



A DESCRIPTION OF THE SOURCES OF THE LITERARY HERITAGE OF AKHMAD TABIBY

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Abstract

Ahmad Tabiby is one of the most active representatives of Uzbek literature in the late XIX and early XX centuries. He is known as a natural translator, dostonavis, tazkiranavis. He continued the classical literary tradition with dignity and composed five poetic Devonian works. At the moment, the sources of the poet's works are stored in various libraries and funds of the republic.

Akhmad Tabiby is the artist who deservedly continued classical literary traditions. As to the works of the poet, the issue of literary influence is a special topic. In view of the fact that, Tabiby's poetry is unique, and the influence of previous masters is extremely great. The reason is that many impressive poems written similarly to other previous poets created their works in Turkic and Persian were handed down to us by Tabiby, which is seemingly impossible to find in the writings of any other poet. Indeed, in creativity, especially in our classic poetry, it has been observed that all poets and creators wrote the works that can be described as written in similar style to other previous poets, being inspired by the artistic skills of other ones, which is common. However, the analysis of the poetic works in Ahmad Tabiby's diwans (Arabic: ديوان *dīwān*, a collection of poems by one author) shows that he wrote dozens of poems (written similarly to the previous poets) and mukhammas (Arabic: مخمس "fivefold") to the poems by more than 80 poets. This signifies how talented the poet was, that he was closely familiar with the works of many central figures of Eastern classical literature.

Keywords: Akhmad Tabiby, handwrite, litographe, fund, poet, poem, devon, proceedings, bayoz, source, text, genre.

Introduction

The end of the XIX - beginning of the XX century is significant in that it left an important mark not only in the socio-political life, but also in the spiritual and literary life. News in the spiritual and literary sphere is especially vivid in the literary





environment of Khiva. This can be explained by the huge achievements in the field of artistic creation. Ahmad Tabibi is one of the artists who made a great contribution to the development of our national literature in the late XIX - early XX centuries.

Ahmad Tabibi created in almost all genres of our classical literature, leaving a rich literary heritage. After all, he duly continued the classical literary traditions, writing analogies to the Persian and Turkic predecessors in accordance with the tradition. He demonstrated his poetic talent by writing analogies to the poems of contemporary poets as beautiful and unique examples of lyrical art were completed. The main theme of his medical lyrics is love. The poet is important in terms of the content, melody, formal diversity, richness of artistic means of romantic poems. The content of his lyrical works consists of the ideas of true love, boundless devotion to the land, struggle with emigration, enduring any suffering and reaching his guardianship. The poet thinks deeply about love, regarding it as a lofty virtue. The poet's poems depict the beauty of a friend, the pain of a lover, pain, sorrow, complaint, despair. In the work of the poet, the lyrical hero is sometimes in love with the beauty of the mistress, and sometimes fascinated by the spiritual image of the mistress.

The Main Part

It is known that the physician arranged five poetic divans. In particular, his divans "Tuhfatu-s-sulton", "Munisu-l-ushshaq", "Hayratu-l-oshiqin" consist of lyrical works in Turkish, "Mir'atu-l-ishq" and "Mahzaru-l-ishtiyoq". The poet's works in Persian-Tajik language are collected in his divans. In addition, the poet wrote an Uzbek poetic version of the epic "Vomiq and Azro". He translated the work of the Azerbaijani poet Muhammad Fuzuli "Haft Jam" from Persian into Uzbek. Influenced by this translation, he wrote his work "Seven ravzas" and compiled a collection of Khorezmian poets..

Information about the life and work of Ahmad Tabibi is also given in the book "Chrestomathy of the history of Uzbek literature", compiled in 1945, by Rahmat Majidi "Uzbek literature". Also, Doctor of Philology M.Yunusov's "Komil Khorezmiy" (T., 1960), V.Mirzaev's "Avaz Otar ogli" (T., 1961), Professor G.Karimov's "History of Uzbek literature" (third book, T., 1987) also contains information about Ahmad Tabibi. In addition, in almost all scientific research related to the literary environment of Khorezm in the second half of the XIX century and the beginning of the XX century, the work of its representatives, opinions and comments on the work of Ahmad Tabibi are given.

However, the creative legacy of Ahmad Tabibi has not yet been fully explored. Even in the biographical information of the poet there is no uniformity. This requires scientific





research on the poet's literary heritage. Work in this area is required, first of all, in the field of literary sources and textual studies. Because Tabibi's works are almost non-existent.

