

Characteristics of Literary Development in Samarkand in the XIV-XV Centuries

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Abstract: During the reign of Sahibkiran Amir Temur, a strong literary atmosphere existed in Maverannahr, which influenced not only its development here, but also all Persian-speaking regions. This literary environment that arose after the Mongol invasion, despite the difficult period, not only did not die out, but also achieved high results. The article deals with the place of “reciprocal poetry” of the figures of this literary environment, which had a great influence on the literature of that period, causing the discovery of new aspects of poetry in the future.

Keywords: literary environment, reciprocal poetry, plaintiff poets, exaggeration, deevan, gazelle, mukhammas, creative competition, Bisotiy, works.

INTRODUCTION.

In the XIV-XV centuries, science and culture, as well as a literary environment, developed in Movarounnahr due to favorable conditions. As the capital of Amir Temur's kingdom, many strong poets worked in Samarkand and made a great contribution to the development of literature in its literary environment. For example, the historian Ibn Arabshah writes that Timur gathered several poets among scholars of various fields, in particular, the strongest experts in the science of fortune-telling in Samarkand: "...These are the persons whose names I remember. But there are countless persons whose names I do not know or whose names I do not remember" [8, 69]. It follows that in Samarkand, among scientists, countless poets and scholars of literature also gathered. Unfortunately, the authors of the sources cited only a few names of them. Although there is still insufficient evidence for the existence of a literary circle in the court of Timur, there was a strong literary atmosphere in the city. Based on this, our research on this issue has provided evidence that confirms the correctness of this opinion and the existence of a large literary environment in Samarkand during the time of Amir Temur. For example, poets such as Isomiy, Bisotiy created in the period of Timur and had a great influence on the formation of the literary environment of Samarkand. Among them, the life and work of great poets of that time, such as Kamal Khojandi, Khoja Ismat Bukhari, Barandak Khojandi, were connected with Samarkand. Undoubtedly, around the well-known figures of the literary environment of Samarkand of this period, there are certainly other figures of speech. Perhaps, as a result of further research, the names and examples of works of other representatives of the literature of this period will be revealed. In this way, thanks to Timur's efforts, the country experienced all-round development, and all this affected the literary life as well.

As a result, a literary environment was created in Samarkand, the political and cultural center of the country, in addition to the mentioned poets, many other figures of speech whose names are unknown to us gathered together and created a literary environment.

MAIN PART.

In this period, poetry and poetry had a high position, although the court literature had not yet been formed, but the literary environment continued to develop among the people and meaningful works

were created. In such a situation, creative competition between poets naturally escalated, and the direction of writing responses to each other's poems had a great impact on the literary process [3, 223].

Each poet would write responses to famous poems in order to demonstrate his skills to the great poets or to make himself equal with them, and this continued as a long process. Pretentious poets write retort poems to show their superiority over others, to demonstrate their level of greatness. In the sense that they were trying their best. This method of answering was not limited to a limited area or a certain period, but it turned into a competition in the form of an unlimited territory and period. For example, in the 14th century, Hafiz Sherazi wrote the best responses to the ghazals of Saadi, Khoju Kirmani, Salman Sovaji and other powerful poets.

Yorshotir comprehensively analyzed the literature of this period and, among other features, paid special attention to the direction of poets writing *tatabbu* and *nazirnavis* [7, 10]. He proved the existence of a strong literary environment in Herat, its center, in the first half of the 15th century by analyzing the direction of response of Khurasan poets. It is known that during this period two main literary centers - Samarkand and Herat literary environments were active, and writers of Movarounnahr mostly gathered in Samarkand, and writers of Khurasan gathered in Herat. It should be noted that this researcher did not comprehensively research the literary environment of Movarounnahr, because he did not have enough materials related to this literary environment. Even he himself stated that the *divan* of Khoja Ismat, one of the strongest poets of this literary environment, did not exist in his hand [1, 46].

But from the research conducted in this regard, it is known that in the literary environment of Movarounnahr, the tradition of large-scale *mushairas* and attempts of poets by writing responses was widespread. Each poet tried to use more content and images and new meanings in his poems to gain advantage over others. From the analysis of this process, both positive and negative aspects become clear. On the positive side, as a result of this striving and effort, poets are able to create more new and untapped content and images. Analyzing the *divans* of the most famous poets of Movarounnahr literary environment, it is known that they were able to create new content and images as a result of trying to write a response to the poems of previous great poets. On the negative side of the matter, some specific poets would turn the direction of the response writing into a sharp debate and even a dispute between the poets, and it can be said that some poets' sense of selfishness increased, and they used insulting and insulting words to the creators who they considered to be rivals, even to the great figures of literature. A similar dispute took place, for example, between Bisotiy Samarkandi and Kamal Khojandi or Khoja Ismat and Barandak [2, 640].

