

## **The Literary Environment of Kokand and Khiva: Fazli and Tabibi**

***Shermukhammad AMONOV***

*Tashkent named after Alisher Navoi  
state Uzbek language and literature  
university associate professor, philology  
doctor of sciences  
[amonov@navoiy-uni.uz](mailto:amonov@navoiy-uni.uz)*

**Abstract.** *This article presents information about the mukhammas of Ahmad Tabibi, which he created on the gazelles of the Kokand literary environment.*

**Key words:** *Akhmad Tabibi, Kokand literary environment, manuscript, poet, divan, "Munisul-ushshak", "Khayratul-oshikin", gazel, mukhammas, source, text.*

The first half of the 19th century is considered a bright period for the Kokand literary environment. Information about the culture, especially the literature, of this period can be obtained through numerous commentaries and essays, including the "Collection of Poets" compiled by Fazliy and the "Tazkirai Kayyumiy" commentary by Pulotjon Domulla Kayyumov. As is known, separate literary environments were formed during this period. Creative people gathered and worked in a certain place. Observations show that representatives of no literary environment worked independently, isolated from the world. Because no literary and aesthetic phenomenon develops independently. Accordingly, the issue of literary influence is clearly felt in the work of representatives of literary environments. This can also be observed in the work of representatives of the Kokand and Khiva literary environments.

The creator who initiated the tazkira in the literary environment of Khorezm is Ahmad Tabibi. Although the tazkira "Majmuat ush-shuaroyi pairawi Feruzshahi" was compiled on the instructions of the king, the source that inspired the writing of the tazkira is undoubtedly "Majolisun-nafais". In particular, the literary critic S. Matkarimova's recognition that "Indeed, Navoi's traditions were creatively continued in the tazkiras that emerged in the Uzbek and Tajik languages in subsequent centuries, such as Malekha's "Muzakkiri as'hab" (Reminiscences of Interlocutors), Hasankhoja Nisari's "Muzakkir ul-ahbob" (Reminiscences of Friends), Mutribiy Samarkandy's "Tazkirat ush-shuaro", Vazeh's "Tuhfat ul-ahbob" (Gift of Friends), and Fazli's "Majmuayi shiiron" (Collection of Poets), is appropriate." The tazkiras compiled by Tabibi are also a vivid example of this inheritance".

Abdurauf Fitrat, who paid special attention to the literary environment of Kokand and Khorezm (the period from the beginning of the 19th to the beginning of the 20th centuries), writes the following: "... However, it must be said that the literary life that developed in Fergana was not as rich and extensive as that of Khorezm. The movement to translate important works and write important histories that was established in Khorezm seemed to be absent during the Fergana period. Even so, it cannot be denied that the poets of Fergana had a great influence on the poets of Khorezm, as evidenced by the fact that there was also a "Majmuat ush-shuaro" in Khorezm, similar to the Fergana "Majmuat ush-shuaro" [4.59.]. Indeed, Ahmad Tabibi compiled a tazkira on the instructions of Feruz. Although the commentary "Majmu'i si shu'aroi pa'iravi Feruzshahi" was compiled on the instructions of the king, it should be noted that the source that inspired the writing of the commentary was, first of all, "Majolisun-nafa'is", as well as Fazli's "Majmu'i shi'yoran", among other commentaries.

According to the information, the “Collection of Poets” tazkira contains information about poets working in the Kokand literary environment, as well as about poets from Khorasan, Bukhara, Samarkand, Khorezm, and Kashgar. A study of the work shows that it is an objective source that provides information not only about the Kokand literary environment, but also about the cultural and spiritual life of the peoples of Central Asia [6.15.]. Of course, the Fazliy and Tabibiy tazkiras differ from each other in their structure. However, when composing the tazkira, Ahmad Tabibiy was well acquainted with the Fazliy tazkira and, in general, the work of representatives of the Kokand literary environment. The study of Tabibiy's lyrical heritage gives us the basis for drawing such a conclusion. It is known that under the guidance of Fazli Namangani, Fazli's ghazal of Amir Umar Khan's ghazal was reflected in the ghazal consisting of seven verses with the radix "qil" in ashtar weight. Fazli's ghazal is also in the same radif and this verse [6.35.].

