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METHODOLOGICAL JOURNAL<http://mentaljournal-jspu.uz/index.php/mesmj/index>THE TRADITION OF MOVASHACHISM IN THE TASHKENT
LITERARY ENVIRONMENT**Arofotoy Urinovna Muydinova***Doctor of Philosophy in Philological Sciences**Acting Associate Professor of the Department of Uzbek Literary Studies**Chirchik State Pedagogical University**E-mail: amuydinova73@gmail.com**Chirchik, Uzbekistan*

ABOUT ARTICLE

Key words: literary environment, poet, devan, muwashshah, ghazal, byte, misra, poetic art, aqd, quote, mukhammas, marcia.**Received:** 10.06.25**Accepted:** 12.06.25**Published:** 14.06.25**Abstract:** Muvashshah works created by the creators of Uzbek national revival literature are of great importance in studying the literary and aesthetic world, social and literary life, literary circles, and creative cooperation of poets. The muwashshahs were mainly created on romantic (metaphorical), partially on religious-mystical and social themes. In particular, the works of Yusuf Saryami, Muhyi, Hazini, Basitkhan Hariqi, who created artistically mature examples of muwashshahs on religious and Sufi themes, reflect the recognition of human identity, pure morality, the promotion of human qualities, as well as important social issues in historical conditions. At the same time, the study of muwashshahs also has important scientific value in determining its place and significance in the history of our literary studies. This article discusses muwashshah-ghazals, which occupied a prominent place in the works of representatives of the Tashkent literary environment of the second half of the 19th and early 20th centuries.

Introduction

In Uzbek literature, the tradition of muwashshah writing became so widespread, especially at the end of the 19th century, that the craft of poetry and poetry began to be measured by the skill of muwashshah writing [15,91-92]. During this period, great poets such as Muqimiy, Haziniy, Furqat, Muhyi, Feruz, Kamiy, Miskin, Xislat, Muhsiniy, Zavqiy, Zoriy, Qoriy, Yoriy, and Rojiiy gained fame in muwashshah writing and created mature works. Many of the muwashshahs they created became songs and occupied a worthy place in the spiritual heritage of our people.

Materials and methods

Uzbek poetry is rich in diverse lyrical genres and forms. Each of them differs from each other in its form and content, nature, and many other aspects and is a separate artistic phenomenon in terms of content and essence. Including muwashshah poems are among such lyrical works.

The research of scholars such as Maqsud Shayxzoda, Aziz Qayumov, Sharif Yusupov, Toxta Boboyev, Anvar Hojiahmedov, and Qoldosh Pardayev is significant in terms of clarifying the specific features of the muwashshah and the debates related to it. In particular, academician Aziz Kayumov expressed the following opinion: "The epithets and poetic descriptions given in the muwashshah-ghazal have a more traditional character characteristic of Eastern literature. Muvashshah is a demonstration of the poet's skill" [11,45]. Indeed, muwashshah requires great skill from the poet, since the name intended for derivation requires beginning a line or couplet with a specific letter. This requires starting a line or couplet not with the most suitable word for expressing the content, but with a word corresponding to the name being produced. Therefore, if the muwashshah is not created with high skill and taste, the artistic level of the poem may decrease.

The second half of the 19th century was the period of formation of the Tashkent literary environment. During this period, many artists emerged, such as Miskin, Khislat, Sidqi Khondayliqi, Kami, Almai, Tavallo, Avloni.

Result and discussion

Karimbek Kami, a prominent representative of the Tashkent literary environment, is considered one of the poets who created fruitful works in the field of muwashshah. Of his poems included in the collection "Dilni obod aylangiz" [6] 56 are based on muwashshah, of which 54 are in the ghazal genre and 2 in the mukhammas genre. The poet's muwashshahs written in the names of dozens of his contemporaries, such as Alikhan, Mirzakhan, Makhmudkhan, Nurmukhammadkhan, Azamkhan, Bakikhan, Kasymkhan, Islamkhan, Saibkhan, Tashkentkhan, Rashidkhan, Sultankhan, Yuldoshkhan, are known. In particular, from the fact that the poet wrote 2 muwashshahs in the name of Azamkhan, 3 in the name of Kasimkhan, 2 in the name of Tashkentkhan, 2 in the name of Mirzakhan, and 2 in the name of Sidykhan, it can be seen that he had close ties with these persons.