It is known from the research conducted in literature studies in the past and today that there is brief information about the process of development of literary environment of Samarkand at the end of 14th and beginning of 15th century and its representatives, as well as the creative heritage of the poet Bisotiy, who lived and created in this literary environment, in Persian-Tajik and Turkish language sources [5, 237], but due to the fact that these were published after the poet's death, and the information in them was repeated, many aspects of the matter remained unclear.

Bisotiy Samarkandi was considered one of the best poets of the end of the 14th century and the beginning of the 15th century. His name is Sirojiddin, his nickname is "Hasiri" and "Bisotiy" and he became famous mainly by the name of Bisotiy. Being called "Mavlana" means that he is respected and has acquired the knowledge of the times. In literary sources, he is mentioned as a sweet and delicate poet. For example, Davlatshah Samarkandi was one of the first authors who gave information about the poet's life, activity and legacy, and praised him as "adim ul-misl" (unparalleled poet) and "maleh ul-kalam" (*shirinkalom*) [5, 237].

Bisotiy is a lyric poet. He was able to vividly describe his inner feelings, passionate emotions in a unique way, with the help of his gentle and fluent language and the ability to create unique images. It is known from the poet's ghazals that he effectively used the traditions used by the great masters of words, created new content and images on this ground, and was able to place a spirit specific to that situation at the core of each image he depicted. The reader also sees his sufferings and joys in his poems, feels the mental states along with the lyrical hero. Like the poets of his time, Bisotiy followed and was influenced by teachers such as Hafiz, Rumi, Salman and Khoja Ismat from the first stages of his creative career. Later, he gradually honed his skills, showed his unique talent, and reached the level of a teacher himself.

Among the 20th century orientalists and literary experts who referred to classical sources are H.Ete, L.Keren, V.V. Bartold, Ya. Rypka, E. Bertels, E. V. Rtveladze, Z. Safo, I. Hokimi, Sh. B. Tehroniy, Z. Mo'taman, H. Anosha, G. Maoniy, M. Tabotaboi, Uzbek literary scholars I. Mominov, B.Ahmedov, B.Valikhojaev, A.Hayitmetov, A.Muhammadjonov, O.Boriev, from Tajik literary scholars S.Ainiy, T.Zehniy, Kh.Mirzozoda, S.Sa'diev, A.Afsahzod, S.Vahidov, A. Researchers such as Zohidov and Sh.Nuriddinov also expressed their opinions in this regard. B.S. Toshboev, a graduate of SamSU Faculty of Philology in 2011 under the supervision of S. Sa'diev, completed his graduation work on the topic "Life and work of Bisotiy Samarkandi" [14, 42].

The desire to write responses to great poets, including Kamal's ghazals, was especially common in Samarkand. It is known that Kamal wrote poems in the name of great ghazal writers like Saadi and Hafiz and even put himself above them. For example, Hafiz says in a ghazal:

ستاره ای بدرخشیدو ماه مجلس شد
دل رمیده مارا انیس و مونس شد.

(Content: A star shone and turned into the moon of the meeting, it became a moon to my distant heart).

Kamal writes in his reply:

نشد بطرز غزل همغان ما حافظ
اگرچه در صف سلطان اب الفوارس شد

(Content: In the style of ghazal, Hafiz could not equal us, although he was ranked among Sultan Abulfavoris).

But as the Iranian researcher Partav Nodiri says: "Undoubtedly, Kamal is more emotional here with his Oriphone breath." Indeed, in this exaggeration of Sheikh Kamal, the influence of emotion is felt. Afghan literary critic Vasif Bakhtari notes that: "The number of ghazals of Kamal written in Hafiz tatabbui reaches fifty" [11, 476]. Partav Nodiri's conclusion, based on Amin Ahmad Razi's "Haft Iqlim", is close to the truth. According to him, scholars reached their conversations and said that Kamal's conversation is better than Hafiz and Hafiz's poetry is better than him, that is, they preferred Hafiz's poetry rather than his conversation. These researchers rightly consider Kamal as one of the poets who influenced Hafiz's poetry. For example, it is mentioned in "Haft Iqlim" that "They said, Khwaja Hafiz, in absentia, had a good respect for the Sheikh and always sent letters from Shiraz and demanded Ash'ar" [11, 476]. Kamal himself considered himself superior to all other poets, showing special respect to Jalaluddin Rumi, Attar and Nizami, and considered himself equal to them. For example, it says in one text:

یار چون بشنید گفتار کمال
گفت مولانایی و عطار ما.

(Content: After hearing the words of Yor Kamal, he said: you are our Mavlana and Attor).

