



Diwanism in the Literary Environment of Khiva in the XIX - Early XX Centuries

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Abstract

This article discusses the literary environment that emerged in the XIX - XX centuries in Khiva during the reign of Muhammad Rahimkhan II Feruz and the poets who created it, the development of the tradition of devonism, the creation of muhammas.

Keywords: *Khorezm; Muhammad Rahimkhan Feruz; Literary Environment; Poets; Sultani; Saadi; Diwan; Diwanism; Ghazal; Muhammas; Nazira; Tatabbu*

Introduction

One of the important works in the study of the history of Uzbek literature is the study of the literary environment and the traditions formed in it. In particular, one of the centers of culture, enlightenment and art of Khorasan was the patron and founder of the Herat literary school Alisher Navoi. In Navoi's memoir "Favoyid ul-kibar" he describes the literary environment of Herat as follows:

*“Soqiyo, do ‘stlug‘e ko ‘rguzgil,
Do ‘stga ne qadahe yetkuzgil.
Kim, kirar do ‘stlarim yoding‘a,
O‘t solur xotiri noshoding‘a.
Chektilar barcha jamol uzra niqob,
Uylakim, mehr jamolig‘a sahob.
Birisi piri Muammoyi edi
Kim, haram bodiya paymoyi edi.
Yana biri nag‘mazani sohibi hol,
Ham aning hamqadami Xoja Kamol.
Mir Sadr o‘zni tutub ahli vifoq,
Lek ko‘p erdi badi‘nda nifoq.*

***Yana bir olimi Sabzo(vo)riy edi
Kim, maoniy durri guftori edi.
Har biri o'z tavrida beshibhu nazir
Bordilar barcha – ne aylay tadbir.
Bo 'layin yodlari birlan mast,
Yana to kimsaga bo 'lmay pobast.
Birisi Mir Atoyi yanglig',
Biri darvish Fanoyi yanglig'..." [1: 515-516]***

The Herat Literary School created the golden pages of the literature of the Turkic peoples. Hussein Boykaro's contribution was great. The so-called Oliy Majlis was chaired by Sultan Hussein Boykaro, who, as king and poet, attached great importance to the development of literature and art. The story of Zoli Zar and Shah Ghazi, which refers to Marvi in "Hayrat al-Abrar", is also not included in vain. In general, valuable research has provided valuable information on the cultural life of the Timurid period and the literary environment of Herat [2, 3, 4, 5, 6].

Zahiriddin Muhammad Babur spoke about the scholars, nobles and poets of the time of Husayn Bayqara, and spoke about Mawlana Abdurahman Jami, as well as Sheikh Suhaili, Hussein Ali Tufayli, Asafi, Binoi, Sayfi Bukhari etc. and provides the following definition: "*Sulton Husayn mirzoning zamoni ajib zamone edi, ahli fazl va benazir eldin Xuroson, bataxisis Hiri shahri mamlu edi. Har kishiningkim bir ishga mashg'ullug'i bor edi, himmati va g'arazi ul edikim, ul ishni kamolg'a tegurgay*" [7: 159-160]. The Herat Literary School was also a model for the next period. In particular, we read in the chapter of Ubaydi's dhikr in Mirza Haydar's "History of Rashidi": "*She'r va devonlari arabiy, forsiy va turkiyda aytibdurlar, holo bor. Ilmi musiqiyg'a ko'shish aylar erdi. Alg'araz, podshoh erdiki, jami sifatlarda barkamol erdi. Aning tiriklik vaqtida Buxorodagi fuzalo va bulag'olar, xaloyiq va aloyiq Hirotdin – Mirzo Husayn zamonasidin yod berur erdi*" [8: 234]. It is clear from the passage that rulers such as the Bukhara khan poet Abulgazi Ubaydullah Bahodirkhan ibn Mahmud Sultan sought to pay attention to the social and cultural life of the state and to organize the circle of poets in a manner similar to the Oliy Majlis under Hussein Boykaro. "Majmuatush-shuaro" ("Collection of Poets"), is a poem (in the way of masnavi) created in 1908 by the poet Ahmad Tabibi by the order of the khan, and consisted of 1638 pages. This book, reminiscent of the "Majmuai shoiron" compiled in 1821 by the Kokand khan Amir Umarmkhan, became known as "Majmuatush-shuaro" ("Collection of Poets"). Most of the texts were in Uzbek.