Most of the lyrical works in the divans "Munisu-l-ushshaq" and "Khairat-l-ushshaq" compiled by Ahmad Tabibi in Turkish are written in the form of tatabbu' or tahmis, based on the creative works of representatives of the Kokand literary environment. For example, in the series of ghazals in the divan "Munisu-l-ushshaq" that end with the letter "Lam", one of Ahmad Tabibi's ghazals reads as follows:

*Mehri orazing ochib ko‘zlarim munavvar qil,  
Qo‘y qadam bosh ustiga oni charxi hamsar qil.*

*Tarqatib yuzung uzra aqdi zulfi mushkining,  
Atr ila mashomimni, ey sanam, muattar qil.*

*Mehri orazing ochib ko‘zlarim munavvar qil,  
Qo‘y qadam bosh ustiga oni charxi hamsar qil.*

*Tarqatib yuzung uzra aqdi zulfi mushkining,  
Atr ila mashomimni, ey sanam, muattar qil.*

*Yetkurub qudumingni har tun, ey pari-paykar,  
Majlisimni fayzini xuld ila barobar qil.*

*Toza jon desang topsun ushbu xastai zoring,  
Lablaring shahdidin lutflar mukarrar qil.*

*Tobakay firoqingni shomida bo‘lay sokin,  
Bir kecha visolingni rahm etib muyassar qil.*

*So‘rg‘oli xarob holim la‘li jonfizoyingdin,  
Nozlar bila zohir nutqi ruhparvar qil.*

*Madh shohi odilni qilg‘oli Tabibiyni,*

*Yo Rab, ahli fazl ichra toabad suxanvar qil.*

It seems that this ghazal by Tabibii was written in the same meter as the ghazal by Fazlii. There are many such examples in Tabibii's work.

Also, Ahmad Tabibii's "Munisu-l-ushshaq" contains 53 poems, and "Khairatu-l-ushshaq" contains 114 poems, some of which are related to the ghazals of poets who lived and worked in the Kokand literary environment in the first half of the 19th century. The poet's poems are copied from page 175a of Tabibii's "Munisu-l-ushshaq" collection.

In addition, Fazlii wrote a detailed poem in his tazkira, which is a nine-part poem:

*Durdkashlarmiz, erur paymonaga paymonamiz;*

*Boda nobidin mudom obod erur vayronamiz;*

*Roygondur ayshimiz, soqiy o'la mehmonimiz;*

*Jonimiz jononimiz, jononimizdur jonimiz;*

*Borchadin ortuq xarobot ichra izzu shonimiz;*

*Shoh lutfidin yetar sarmoyai somonimiz;*

*Sham'dek har anjumanda bu erur burhonimiz;*

*Shoh bizni shohimiz, Sulton bizin sultonimiz;*

*Davr bizni davrimiz, davron bizin davronimiz, – begins in the form [5.126.].*

There is a poem by Ahmad Tabibi in the "Munisu-l-Ushshaq" collection, which begins with the following stanza:

*Ey ko'ngul, doim tuzar rasmi adolat xonimiz,*

*Qilg'amiz qurbon onga har dam dil ila jonimiz,*

*Kim oni tutsun g'ariqi bazl ila ehsonimiz,*

*Qolmadi bir zarra asrida oning armonimiz,*

*Fikri ash'or aylabon sidq ila midhat xonimiz,*

*Shoh bizning shohimiz, sulton bizing sultonimiz,*

*Davr bizning davrimiz, davron bizing davronimiz.*

So, this musabbah poem by Ahmed Tabibi is written in the weight of ramali musmali mahzoof (maqsur), foilatun, foilatun, foilatun, foilun (foilon) with Fazli's mutassa.

Tabibi's "Munisu-l-ushshaq" in the divan is connected to the ghazals of Amir (Amiri) and Khan (Muhammad Alikhan), representatives of the literary environment of Kokand, among other creators such as Navoi, Fuzuli, Munis, Ogahi, Feruz, Sultani, Mirza, Ravnaq, Roji, Khayoli, Gholami, Adli, Fuzot, Maoli, Nadimi, Balig'o. There are three main points. Two of them are related to Amir's ghazals and one to Khan's ghazals.

The first muhammas related to Amir's ghazal in Ahmad Tabibi's "Munisu-l-ushshaq" begins with the following stanza:

*Man xastadurman ko'yingiz sahnida bir avboshingiz,*

*Balkim hama avboshlar ichra kamin qalloshingiz,*

*Ne bo'lg'ay emdi lutfingiz bir kun bo'lub yo'ldoshingiz,*

*Kulbam sori gar kelsangiz jon naqdidur podoshingiz,  
Ko 'z ashki birla suv sepib mujgon bo 'lur farroshingiz.*

This epic on a romantic theme has a total of six paragraphs and ends as follows:

*Tokim Tabibiy zordek ko 'rdi jamoli olingiz,  
Ishq ichra Majnundek bo 'lub tun-kun parishon holingiz,  
Nazzora qilmoq istabon har dam xat ila xolingiz,  
Ey sarvqadlar sarvari, istar Amir iqbolingiz,  
Boshimg 'a savdo soldingiz bo 'lsun salomat boshingiz.*

