



The Science of Literature and Its Main Directions in The Emirate of Bukhara at the End of the 19th Century - the Beginning of the 20th Century

Vazira Sadullaeva

Doctoral student of Bukhara State University

Abstract:

In the Emirate of Bukhara in the late 19th and early 20th centuries, mainly social fields of science developed. Scholars and writers worked in fields such as history and literature. Writing poems, ghazals, and historical stories took the lead in literature. This article provides information about the literary processes in the Bukhara Emirate, their directions, and the legacy of writers.

Keywords: writer, poet, poem, prose, direction, emir, sponsor, music, pseudonym, work.

In the period of the Mangits, the creative people in the field of literature in the Bukhara Emirate were active and created works in religious, educational, social and household directions. The emir of Bukhara, Abdulahad Khan (1885-1910), was very interested in literature and music, and wrote poems and ghazals in Persian under the pseudonym "Ojiz". Patronized people of literature. During the period of Amir Olimkhan, many poets and writers were productive in the field of literature. In the literature of this period, the direct influence of the news happening in the world was felt.

During the period of Amir Abdulahad Khan, Muhammad Siddiq Hashmat, Abdulrahman Tamkin Bukhari, Abdullahhoja Mukhtarhoja, Haji Abdulazim, Afzal Makhdam Pirmasti, Haji Ne'matullah Mukhtaram, Darvish Muhammad Mufti Balkhi, Qori Rahmatullah Vozehlar created [1]. Rahmatullah Vozeh in his work "Tuhfatul Ahbab" informs that 220 poets and writers created in Bukhara at the end of the 19th century [2; 23]. Talent, experience and madrasa education were important for poets and writers to master their field. In addition, they independently studied the works created in Turan, Iran, and India in the middle ages and later periods, and learned the style of writing poetic and prose works.

During the period of the Mangits, the literary environment of Bukhara was formed and operated mainly in two currents: the first, praising the ruler and officials, glorifying the life of the palace, and the second, swinging the pen in a populist direction, exposing superstitions and vices in society. Afzal Pirmasti, Ne'matulla Mukhtaram, Mulla Sharif Anbar, Mirza Shamsiddin Doyi, Muhammad Aminkhoja's works were dominated by prayers, praises, and love poems to Allah, the prophet, while the second category was represented by Ahmad Donish, Shamsiddin Shahin, Sadr Zia, Mirza Somi, Mirza Sahba and although others are close to the government, the tendency to reform was noticeable in their works [3; 12].

Amir Abdulahad Khan, as the most notable artist of his time, first created under the pseudonym "Ma'sud" and then "Ojiz". During his reign, literature and art flourished not only in the capital Bukhara, but also in many cities of the emirate. Amir Abdulahad Khan's great-grandfather Amir Haidar (1800-1825) also practiced poems under the nickname "Sayyid". Amir Abdulahadkhan created an active literary environment in Bukhara and created opportunities for creative people. Amir Muzaffar's (1860-1885) sons, Mirsiddiq Hashmat (1854-1927), Syed Muhammad Nasir, the representatives of the dynasty in the literary environment, are particularly noteworthy. Amir Abdulahad Khan, whose palace was always full of virtuous people, poets, and writers, learned fiqh, logic, and philosophy from the masters of his time, and also gained deep knowledge in the field of literature [4; 69]. Amir Abdulahad Khan chose the nickname "Ojiz" considering his political situation. The names of six ghazals and seven rubai's of Amir Abdulahad Khan are listed under the pseudonym "Ajiz" in Sadri Zia's tazkir [5; 284-288].

Amir Abdulahad Khan organized creative evenings and paid special attention to the development of music science and art. His special attention to this area ensured the development of Bukhara Shashmaqom. Father Jalal, recognized as "the greatest teacher of Shoshmaqom", worked as a court musician during the reign of Amir Muzaffar Khan and then Amir Abdulahad Khan. He taught Amir Abdulahakhan music science and ensured that he mastered this field thoroughly. Father Jalal founded a music school in Bukhara and trained many students [6; 63].