Main Part

In Khorezm, especially in Khiva in the XIX-early XX centuries, during the reign of Muhammad Rahimkhan II Feruz, many poets created and arranged their devons. The poet and historian Bayani writes that the khan himself led the development of the Devonian tradition in the Khorezm literary environment. In Khiva great poets lived and worked such as Kamil Khorezmi (1825-1899), Muhammadrasul Mirzo (1840-1922), Muhammad Rahimkhan Feruz (1844-1910), Ahmad Tabibi (1869-1911), Muhammad Yusuf Bayani (1840-1923), Ilyas Mulla Muhammad oglu Sufi (1860- 1916), Mutrib Khanakharobi (1870-1925), Muhammad Yusuf Chokar (1872-1951), Avaz Otar oglu (1884-1919), Abdurazzaq Faqiri (1884-1925), Safo Mughanni (1882-1938), Komiljon Devoni (1887-1938).

Hadji Murad Laffasi (1880-1945) gives information about 51 Khorezmian poets in his work "Biographies of Khiva poets and writers". Muhammad Yusuf Bayani (1840-1923) was one of the prominent representatives of the Khorezm literary environment and was the grandson of Eltuzarkhan, the khan of Khiva in 1804-1806. Muhammad Yusuf was brought up from a young age, he was interested in poetry, science and music. They grew up to be talented poets, historians, translators, singers and music scholars. His contemporaries Ahmad Tabibi and Laffasi give detailed information about his life and

activity in their commentaries. His personality and talent are highly valued. There is one poetic devon, books “Shajarayi Khorezmshahiy” and “History of Khorezm” and 4 translated works. Diwan covers his poems from the 60s of the 19th century to 1905. Examples of poetic works written by the poet in 1905-1923 can be found in the periodicals of that period. Bayani in his work “Shajarayi Khorezmshahiy” says about poets: “*Xon hazratlari haftada ikki kun: juma va dushanba oqshomlarida ulamo bilan suhbat tuzub, kitobxonliq etdurur erdilar. Andog'kim, Yusufhoji oxund va Ismoilxo'ja oxund va Xudoybergan oxund va olimu ulum ma'qul va manqulda Mullo Muhammadrasul va faqiri haqir majlisi humoyunlarig'a haftada ikki martaba hozir bo'lub, kitobxonliq etar erduk. Goho domla Muhammadrasul bila ikkovimiz kirib, suhbat humoyunlarida kitobxonliq bo'lur erdi va sipohiyilar va to'ralarni ham kitobxonliq etarga targ'ib etar erdilar. Bas, hamma kitobxon bo'ldilar*”. The king and poet Feruz held high the status of poetry, encouraging him to write poetry from his officials around him to his brothers and relatives, and growing princely poets such as Sultani, Saadi, Ghazi and Asad. In the Khorezm literary environment, the first information about Devonianism, in particular, about the prince poets, can be found in such tazkiras and memoirs as Laffasi's “Tazkirai Shuaro”, Bayani's “Haft shuaro”, Bobojon Tarroh's “Khorezm musicians”. Since the 1960s, some articles have expressed views on the work of the Sultan and the Saadi. In particular, V. Abdullaev's article “On the criteria of creative follow-up to Navoi”, N. Kobilov's article “Cultural and literary life in Khorezm in the late XIX and early XX centuries” provide some analysis. After independence, there will be innovations in scientific thinking. There were objective approaches to the literary environment of Khorezm, the work of palace poets. The scientific views of such literary critics as N. Jumakhoja, Sh. Matrasulov, G. Ismailova, I. Adizova are of special interest in this regard. I. Khajieva's research work on “The role of the complex” Haft Shuaro “in the literary environment of Khorezm” analyzes the works of palace poets Sultani, Sadiq, Saadi and Akil. It turns out that the above-mentioned works do not aim to study and analyze the tradition of devonism in the Khorezmian literary environment, in particular, the devons of Sultani, Saadi, Ghazi and Assad. Therefore, the study of devonism in the Khorezm literary environment on the basis of sources further enriches the history of our literature.

