lig`a kirdim qo`yub mulku diyorimni,  
Firoqdin yig`latib Zulfiya oyimdek nigorimni,  
Xudoyimga topshurturdum tamomi ixtiyorimni,  
Aning uchunki tark ettim o`shandoq koru  
borimni,  
Qo`yung o`z holima do`stlar, xudo degan  
qalandarman.

[Tahirov 1993: 37]

This muhammas is written in the rhythm of khazaji musammani solim, in the paradigm (v - - - - / v - - - - / v - - - - / v - - - -) and rhyme aa aa aa, b b b b a, v v v v . In many muhammas and murabba, the last lines of each verse are repeated to give emphasis and affirmation to the thoughts being expressed.

All the 24 ghazals introduced in the story are written in the rhythm of aruza hazazhi musammani solim, whose paradigm (v - - - - / v - - - - / v - - - - / v - - - -) and rhyme: a a, b a, c a, d a. The ghazals are given as monologues and addresses from the lips of the characters: Adham Devona, Ibrahim Adham, Zulfiya, Gulafzo, Muhammad, Temurkhon, A'rabi. These verses reveal the characters' inner feelings and character. For instance, these lines describe the longing and grief of bibi Zulfiya for Ibrahim Adham:

Ey yoronlar, / sahar chog`i / tarki jahon/ qilib  
ketdi.  
Yuragimga/ qo`yub dog`ni / mani so`zon/ qilib  
ketdi.  
Xazon urdi gulistonim, falak yoqti ustixonim,  
Man naylayin xonumonim bukun vayron qilib  
ketdi.  
Qizil yuzlarim so`ldurub, dushmanlarimni  
kuldurub.  
Tiriklay mani o`ldurub, netay bejon qilib ketdi.  
Balx shahrinda davron surmay, toju taxtin  
ko`zga ilmay,  
Qo`li birla go`rga solmay, mani hayron qilib  
ketdi.  
Mani holim xarob aylab, yurak bag`rim kabob  
aylab,  
Netay naylay shitob aylab, meni sarson qilib  
ketdi.  
Yuragim pardasin yirtib, man o`likdin vaqtim  
yetib,  
Firoqida qon yig`latib, netay, nolon qilib ketdi.  
Man naylayin faryodlar, tushti manga yovuz  
kunlar,  
Ko`r, hamnishin akobirlar, netay, naylay qayon  
ketdi.  
Zulfi der: bo`ldum g`arib, qayg`a boroyin  
sarg`arib,

Topib kelsanglar axtarib, o`zin pinhon qilib  
ketdi.

[Tahirov 1993: 33]

Generally speaking, the introduction of many forms of poetic verse into the story played a major role in the internal cohesion of the plots, enlivened the images and also ennobled the work.

Certain features of folklore can be noticed in the linking of episodes. For instance, phrases like "endi so`zni boshqa tomondan eshiting", "endi gapni bu yerda qoldirib, so`zni qizdan eshiting" perform the function of concentration of attention. Others, such as "Shohning qahri kelib, ilonday zahri kelib", indicating action and feature, show character and feature of characters. Besides the phrases "Alqissa", "ersa", "andin keyin", "andin so`ng" related to folk stories, there are traditional phrases of fairy tales that have passed into the genre of a story over time: "emdi sulton Ibrohimdan so`z eshiting", "emdi, sulton Ibrohim Madinai munavvaraga tursunkim, emdi so`zni Balx shahridan bibi Zulfiya oyimdin eshiting", "emdi, bibi Zulfiya oyim munda tursunlar, ikki kalima so`z Muhammaddin eshiting". According to us, these formulaic phrases have been used for the purpose of covering information about the main character's relatives in parallel. The story alternately describes the lives of the protagonists and their life paths converge.

## Conclusion

In conclusion, we can say that the genres of folklore such as fairy tales, legends, parables and poems helped to create the folk story "Qissai Ibrahim Adham". This reveals that in the literary sphere all genres were developing in interaction with each other and producing original works unlike one another.

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