Amir Abdulad Khan organized music competitions in the palace and played tunes on the tanbur himself. The performance of the competition is subject to the condition of playing a tune on the tanbur. The musician who delivered the tunes to the tanbur ceremony was recognized as the winner and was given "nokhun", a tanbur player made of Bukhara gold, and other valuable gifts [6; 64].

Amir Abdulahad Khan's encouragement of literature and poetry ensured the emergence of many poets and writers in the country. Afzal Makhdum Pirmastiy Bukhari (1840-1916) was one of the mature poets of his time who served in his court. His friend, court poet Nematulla Mukhtaram said, "One of the great scholars and nobles of the time of the Bukhara emir." He is well-versed in grammar, arithmetic, and poetic genres, and is an orator with a high position among many poets of his time" [7; 94] was.

He studied in Bukhara madrasas. He also knew well the science of medicine and prophecy. He worked as a mufti in Pirmast village for 3 years. In 1900, he entered the service of the palace and was engaged in making tazkira according to the order of Amir Abdulahad. In 1904, in Bukhara, he completed writing "Afzal-ut-tazkor fi zikri-sh-shuaro wa-l-ash'or" [8; 154]. It contains brief biographies and examples of works of 135 poets and scientists who lived and worked in the Bukhara Emirate in the second half of the 19th century and the beginning of the 20th century. In writing the work, Qari Rahmatullah admitted that he used Vazeh's "Tuhfat-ul-ahbab" tazkir. Afzal Pirmasti died on September 10, 1916 in his home in Gajdumak [8; 155].

Mirza Abdulazim Sami (1839-1908) was also a writer, poet, calligrapher and historian who worked in Bukhara. After he completed his madrasa education, Sami received the nickname "noble, high" with the advice of his teacher Qazi Saiddin Mahir. At first, he worked as a secretary for various officials. During the reigns of Amir Muzaffar (1860-1885) and Abdulahad (1885-1910), he worked as a palace munshi. In 1905, Mirza Sami wrote a work entitled "Mir'ot al-khayol" ("Mirror of the Imagination"). The work includes stories of various contents, historical stories, odes dedicated to Amir

Abdulahad Khan, crown prince Olimkhan, hymns, as well as information about the life and works of some officials and poets [9; 34].

Ziyovuddin Sharifjon Makhdum was one of the progressive scholars who was engaged in literature in addition to political activity. He was born in the family of Abdushukur Qazi in Bukhara. In Zhondor, Yangikurgan, Vang'oze, Chorjoi, Karki and Vobkent districts, they reached the position of the governor to the level of the country's governor. Although his life was in danger after the events of April 1917, he continued his work as a judge on June 8, 1918 in Shahrisabz, then in Karshi [8; 274].

S. Ainiy recalled the literary evenings in Sharifjon Makhdum's house: "Since I served the guests along with Abdulvahid, I would always be in the hotel on such evenings and enjoy such literary conversations." I can say that I collected my initial but important literary materials in this yard. In this yard, I got to know Mullah Nazrullah Lutfi, Abdulmajid Zofunun, Yakhyokhaja, Sadiqkhoja Gulshani, Hamidbek Hamid, Abdullakhhoja Tahsin, Mullah Burkhan, Mushtaqi, Qori Abdulkarim Ofarin Dozahi, Mirza Azim Somi Bostani, Mullah Rahmat Sartarosh, Azizkhoja Aziz and others. Each of these was a poet or poet" [10; 10], writes.

In Sharifjon Makhdum's house, usually three nights a week, poets, poets, storytellers and funny people gathered. His yard became the center of debates and discussions where writers of that time gathered, a kind of literary school [11; 8]. In the literary conversations held in Sadr Zia's yard, there was talk about such artists as Mirza Hayit Sahbo, Shamsiddin Mahmud Shahin, Ahmad Makhdum Donish [10; 10].

Sadr Zia quickly noticed the talent of young people and tried to develop talented young people by rewarding them well. In the literary environment of Bukhara, S. Ayniy, A. Munzim, M. Hayrat, etc., deserve special praise. Along with leading the literary environment of Bukhara, Sadr Zia gained fame as a skillful poet, historian, literary scholar [12; 39,49,56]. Through his "Tazkirat ul ash'or" and "Navodiri Ziyiya" tazkiras, one can get information about the history and representatives of the literary environment of the late 19th and early 20th centuries.