The second Mukhammas written to Amir's ghazal in Tabibi "Munisu-l-Ushshaq" divan is 9 stanzas, and it is:

*Kim sanga ayta olurkim huru g 'ilmondur evaz,  
Ko 'yiga deb bo 'limg 'ay Firdavsi rizvondur evaz,  
Vaslinga topilmoq, ey dilbar, ne imkondur evaz,  
Bazm aro har dam labing maxmurig 'a qondur evaz,  
Kechalar tong otg 'uncha xunobi hijrondur evaz, – starting with the paragraph:  
To shuoyi orazing qildi jahon mulkin munir,  
Ayladi jahd ishqing ichra bo 'lg 'ali mehnat pazir,  
Chun Tabibiydek bo 'lub jonu dili g 'amg 'a asir,  
Kokuling savdosida jam 'iyat istaydur Amir,  
Xotiri oshuftavu tab 'i parishondur evaz, – finished in style.*

Mukhammas related to Khan's ghazal in Tabibi Divan:

*Mani oyru etib ul sarvi xiromonimdin,  
Qumrini munfail aylab dili nolonimdin,  
Hazar etmay nafase nolavu afg 'onimdin,  
Ohkim do 'kdi falak qonimi mijgonimdin,  
Qilmadi bok damodam do 'kulon qonimdin, – this complex consists  
of nine clauses, which are:*

*Ey Tabibiy, ichibon boda ko 'ngil shod edaram,  
Ki xayoli bila g 'amdin o 'zim ozod edaram,  
Nazm fikrini qayu vaqtiki, bunyod edaram,  
Xon kibi mohvashim sham 'i ruxin yod edaram,  
Yonajakdur falak ohi dili so 'zonimdin, – ends in the form.*

The expression of Amiri's ghazal and the words in the ghazal are understandable, typical of the literary language of that time, but Khan's ghazal is surprising in that it is written in a style specific to the Oghuz dialect.

It should be noted that in Ahmad Tabibi's "Munisu-l-ushshaq" divan, one can also find muhammas written on the works of artists whose work is not familiar to us. For example, poets such as Adliy, Fyuzot, Maoliy, Nadimiy, Baligo are among them. Since the poems of these poets were written in the Oghuz dialect, they can be called Azar poets.

As noted above, Ahmad Tabibi's second divan, "Khairat-l-ushshaq", compiled in the Turkish language, also includes many muhammas by the poet. It should be noted that most of these muhammas are related to the ghazals of the poets whose names are mentioned in Fazliy's commentary. In particular, this divan of the poet includes muhammas written by representatives of the Kokand literary circle, such as Vazir, Ghazi, Mushrif, Ashiq, Ado, Khoziq, Fazliy, Nola, Afsus, and Amiriy. Naturally, in this divan, Vazir:

*La'ling orzusida ko'zlarim to'kub qonlar,*  
*Bo'ldi shox marjondek hasratda marjonlar, – to the 7-verse*  
ghazal that begins with:

*Ko'ngul ko'rgoch yuzungni mayli gulzororam qilmas,*

*Ne gulzororam yodi guli Firdavs ham qilmas, – ghazals with 7 stanzas beginning in the style of.*  
The Tabibiy mukhammas, which is related to Mushrif's ghazal, is reproduced on page 170b of the divan, and it begins with the following paragraph:

*Ko'rmangiz tong o'lmakim jodu ayyorin ko'rung,*  
*Ne ajab jon toza topsam shahdi guftorin ko'rung,*  
*Holima qilmay tamaxur husni ruxsorin ko'rung,*  
*Ey ko'zum mardumlar, oyina asrorin ko'rung,*  
*Hasrat aylang ixtiyor yor diydorin ko'rung.*

Tabibi's next problem consists of 7 points, and it is Ashiq's:

*Mani Oshiqni bas pinhon g'ami hijroning o'turdi,*  
*Visol ichra tarahhum aylagilkim oshkor o'tur, – the next major*

poem is Ado's, which appears on page 172a of the manuscript:

*Ko'rsun ul nur allida zulfi parishon o'ynamoq,*  
*Ulki hargiz ko'rmamish kufr ila iymon o'ynamoq, – the ghazal that*

begins with "etmas" is attributed to the ghazal of Haziq, and the one that follows it is attributed to the ghazal with the "etmas" radix.

On page 172a of the Divan, Tabibi's muhamma on Fazli's ghazal with the "hanuz" radix is copied, which begins with the following paragraph:

*Rahm qilkim firoqingda zoru giryonman hanuz,*  
*Ro'zu shab tinmay ishi faryodu afg'onman hanuz,*  
*Lek bu nukta bila doim xush alxonman hanuz,*  
*Shom sen birla may ichsam subh xandonman hanuz,*  
*Subhu shom furqat o'ldi masti hayronman hanuz.*

On page 173b of Devon, the Tabibi Muhamma written on Nola's radifil ghazal "watch" is copied, which consists of six stanzas.