Kamal's ghazals were always in Bisotiy's eyes, and he also wrote answers to some of them. In order to clarify the issue of determining the activity of the poets of the period in the direction of response, we began to research their existing divans and it became clear that the influence of this phenomenon was also great among the poets of Movarounnahr. For example, the analysis of Ismat Bukhari's divan showed that along with the tatabbu he wrote to Amir Khusrav Dehlavi, he encouraged the ghazals of Hasan Dehlavi, Hafiz Sherazi and Salman and tried to write responses to their ghazals [5, 237]. It can be seen that Khayoli's answers sometimes reached the level of imitation, but he showed his own skill in singing. In particular, he writes a remarkable response to Bisotiy's famous ghazal "Dil shishavu chashmani tu har gosha barandash" (The heart is glass and your eyes will take it everywhere) and his contemporaries highly appreciate it [6, 162]:

چشمت ار شیشه دلها شکند باکی نیست
کی تواند که چنین مست چینیها نکند.

(Content: No wonder if your eyes break the glass of hearts, because a drunken person cannot help doing such things).

It should be said that this ghazal of Bisotiy can be cited as a vivid example of the types of response writing - tazmin, nazira - in this period. Because, in the future, this ghazal caused a great stir among the people of literature, and young and old began to try their best to write verses for it. For example, in his work "Badoe' ul-waqae" [13, 204], Wasify quoted the following humorous response of a poet from Herat named Mavlana Mahmud:

قد تو نهالیست کز او میوه خورندش
عصفور سر شاخ تو دندان شکنندش.
تبخاله بگرد لب شکرشکنش بین
مانند نخودی که بشوریا فکنندش.

(Content: Your old age is like a plant that eats fruit from it // They break the teeth of a sparrow that sits on its throne. It is sweeter than sugar in the mouth of a tabhola // It is like a thorn thrown into a pot).

Mir Ghulam Alikhan Orzu, the author of "Khizonai Omira" wrote this verse of Bisotiy as "ganji shoygon" (precious treasure):

"Connoisseurs of rhyming faults know that the rhyme of this matla is flawed, but the skill in the words served the purpose and turned it into a precious gem" [12, 462]. Even one of the great exponents of the Indian style, Urfi Shirozi [9, 165], commented on this ghazal of the poet:

دارم بچشم او دل اندوه پیشه را
غافل از این که میشکند مست شیشه را

(Content: I bring my sad tongue to his glass // But I was unaware that the drunk breaks the bottle).

It is known that Bisotiy was considered a poet with a high rank due to his artistic symbols and the ability to create new artistic allusions even in the literary environment where he lived and created. In addition to simple expression of the idea and clarity of the goal, the arrangement of deep content and meaning in the thread of the image is considered a characteristic of Bisotiy, and these aspects of his poetry have been recognized by poets. Therefore, in some cases, the poet praised himself and even wrote eulogies. It is important that Bisotiy correctly understood the idea that it is necessary to introduce new things to the poem according to the needs of the times, without creating in the old

style, and worked in this direction. In the focus of the poet's attention, the vivid description of the inner world of a person and his feelings is important. In this place, Bisotiy's lyrical hero, that is, the "I" described by him, endures all the sufferings, humiliations and separations that he suffered in the path of love, and the goal is spiritual purification, self-realization, and the ability to reach the level of a perfect human being. It will be known.

CONCLUSION.

Thus, in Movarounnahr, as well as in the literary environment of Khurasan, two factors, firstly, the process of writing poems with the desire to write a response, and this situation turned into a competition and competition between poets. Naturally, in such an environment, poets strove to write meaningful and meaningful and at the same time amazing poems. As a result, a strong literary environment was created and competition between poets intensified. The representatives of the literary environment were creative in order to create new meanings and images to show their superiority over others. Secondly, Amir Temur returned from military campaigns and brought with him artisans, scientists and literary people to Samarkand. For example, as noted by Ibn Arabshah, countless scholars and poets were gathered. Thirdly, in Samarkand, poetry and poetry had a high rank since ancient times, and there was a natural basis for its development. As a result of these main factors, a strong literary environment existed in Samarkand, and if we want to express this literary environment metaphorically, it can be compared to a "big doshkazon". It was in this "boiling of the pot" that the factors mentioned above contributed to the cultivation of great literary figures of this literary environment in the future.

During this period, literary life began to revive, continuing the development of literature. Due to the lack of specific tazkira in this regard, only a few famous figures are known to us. During this period, court literature was not yet formed, and literature flourished among the people, in craft shops, and in madrasahs, and interesting discussions took place. After Timur, his successors, especially Khalil Sultan and Ulughbek, contributed more to this literary process, and this led to the flourishing of the literary circle in Movarounnahr.

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