The personal library of the writer, who was interested in reading and calligraphy, collecting books and manuscripts from his youth, was confiscated in the 30s of the 20th century and taken to the library of Abu Ali Ibn Sina in Bukhara, from there to Tashkent [11; 9]. At present, the literary and scientific heritage of Sadr Zia consists of more than 65 works collected in 11 volumes, which are kept in the Institute of Oriental Studies of the FA of Uzbekistan and the Institute of Oriental Studies of the FA of Tajikistan, as well as in private libraries.

During the period of the Bukhara emir Olim Khan (1910-1920), as in all fields, innovations entered the scientific, literary and educational processes and were quickly accepted by the youth. Most of the writers and poets who created during this period were Jadids, and they sharply criticized the problems of the society in verse and prose. Sadridin Ainiy (1878-1954) was an active participant and creator of literary processes in Bukhara during this period. Sadridin Ainiy, who received his initial education in a rural school and then in a Bukhara madrasa, began to write poems and ghazals under the pseudonyms "Sifliy", "Muhtajiy", "Junun". The writer, who became known among the people, took the nickname Ainiy from the word "Ayn" (Ayn has 48 meanings: eye, spring, sun). Throughout his career, Sadridin Ainiy wrote "Ain", "Azgich", "One Night", "Futurist", "One Stranger", "One Person from Bukhara", "False Faster", "Liar", "Zigayib", "Idora" participating in the time press with signatures [13; 51-58].

An important place in Aini's entry into the field of literature was his acquaintance with the poet Muhammadsiddiq Hayrat (1878-1902). Benihoya, a humble poet who was not liked by the palace representatives due to his intellectual talent, Hayrat died of a serious illness at the age of 24 [14; 288-291]. The ghazals written by Sadriddin Ainiy, who became a permanent participant of literary processes at the beginning of the 20th century, covered the social status of writers, the condition of rooms in madrasas, and the issues of dahyak (pension).

Along with creative activities, Sadriddin Ainiy actively participated in organizational work, in the establishment of Bukhara new method schools, and in the formation of the press office. He was active in establishing the "Tarbiyai atfol" ("Children's education") society [15; 115].

Sadriddin Ainiy began to live in the city of Samarkand after the events that took place in the Emirate of Bukhara in April 1917 [16; 345]. "Executioners of Bukhara", "Dokhunda", "Slaves", "Death of a usurer", "Old School", "Odina", "Orphan", "Reminiscences", "Materials for the history of the Bukhara revolution" that describe the life of Bukhara and Bukhara people written later by Adib. , "History of Bukhara Mangit Emirs" and "Examples of Tajik Literature" have taken a worthy place in the heritage of world literature [17; 31-33]. These works provide valuable information about the literary, cultural and educational environment of Bukhara at the end of the 19th century and the beginning of the 20th century.

Abdurauf Fitrat (1886-1938) was a participant in the Bukhara literary process and a major representative of the revolutionary movement. He was born into an intellectual merchant family. He studied at the old school, the Mir Arab madrasa, in Istanbul in 1909-1912 and engaged in scientific work [18; 8-11]. Haji Nemutullah Mukhtaram, who gave the first information about Fitrat, introduced him as "Haji Mulla Abdurauf" in the work "Tazkirat ush-shuaro" written in 1904. It is equivalent to saying that he wrote poetry under the pseudonym "Mijmar" (the dictionary meaning of beetroot) is "the harif of sukhandans" [7; 319-320], assessed that. Under the leadership of Abdurauf Fitrat, the "Tamimi Maarif Society of Bukhara" was opened in Istanbul [19; 19, 85]. With the help of the society, Fitrat's works "Discussion", "Statement of an Indian tourist", "Sayha" were published [15; 271]. These works, which were brought to Bukhara in secret ways, influenced the change of worldview of "Young Bukharas" [20; 287].