On page 174a of the Mukhammas divan linked to Apsus ghazal:

*Man nechuk bo'lmay g'ami ishqingg'a zoru mubtalo,*  
*Kim bori kimsa saning husningg'adur angushtxo,*  
*Bu so'zimni tinglag'il, ey mahvash shirinliqo,*  
*Ey, boshingdin aylanib xurshid, subh ila maso,*

*Dargahing tufrog 'idin kasb etgusi nuri ziyo*, – is a tahmis, the next one is a 7-verse muhammas written to the ghazal of Hijlat. This muhammas is copied on page 174b of the divan, and it begins with the following paragraph:

*Man nechuk bo 'lmay g 'ami ishqingg 'a zoru mubtalo,  
Kim bori kimsa saning husningg 'adur angushtxo,  
Bu so 'zimni tinglag 'il, ey mahvash shirinliqo,  
Ey, boshingdin aylanib xurshid, subh ila maso,  
Dargahing tufrog 'idin kasb etgusi nuri ziyo.*

In this divan of Tabibi, the last muhamma related to the literary environment of Kokand is linked to the ghazal of Amari, and is copied in the margin of pages 156b and 157a of this muhamma. This muhamma poem of Tabibi consists of 6 banbs in total, and it is:

*Tushub ishq ichra ahvolimg 'a hayrondurman, ey soqiy,  
Tunu kun mubtaloyi dardi hijrondurman, ey soqiy,  
Bukun mayxona sorig 'a shitobondurman, ey soqiy,  
Qo 'limda sog 'ari sarshor giryondurman, ey soqiy,  
Xumoru oludai ul la 'li xandondurman, ey soqiy, – starting with the paragraph,  
Tabibiydek o 'zimni dayr sori toki yetkurdum,  
Qo 'lumni dayr piri ilkiga yuz shavq ila urdum,  
Huzuringda icharga bodadin sog 'arni to 'ldurdum,  
Yuzing xurshidini to jomu mayda jilvagar ko 'rdum,  
Amiri olam Jamshidi davrondurman, ey soqiy, – it ends with the clause.*

Ahmad Tabibi's muhammas written by representatives of the Kokand literary environment are copied in order. In addition, the representatives of the Kokand environment whose names are mentioned above are also mentioned in Fazli's commentary. Their creative examples are also included in Fazli's commentary. It is clear from this that Ahmad Tabibi was also closely familiar with the "Collection of Poets" compiled by Fazli when compiling his commentary. Therefore, the poet was probably inspired by the work of representatives of the Kokand environment when writing many of his lyrical works. The study of Tabibi's work shows that he was very familiar not only with the literary environments of the khanates, but also with the literature of other fraternal peoples, and that he attached tahmis to the ghazals of many poets whose work is unknown to us. This, in turn, shows that other word artists also influence the success of any poet or creative person.

In conclusion, the creative collaboration of word artists is one of the characteristics of literary environments. The above-mentioned muhammas that Tabibi attached to his ghazals by representatives of the Kokand literary environment are also the result of such collaboration. In this article, in addition to providing information about the muhammas that representatives of the Kokand literary environment attached to the creative works of Ahmad Tabibi, examples of lyrical works from the poet's divan are presented for the first time in the current alphabet.

## References

1. Inventory digital manuscript sources №11499, №9494, №12561, №12561, №1134, №3460, №3461, 2662 in the Manuscripts Fund of the Institute of Oriental Studies of the Uzbek Academy of Sciences.

2. 8989 in the Manuscripts Fund of the Institute of Oriental Studies of the UzFA inventory digital stone source.
3. Amonov, S. N. (2024). Navoi And Tabiby: Literary Following. SPAST Reports, 1(1).
4. Amonov, S. (2023). Tabibiy debochalari. Oltin bitiglar–Golden Scripts, 2(2).
5. Amonov, S. (2021). Ahmad Tabibiyning turkiy tildagi ruboiylari. Oltin bitiglar–Golden Scripts, 3(3).
6. Laffasiy. Tazkirai shuaro. Khorezm-Urgench. 1992.
7. Employee. Khorezm musicians. Tashkent. “Wing of Thought”, 2011.
8. Ahmad Tabibiy. Selected works. Tashkent. Fiction, 1968.
9. G'anixo'jaev F. Ahmad Tabibiy. Tashkent, Fan, 1978.
10. Ahmad Tabibiy. Selected works. Tashkent. Fiction, 1968.
11. Matkarimova S. Tabibiy - tazkiranavis. Philological sciences dissertation for the degree of candidate. Tashkent. 2007.