In the history of our literature, the famous literary critic Fatkhulla Ganikhodjaev created a study on the life and work of Ahmad Tabibi. In his research, the scientist studied the life of the doctor, his works, their sources, the scope of genres of the poet's work, the topic

- provides valuable information on issues such as content, literary influence. It is especially noteworthy that the scientist identified more than 20 available manuscripts and lithographs, and carefully studied them. However, further research suggests that work in this area should be continued. In particular, these are explained by:

- from the works of the poet, who arranged five devons
- the number of those prepared is less than fifty. About 30 published poems are presented in the form of samples;

A complete collection of sources on the life and work of Ahmad Tabibi

no Some information about the poet's biography should be summarized and clarified;
Sources (collection and.) Where samples of medical creativity are encountered
bayozlar) not fully studied and summarized;

one of the poet's Turkic devons, Tuhfatu-s-sultan

The fate is unknown. The following information of the literary scholar Fatkhulla Ganikhodjaev is noteworthy in this regard: The first office of the doctor "Tuhfatus-sultan" is kept in the house-museum of AS Semyonov in Dushanbe, several manuscripts and lithographs of the other four offices are kept in the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan. The only mentioned copy of Tuhfatu-s-sultan was copied in 1328 (1910) by the secretary Muhammad Yaqub Devon ibn Usta Qurbonniyaz Khorezmi. The work consists of 464 pages. The poet's second divan "Munisul-ushshaq" (Friend of Lovers) was written in Uzbek and copied in 1327 (1909) by the secretary Bobojon Tarro ibn Abdulaziz Makhsum. The work consists of 382 pages. A complete copy of this manuscript was printed in 1328 (1910) in Khiva. The third divan of the doctor "Mir'atul-ishq" (Mirror of Love) is written in Persian-Tajik language. It was copied in 1327 (1909) by the secretary Mulla Ibrahim ibn Domla Qalandarhoji. The work consists of 204 pages. This copy of the manuscript was also printed in lithography in Khiva. The poet's divan "Hayratul-oshiqin" (Wonder of lovers) is written in Uzbek. It was copied in 1326 (1908) by the secretary Babajan Tarro ibn Abdulaziz Mahsum. The manuscript consists of 490 pages. The last divan of the physician, Mazharul-ishtiyaq





(Place of Passion), was written in Persian-Tajik and was copied in 1327 (1909) by the secretary Mulla Ibrahim ibn Domla Qalandarhaji. The work consists of 550 pages. This copy of the manuscript was also printed in lithography in Khiva. The whole literary heritage of the doctor, including his devons, was copied and published during the last years of the poet's life, ie 1906-1910. Prior to that, Tabibi's lyrical works were included in various bayoz composed at that time. In addition, there were separate collections that included only the Medical Gazelles. For example, in a manuscript collection compiled in 1906 by the secretary Muhammad Yaqub Devon, Tabibi has 173 Uzbek and Tajik ghazals. Also, in 1907, Muhammad Sharif compiled three more collections of Uzbek ghazals by Devon Tabibi. They include 480 poems of the poet". In addition, inventory number №1127 "Bayozi muhammasot", №1129 inventory number "Bayozi muhammasot", №1131 inventory number "Bayozi muhammasot", №1133 inventory "Bayozi muhammasot", №1133 inventory number "Bayozi muhammasot", №1133 inventory number, №1182 inventory number "Bayozi ash'or", №1190 inventory number "Bayozi ash'or", №1196 inventory number "Bayozi ash'or", №2024 inventory number bayoz also included samples of medical creations.

A source of medical poems is also kept in the State Museum of Literature of the Russian Federation. The storage number of this manuscript is №243. The volume of the manuscript is 366 pages. The secretary of this bayoz is Muhammad Sharif Devon. At the end of the manuscript is information that it was completed in 1325 (1907) by Secretary Muhammad Sharif Devon. Literary critic Fatkhulla Ganikhodjaev has used this source in his above-mentioned research. That is, the scientist owns in quoting his remarks, he quoted passages from the poems of the poet in this bayoz. Our recent observations show that the places used in this bayoz need to be corrected, albeit in a small way. In particular, there are text errors in the extracts, some inconsistencies in the presentation of the pages.

This collection consists only of gazelles. The collection includes 200 ghazals by Ahmad Tabibi, which are not found in any other genre of poetry. The last poem in the collection ends with a radiant ghazal "This Day". This is a gazelle

Ваҳким ул ой ҳижронидин ранжим фаровондур бу кун,

Ғам касрати бирла манга хотир паришондур бу кун, - starting with the matla:

Сен чек, Табибий, ғам аро беморлиғким ишқ аро,

Лаъли лаби ўзга киши дардига дармондур бу кун, -

ends with praise.





On the last page of the collection, in blue ink, "I present this book to the Institute of Literature of the Academy of Sciences of Uzbekistan. Ghafur Ghulam. 26 / 9.57. "

There is a note

An analysis of the lyrical works in this collection shows that most of the poems were written in the form and content as analogies to the works of Mir Alisher Navoi. According to the observations, Tabibi tied 1 muhammas from Khorezm poets to Nishati, 8 to Munis, 12 to Ogahi, 2 to Kamil, 2 to Avaz, 5 to Roji, 2 to Mirzo, 3 to Doi and Niyazi.