His collection of poems in Persian "Sayha" ("Na'ra") was published in a small volume. The collection includes nine ghazals, two compositions and several verses. When Sadriddin Aini compiled the work "Exemplary Tajik literature", he cited several poems from this collection and named Abdurauf Fitrat as "the founder of Persian-Tajik poetry of the 20th century" [8; 534-545]. Fitrat's poems are of special importance due to the fact that they promote knowledge and enlightenment, openly state the truths of life, have a high level of comparison and critical spirit, and respect cultural values.

After the events of April 1917, Abdurauf Fitrat first lived in Samarkand, then in Tashkent [21; 359]. A writer who entered artistic creation through poetry, first wrote poems under the pseudonym "Mijmar", moved to Samarkand in 1917 and edited the "Hurriyat" newspaper from the 26th to the 87th issue published on August 10, 1917 [19; 34-35]. In a series of articles published in the newspaper, he called on his compatriots to stick together and unite.

Mirzo Sirojiddin Hakim Bukhari (1877-1914), one of the progressives of Bukhara, was another representative of literature who created during this period. When he was 10 years old, his father appointed him a private tutor to study ethics, history, literature, mathematics and Arabic language. In

1889, 12-year-old Mirza Sirojiddin learned trade and the Russian language from his father. In 1890-1891, Mirza Sirojiddin studied at the Russian-Tuzem school opened in Bukhara, studied geography, English and accounting. In 1891, Haji Abdurauf Mirzakhurd hired an Uzbek teacher who had studied in Paris to teach French to his 14-year-old son, and Mirza Sirojiddin learned French in 6 months. 1892 Sirojiddin mastered the basics of fiqh [22; 17].

Ne'matulla Mukhtaram gave preliminary information about Mirzo Siroj's poetry in his work "Tazkirat ush Shuaro" [7; 6]. Mirzo Siroj Hakimi, the first modern doctor who emerged from the literary environment of Bukhara, was the first representative of the local people who brought innovations to medicine by opening a private hospital equipped with equipment imported from Europe in 1910. In 1912-1913, more than 60 articles and more than 40 poems of his were published in "Bukharai Sharif", "Samarkand" newspapers and "Oyna" magazine. They were led by child education, the importance of religious and secular science, the education of a perfect person, the issue of schools and madrasahs, and other topics [22; 17].

In conclusion, in the late 19th and early 20th centuries, the science of literature was one of the areas that developed in the Emirate of Bukhara. As a result of the interest and support of Amir Abdulahadkhan and Amir Olimkhan in this field, the land of Bukhara produced many writers and poets. Hundreds of artists such as Sadr Zia, Afzal Pirmasti, Sadridin Ainiy, Abdurauf Fitrat contributed to the development of the field and left a rich scientific and literary legacy during their career. Their poems, historical and artistic works, linguistics, literary studies are of special importance in the development of literary science.

REFERENCES:

1. Ҳашмат Мирсиддиқ. Тазкират уш-шуаро. ЎзФАШИ, №2729.
2. Қори Раҳматуллоҳ Возех. Тухфат ул аҳбоб фи тазкират ал-аҳбоб. 1914.
3. Ахматов А. Бухоро адабий муҳити тарихи. Тарих фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. Бухоро, 2022.
4. Сайид Мансур Олимий. Бухоро –Туркистон бешиги. Бухоро: “Бухоро” нашриёти, 2004.
5. Ражабова Д.Я. Описание эмира Бухары Сайида Абдулахадхана в трудах Садри Зиё // Сборник Международной научной конференции. Навоий, 2021.
6. Сборник. Из истории культурного наследия Бухары. Бухара. 10-выпуск. 2006.
7. Ҳожи Неъматиллоҳ Муҳтарам. Тазкират-уш-шуаро. Душанбе: Дониш, 1975. – С. 94.
8. Айний С. Намунаи адабиёти тоҷик. Душанбе, Адиб, 2010.
9. Ахророва Г. Сами и его литературное наследие: Дисс. ... канд. филол. наук. Ташкент, 1998.
10. Айний С. Эсдалиқлар. III қисм // Асарлар. 8 томлик. 6 жилд.
11. Муҳаммаджони Шақурий Бухорий. Садри Бухоро. Душанбе: Деваштич, 2004.
12. Айний С. Бухоро инқилоби тарихи учун материаллар // Асарлар. 8 томлик. 1 том. Тошкент: Бадиий адабиёт нашриёти, 1963.
13. Қориев Б. Адабий таҳаллуслар ҳақида. Ўзбек тили ва адабиёти журнали, 1967.
14. Воҳидов Р, Маҳмудов М. Устод Садриддин Айний сабоқлари. Тошкент: Фан, 2004.
15. Ражабов Қ. Тарбияи атфол // Ўзбекистон миллий энциклопедияси. 8-жилд. Тошкент: Ўзбекистон миллий энциклопедияси нашриёти, 2004.