Nettikim, etsalar ohang navosoz begim,

Bo'lub "Ushshoq" elina hamdam-u hamroz, begim, -

The muwashshah-ghazal, which begins with the matla, is one of the works reflecting the poet's skill in muwashshah writing.

The word "begim" repeated as a refrain in the ghazal, indicates that it is addressed to a man, and the word "navosoz" in the first line indicates that this person is a musician, a composer. From the odd lines of this ghazal, written in the muwashshah style, the name "Nurmukhammadkhan" originates. Thus, this ghazal is of particular value not only because it demonstrates Kamiy's musical expertise but also because it informs us about another contemporary musician unknown to us [10,160-161]. As observed in the works of other poets, in the text of this ghazal, due to the omission of the 2nd bayt, the letters "d" and "x" of the given name are missing.

Literary scholar O.Tolaboyev writes the following about the poet's muwashshah written in the name of Boqixon: "Mominjon Toshqin writes the following in the section of "Tashkent Poets" about Qamiy: "If the poet Qamiy (...) couldn't find money for food, he would go to Boqixonboy's house in Chorsu to eat. This Boqixonboy was one of the respected nobles and dignitaries of that time, befriended poets and scholars like Kamiy, and was himself quite knowledgeable in literature, a wise man". In the same author's book "Life's Trials," published under the signature of Mominjon Muhammadjonov, we again encounter the name Boqixonboy. This time we meet him at the examination meeting of the Jadid school organized by Munavvar

Qori. The book presents Boqijonboy's post-exam speech. In it, this person encourages people to pursue new schools, talks about their advantages, and calls on financiers to provide material assistance for such schools [8,244-247]. In his 1914 article "Discussion on Theatre," Abdulla Avloniy states that the "Charitable Society" established in Tashkent was "chaired by the respected Boqixonboy Dadakhonboy's sons" [1,224]. From this information, we learn not only Boqijonboy's chairmanship of the society established for the nation's development but also his full name. By the way, during the days when the "Charity Society" was being established, Kamiy was also with its organizers. The poet has a special poem written about the significance of this society. It turns out that Kamiy and Bokijonboy were together even when the "Charity Society" was formed. The name "Bokikhan," recorded in the muwashshah, turns out to be the poet's contemporary and patriotic brother, Bokijonboy, son of Dadajonboy. In the ghazal, according to the tradition of muwashshahism and taking into account his age, the suffix "khan" was used instead of "jon"[10,88].

Another of Kami's muwashshahs was written in the name of Abdulaziz Khan (we discussed this in Chapter I). Literary scholar Sh.Yusupov states that this person's full name is Abdulazizkhon Bobokhon ugli and provides information that he authored not one, but four books about "wonderful people he met and conversed with". Abdulaziz Khan died in 1928 at the age of 74 [14, 141]. The peculiarity of this muwashshah is that it is written in the form of a noma, and all the descriptions belong to Abdulaziz Khan, to whom the muwashshah is dedicated [10,88].

Karimbek Kami's:

Qutulmoq, ey hazin jon, istama javru jafolardin,

Ko'ngil uzmoqni imkoni yo'q erkan dilrabolardin, - the muwashshah-ghazal that begins with the verse is adorned with Kasimkhan's name.

Based on information provided by literary scholar Olim Oltingbek about a person named Qosimxon and his closeness to the poet Kamiy, it can be concluded that this muwashshah was written in his name: "Qosimxon tora Sayfiddinxon tora ogli Muztarib (1858 - 1944) was born in the Qalandarxona neighborhood. It is said that the establishment of the Kalandarkhona in Tashkent is directly linked to the name of his father, Sayfiddinxon Tura. Sayfiddinxon Tora, originally from Khujand, came to Tashkent on the instructions of his spiritual guide and served

as a mentor to the Qalandar order. Qosimxon Tora's literacy came from his father. Even, according to Toshqin's testimony, the "teacher of poetry and literature" was his venerable father. He has no divan. He has quite a few poems, but they are scattered. They have takhmis to the ghazals of Bedil, Hafiz, Hazik, Vasli, and other poets. Naturally, his poems are mainly in a religious-mystical spirit. According to Toshqin, "Mavlono Kamiy, due to his poverty, was often raised (and often fed sandalwood coals)" [10,54].