The poet also wrote more than 20 ghazals of Navoi. In particular, Navoi's "Hikmati", "Bolsa", "Aylasa", "Bolubdur", "Kerak", "Aylarman", "Ollida", "Tuz", "Bolmangiz", "Hanuz", "Sormangiz", "Aylab", Muhammad in his ghazals ending with radifs and rhymes such as "Anga", "Khurram", "Bolmas". It is also known that the poet connected muhammas in Persian-Tajik language to the poems of Saadi, Jami, Zebunniso and Mirza Galib. When we look at the work of the poet, love, truth and justice, devotion lead in his work. However, there are examples of his work that glorify science and enlightenment, and this series of works is very close in content to the works of Muqimi and Furqat. A complete collection of sources of Ahmad Tabibi's works, a comparative and textual study of them, a full study of the poet's work, an analysis of his lyrical works will undoubtedly expand this information. In this regard, the literary critic F. Ganikhojaev in his study of Tabibi in the office of the poet "Munisu-l-ushshaq" 53, in the office "Hayratu-l-oshiqin" 114, in the office "Tuhfatu-s-sultan" 14, "Mir'atu-l-ishq" There are 86 muhammas in the Mazharu-l-ishtiyag office and 125 in the 5 divans. Of these, 307 are written in Turkish and 211 in Persian. This information, that is, the number of Tabibi muhammas is 518, is noted by the literary critic S. Matkarimova. However, the number of muhammas quoted by F. Ganikhodjaev is 392. For some reason, the number of muhammas is misrepresented as 518 or the sources of the remaining muhammas are not indicated.

Ahmad Tabibi compiled a tazkira on the instructions of Feruz. Although the Majmuai si shuaro'i payravi Feruzshahiy was compiled according to the king's instructions, the source that inspired the writing of the complex is undoubtedly Majolisu-n-nafois. In particular, the literary critic Salomat Matkarimova's "Muzakkiri ashob" (Remembrance of the Interlocutors), Hasankhoja Nisari's "Muzakkir ul-ahbob" (Remembrance of Friends), Mutribi Samarkandi's "Tazkirat ush- Tuhfat ul-ahbob" (Gift of Friends), Fazli's "Majmuai Shoiron" (Collection of Poets) and Navoi's traditions were creatively continued. The tazkirs composed by the doctor are also a shining example of this inheritance," he said.





Tabiby's epic activity

Tabibi contributed to the development of Uzbek epic poetry with his works "Vomiq and Azro", "Seven ravza", "Nozir and Manzur". In these works of the poet, high human qualities such as love, devotion to the Motherland, land, friend, mutual trust, justice in the state and society, knowledge, morality, education, patience, friendship of peoples are glorified. Getting acquainted with the text of medical epics inevitably reminds of Alisher Navoi's works "Lisonu-t-tayr", "Mahbubu-l-qulub". In particular, the poet's epics are imagined as a logical continuation of the epics of Navoi "Khamsa". After all, in the text of these epics you can find examples from Navoi "Khamsa".

In particular, the poet logically continues Navoi's attitude to science in his epic "Yeti ravza". The second chapter of the work ("Yeti ravza") is devoted to the issues of knowledge and enlightenment, in which the poet states that a person should always strive to acquire knowledge and enlightenment, and that a scholar should be honored. At the end of the chapter, the story of "Imam Fakhr Razi and Sultan Muhammad Khorezmshah" in Alisher Navoi's "Khamsa" is sung. In the third ravza of the work, the poet thinks about the harm of greed and the benefits of contentment.

Ahmad Tabibi's epic "Vomiq va Azro" is reminiscent of Navoi's "Layli and Majnun", "Farhod and Shirin" from "Khamsa". The image of Mehinbonu quoted by Tabibi in the epic is very similar to Navoi's Mehinbonus with his wisdom, intelligence and advice. Also, the style of expression of the epic is almost the same as the style of the epic "Farhod and Shirin".

Tabibiy – Although the Majmuayi si shu'arayi payravi Feruzshahiy

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A manuscript copy of the tazkira "Majmuayi si shuaroi payravi Feruzshohiy" is stored in the fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan with inventory number №1152. This manuscript copy of Tabibi's commentary is very large in size. The text of this source begins with





“basmala” and a poetic preface. The volume of the preface is 300 verses. The first verse in the tazkira begins with a 12-byte masnavi and Feruz's "appeared" radifi ghazal. It is known that this source also includes the poet's own poems. It should be noted that although some research has been done on tazkira, the textual study of this source has not been fully completed.

Conclusion

Tabibi contributed to the development of Uzbek epic poetry with his works "Vomiq and Azro", "Seven ravza", "Nozir and Manzur". In these works of the poet, high human qualities such as love, devotion to the Motherland, land, friend, mutual trust, justice in the state and society, knowledge, morality, education, patience, friendship of peoples are glorified. Getting acquainted with the text of medical epics inevitably reminds of Alisher Navoi's works "Lisonu-t-tayr", "Mahbubu-l-qulub". In particular, the poet's epics are imagined as a logical continuation of the epics of Navoi "Khamsa". After all, in the text of these epics you can find examples from Navoi "Khamsa". In short, Tabibi's lyrical heritage is classified according to the genre. , muashshar, bahri taviil. This indicates that the poet's work is subject to extensive research.

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