16. Қораев Т. Танланган асарлар. 2 жилд. Тошкент: Наврўз, 2019.
17. Темиров Ф. Садриддин Айний тадқиқотида бухоролик адиблар // Imom Vuxoriy saboqlari. №2. 2022.
18. Ахмадова З. Абдурауф Фитрат – Бухоро жадидалигининг ёрқин намояндаси // ЎЗМУ хабарлари. №1. 2022.
19. Болтабоев Ҳ. Фитрат ва жадидалилик: (Илмий - тадқиқий мақолалар) –Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2007.
20. Абдирашидов З. Фитрат ижоди ва фаолиятига бир назар: “Мунозара” ва Истанбул Бухоро жамияти хайрияси // Scientific-methodological electronic journal “Foreign Languages in Uzbekistan”, 2020, No 2 (31).
21. Қосимов Б ва бошқалар. Миллий уйғониш даври ўзбек адабиёти. Тошкент: Маънавият, 2004.
22. Зайниддинов Ҳ. Сайёх Мирзо Сирожий // Гулистон, 1988, № 8.
23. Raxmonov , E. K. o‘g‘li, Qobilov , F. S. o‘g‘li, & Berdimuradov , X. T. o‘g‘li. (2023). RESPUBLIKAMIZDA YETISHTIRILAYOTGAN BUG‘DOY DONLARINING FIZIK-KIMYOVIY KO‘RSATKICHLARINING TAHLILI. ILMIY TADQIQOT VA INNOVATSIYA, 2(2), 95–101. Retrieved from <http://ilmiytadqiqot.uz/index.php/iti/article/view/144>
24. Qobilov, F. S. o‘g‘li, & Raxmonov, E. K. o‘g‘li. (2023). NON MAHSULOTLARINI TAYYORLASHDA QURUQ KLEYKOVINADAN QO‘SHIMCHA SIFATIDA FOYDALANISH. ILMIY TADQIQOT VA INNOVATSIYA, 2(2), 58–63. Retrieved from <http://ilmiytadqiqot.uz/index.php/iti/article/view/139>
25. Sattorova, K. A. qizi, & Raxmonov, E. K. o‘g‘li. (2022). NON MAHSULOTLARINI SIFATINI OSHIRISHDA QO‘LLANILADIGAN QO‘SHIMCHALAR. INTERNATIONAL CONFERENCES, 1(1), 29–31. Retrieved from <https://researchedu.org/index.php/cf/article/view/230>
26. O‘G‘Li, X. T. X., Berdimuradov, E. K. O. G. L., BUG‘DOY, R. N. U. T., & ASOSLASH, N. T. V. CARJIS. 2022.№ 10. URL: <https://cyberleninka.ru/article/n/navli-un-tortishda-bug-doy-navlarini-tanlash-va-asoslash> (дата обращения: 29.03. 2023).
27. Hamroyeva Sh.Sh., & Muhidova G. (2018). PEDAGOGICAL AND METHODOLOGICAL PRINCIPLES OF TEACHING ENGLISH TO YOUNG LEARNERS. Мирояная наука, (5 (14)), 37-39.
28. Hamroyeva Sh.Sh. (2018). SIR WALTER SCOTT’S ARTISTIC SKILL IN THE EXPRESSION OF HISTORICAL FACTS AND LITERARY FICTION IN HIS HISTORICAL NOVELS. Мирояная наука, (5 (14)), 35-37.