The fact that Kami's muwashshah-ghazals were quite well-known and famous in their time can also be seen from the takhmises written to them by some poets. In particular, Muqimiy dedicated a takhmis to his muwashshah-ghazal "Qoymading hayron etmayin," dedicated to Hashimkhan.

There are also many muwashshahs in the works of Sidqi Khondayliqi, one of the famous representatives of the Tashkent literary environment. In particular, 14 muwashshah ghazals are included in the poet's "Selected Works" published in 1998. 8 muwashshah-ghazals are dedicated to Ghulamkhan, whose name is most frequently encountered. In addition, there are muwashshahs dedicated to the names of relatives, such as Omonjon, Obidjon, Sobirkhan. "Usually, a muwashshah is tied only to the name of a living friend" [15,92-93]. Sidqi Khondayliqi's:

Ul dilraboni man nega shaydosi bulmayin,
Ko'ngul xush o'lmas orazi bayzosi bo'lmayin, -

The novelty inherent in the nature of the muwashshah-ghazal with matla'is that it was written as an elegy to the death of his son Amanjon.

Among the representatives of the Tashkent literary environment, the scholar and poet Basitkhan ibn Zahidkhan Shashi Hariqi also participated in the literary process of the second half of the 19th and early 20th centuries and maintained strong ties with prominent poets of that time, such as Kami, Khislat, Miskin, and Sidqi [4,6]. In Hariqi's work, muwashshahs also occupied a significant place. The poet's divan contains a total of 34 muwashshah-ghazals written in the names of such personalities as Akbarkhan, Mulla Abdulfattahkhan, Mulla Numanjan, Mulla Makhkamkhan, Hajikhan, Nuriddinkhan, Mirkasimkhan, Mulla Ahmadjan, Mirhidoyat qori, Inoyat qori, Nizomiddin qori. It is noteworthy that most of the muwashshahs

created by the poet are on religious and Sufi themes. The text of the muwashshah-ghazal "Izhor etay," adorned with the name of Madkasimkhan, is as follows:

Masoliki silki muhabbatlikni man izhor etay,
Sajda aylab gul yuzingg'a uzru istig'for etay.
Yodi vasling-la ibodatda agar sahv aylasam,
Tavba-yu taqsir etib ham sajdani takror etay.
Dil bilan aylab tavajjuh ka'bai ruxsoringga,
Til bilan takbiru ta'zimingni ham iqror etay.
Qonmu sobit bo'lub zikru xayolingg'a mudom,
Jumlai vasfi jamoling kechalar iksor etay.
Oh urub hasrat bilan hajringda toqat qolmadi,
Arzi holim xizmatingg'a noiloj axbor etay.
Sirri maxfiy dilda qat-qat erdi bargi g'unchadek,
Fosh qilmak har birini aybdur nochor etay.
Mehnati hajring ila ko'ksim choku jismim xarob,
Arzi holim ishtiyoqi suhbatu diydor etay.
Xokbo'si dargahing bo'lsa muyassar xastag'a,
Xoki poyingg'a o'shal dam jonimi iysor etay.
Iltifot aylab mayi vasling qulingni shod qil
Toki shavqing-la tomomi ag'yorni inkor etay.
Necha muddatdur Hariqiy vasling aylar orzu.
Demading san bir yo'li mehmon gulruxsor etay.

In the poet's work, it is also observed that several muwashshahs were written in the name of one person. In particular, 6 muwashshah-ghazals were written in the name of Mulla Abdulfattahkhan, 12 in the name of Mirhidoyat Qori - Mulla Hidoyat Qori, 4 in the name of Mulla Numanjon - Numanxon - Hoji Numanxon, 2 in the name of Inoyat Qori, 2 in the name of Mulla Makhkamkhan, and 3 in the name of Mulla Ahmadjon.