Results and Discussions

The Haft Shuaro contains samples of poems by such poets as Sultani, Sadiq, Saadi and Aqil. It is also known that princely poets such as Sultani, Saadi, Ghazi and Asad arranged the diwan. It is known from the book “Khorezm poets and musicians” by Babajan Tarroh Khadim that the real name of the poet Sultani was Nasir Tora, the son of Muhammadyar Tora, the second son of Muhammadyar Tora Muhammad Rahimkhan Feruz [9:40]. Sultani graduated from an old school, taking lessons mainly from Bayani in poetry. The sultan's diwan was arranged, in which 373 ghazals, 1 mustahzod, murabba, musaddas, musabba, musamman, tarjeband, masnavi, rubai, problem and qasida were collected. The Sultan's diwan was moved in 1910 by Boltaniyaz Harrot-Nadim.

Sadullah Tora was the son of Said Abdullah Khan (1918-1920), the last khan of Saadi Khiva, and his grandfather Muhammad Rahimkhan II grew up in the Feruz Palace. Sadullah Tora is studying at the Arabkhan Madrasa in Khiva. He has been interested in literature since his youth. The narrator teaches him poetry. It is known that Saddullah Tora has been writing poems since he was 20 years old. His ghazal, rubai, qasida, muhammas were collected and a diwan was formed. The diwan of Sadullah Tora Sa'di has been copied several times by calligraphers and his manuscripts are kept in the Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. Laffasi describes the originality of Sadullah Tora Saadi's poetry as follows: “*Sa'diyning asarlari tamomi bir sho'x ma'shuqona bolsada, ma'ni jihatidan har bir dona bayti bir gavhari yakto erdi*” [10: 36].

Conclusion

At Feruz's initiative, Khorezm diwanism flourished. Experts have found that in the middle of the XIX century in Khiva about a hundred poets arranged the diwan, of course, among them the king himself. Some of the poets were zullisonayn and they arranged the Uzbek and Persian diwans. During Feruz's reign, most of the diwans created in the Khorezm literary environment were in Uzbek. Some of the genres in these diwans, especially the gazelles, the mustahzads, and the qasida, were traditional, while other genres were diverse. The traditional state of the diwans is again seen in the tatabbu, muhammas. For example, Ahmad ibn Ali Muhammad-Tabibi, who was a physician in the palace he created during this period and became famous in poetry, developed the genre of muhammas in his time. Ahmad Tabibi has linked muhammas to many representatives of classical literature of the East. One of the first researchers of his medical work, F. Ganikhodjaev, writes: "Along with Tabibi's Turkish muhammas, his Persian muhammas are also a great work of art. In this regard, Tabibi's muhammas, which he linked to the ghazals of such eloquent artists as Saadi, Jami, and Zebunniso, are particularly noteworthy" [11:34]. The doctor's Persian diwan is two, and the total volume of his legacy is 15,000 bytes. If it is assumed that there are 225 tahmis muhammas on both Persian diwans, it means that Tabibi saw the works of almost as many poets and, inspired by them, wrote muhammas for his ghazals. Focusing on the tradition of diwanism in the Khorezm literary environment, it is possible to classify them as follows:

1. Muhammas connected with the ghazals of famous classical poets (Navoi, Khusrav Dehlavi, Abdurahman Jami, Galib Dehlavi, Khoju Kirmani, Ogahi, Munis, etc.);
2. Muhammas connected with the ghazals of artists of the XVIII-XIX centuries (Shavkat Bukhari, Shavqi, Amir, Ghiyas, Fazli Namangani, Ogahi, Munis, etc.);
3. Muhammas inspired by the works of contemporary poets (Feruz, Khorezmi, Ojiz Niyazi, etc.).

The first muhammas in the manuscript of the diwan No. 7083 "Tuhfat us-sultan" kept in the Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan was written to our Prophet Muhammad a.s. ["Diwani Tabibiyi farsi", ديوان طبيبي فارسي].

This is also the case with other poets who arranged the diwan, in particular the Sultani, Saadi, Ghazi and Asada. At the same time, in the muhammas on the diwans, such phenomena as clarity of thought, fluency of verses, beautiful choice of rhyme, appropriate placement of gestures are clearly visible. He also created some relatively large muhammas on the diwans. It turns out that the development of diwanism in the time of Muhammad Rahim II Feruz led to the creation of muhammas, such as the study of the works of poets and representatives of our classical literature. The arts of muhammas such as tasbeh, iyham, talmeh, tansiq as-sifat, quotation were chosen in a unique way, and this situation ensured the strengthening of the content in the poem, enriching it with new details. The lyrics of this period are ideologically and artistically perfect, they were written under the influence of classical traditions, and at the same time the poets have their own style of expression, artistic ideas. The muhammas on the diwans were created through artistic skill, folk speech, and innate ability.

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