Basitkhan Hariqi's muwashshahs are mainly dedicated to men's names. Also, there are muwashshahs, in which the number of lines in the poem reaches up to 17 bayts, due to the fact that the names and nisba of persons are given in full, which is rare in other poets.

It is known that the creator's faith, worldview, and conclusions about life are reflected in his works. In particular, in the muwashshahs of Basitkhan ibn Zahidkhan Shashi Hariqi, written on religious and Sufi topics, it is reflected that he was a person of strong faith. As the poet writes on religious and Sufi themes, it is evident that he possesses deep knowledge in this field as well. This is especially evident in poems that refer to verses and hadiths. In particular, in the poet's muwashshah-ghazal "Munavvar qildi" written in the hazaji musammani salim meter and adorned with the name of Mulla Abdulfattohjon, there is the following couplet:

Ibodatxonadur ishq ahlig'a qoshingni mehrobi,
Erur virdi zaboni iltijoi "na'budu iyyok".

The first verse gives pure lyrical meaning, while the next one imposes mystical meaning through the art of aqd, referring to the 4th verse of Surah Al-Fatiha in the Holy Quran: "We worship only You"[4,112].

In the works of Mulla Kushak Miskin, one of the representatives of the Tashkent literary environment, muwashshahs in the ghazal genre are often encountered. The poet's muwashshah-ghazals written in the names of his contemporaries, such as Yusufkhan, Khalmukhammadkhan, Mukhammadjan, Ismail Makhzum, Ziyovuddinkhan, Alikhan, Omilkhan, are known. A number of other poets who lived and worked at the same time as Miskin also attributed muwashshah to the names of the mentioned people. As can be seen from Kami's muwashshah connections to the names of Khalmukhammadkhan, Alikhan, Mirzo Shoshi's Alikhan, and Khislat's Yusufkhan, Alikhan, it leads to the conclusion that the people whose names were muwashshah were close to Miskin and his creative circle [9,79]. In particular, there is an opinion that the poet's ghazal, which begins with the line "Zoye aylab g'amza tiyrin otma ko'p begonaga" which is a muwashshah to the name of Ziyovuddinkhon, is connected with the name of his contemporary poet Haziniy. Because Hazini had creative dialogue with his contemporaries such poets as Muqimi, Muhyi, Sheikh Suleiman Mahjur, Naji (Qalandar), Nasimi, Ibrat from Turakurgan, Kami from Tashkent, Miskin, Xislat, Sidqi Khondayliqi [9,78]. The creative dialogue between Miskin and Haziniy is also evident in Haziniy's mukhammas, which he wrote while preserving the rhythm and refrain of his famous ghazal with the radif "Yo hayot an-nabiy" which many poets composed in mukhammas. Also, the poet's ghazal, which begins with the line "Husningni, ey parivash, e'lon etaymi etmay?" which corresponds to the

name of Kholmukhammadkhan, is replaced by Kami's ghazal, which begins with the line "Husningni, ey parivash, e'lon etaymi etmay?" which corresponds to the name of Husaynbek [9,80].

As we become closely acquainted with the work of one of the prominent representatives of the Tashkent literary environment, Sayyid Arifkhoja's son Khislat, we encounter unique examples of muwashshahs. In particular, 17 ghazals and 2 mukhammas of the poet are muwashshahs, in which we read the names of his contemporaries, such as Hamdamkhan, Rakhimkhan, Askarkhan, Umarchan, Gulumkhan, Yuldashkhan, Akhundjan, Kamilkhan, Sultankhan, Miyakhan, Hajikhan. Also, from the fact that 2 ghazals were written in the name of Hamdamkhan, 2 ghazals in the name of Askarkhan, 2 ghazals in the name of Umarchan, and 2 ghazals in the name of Sultankhan, it can be seen that the poet had a close connection with these persons.

Conclusion

In general, it should be noted that the muwashshahs in the works of the creators of the Tashkent literary environment were created for a certain purpose, and the persons whose names are mentioned in them were close friends and literary partners of the poets. The study of the history of the creation of these works is of scientific value in terms of clarifying the dark aspects of the history of our national literature.

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