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SOURCES OF KHUVAIDO'S CREATIVITY

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ABSTRACT

This article talks about the literary sources that provide information about Khojanazar Huvaído's work. Manuscripts and lithographs of the poet's works, anthologies, essays, collections, anthologies, poetry collections containing information on his work, as well as those that can provide valuable facts about his life, a literary memoir compiled by specialists or those interested in the field of literary studies, as well as a scientific description of the information given in the diaries of Russian and European scientists who visited Turkestan stated.

KEYWORDS

Manuscript, lithograph, bayoz, tazkira, collection, anthology, poetry collection, memoir, diary.

INTRODUCTION

Khojanazar ibn Goyibnazar Khuvaído (1704-1781), who is considered one of the most mature representatives of Uzbek classic Sufism literature, was popularly known as Khuvaídoi Chimyoní because he was born in the village of Chimyan in Fergana. According to the information provided by the poet's grandson, Fakhriddin Eshon Hoki, in the work "Genealogy of Eshon Khuvaído", the original lineage of the poet is

from the scholars of Osh, Khojanazr's father, Goyibnazar Eshon, came from Koshghar, Eastern Turkestan, in order to further improve his status in the sect. He went to the famous Sufi Afaqkhoja, who became a murid, and thirty During the year, he took lessons from him in the direction of tariqat.



In 1693, after Afaqkhoja's death, Goyibnazar Afakkhoja's son, who moved to Margilon, came to Khoja Muhyi Ahmad and continued his lessons with him. Khoja Muhyi Ahmed is considered one of the famous guardians not only in the Fergana Valley, but also in the entire Central Asian region, and the people named him "Poshho Pirim". After that, Goyibnazar made a yard in Chimyan and settled down. Khojanazar was born in this house.

The poet has 351 ghazals, 41 quatrains, 28 rubai, 3 muhammas, 3 masnavis, 1 musaddas, 1 muzambal, 1 mustazad and thirty chapters and "Ibrahim Adham" the poem "Rohati Dil" consisting of a short story" arrived, and it was organized by the poet's grandson Sirojiddin Saqib given After that, this source was copied several times by scribes, 7 manuscripts, 12 lithographs in the fund of the UzR FA ShI, and 7 manuscripts in the Hamid Sulayman fund, Alisher Navoi of the UzR FA 2 manuscripts are stored in the State Literary Museum named after Alisher Navoi, and 1 lithograph copy is kept in the National Library named after Alisher Navoi. A lithographic copy of the poet's devo is stored in the Manuscript Fund of the UzR FA ShI with inventory number 12004.

The period during which Khuvaiddo was born and lived was steadily gaining strength, taking advantage of the establishment of the Kokhan Khanate and the weakening of the Bukhara Khanate and the nomadic Kazakhs. There were madrassas, schools and convents

in all the estates of the Kokan Khanate. Many students from different countries came to study here because there are well-known teachers and scientists in madrasahs in both religious and secular sciences. As a result of this, the spiritual and cultural condition of the population of the khanate improved and led to the increase of intelligent people among the people. Khuvaiddo also acquired enough knowledge according to the demands of his time and became one of the most intelligent people of his time. Khuvaiddo's work is considered the basis for many poets.

The poet's grave is located in Chimyon village near the city of Margilan, this area is the main destination of Khuvaiddo's creativity, and this place is one of the important points related to his spiritual and literary history.

It is true that great positive shifts and changes took place in the cultural life of the khanate in the first half of the 18th-19th centuries. Among many fields, the science of historiography has grown significantly in the Khanate. Historical works written in Arabic and Persian-Tajik languages by the predecessor historians were translated by the historians, along with the illumination of the history of Kokand and the peoples of Central Asia in general. Among them, there are specific characteristics of samples written directly during the reign of the Kokhan Khanate, and some of them were written in a poetic way. This, in turn, proves that the historians of the Khanate were not only aware



of literature, but also created well in poetry. These historical works contain information about the poets who lived and worked in the khanate, as well as some examples of their works. In particular, partial information about Khuvaiddo's work can also be found in these works. An example of this is the work of Mulla Niyaz Muhammad Khoqandi Niazi bin Mulla bin Ashur Muhammad Khokandi "History of Shahrukhy".

In Turkish (Uzbek) classical literature, Zullisanaynism took the form of tradition, and in scientific literature it was noted that this situation continued until the 20s-30s of the 20th century. However, recent researches in the field of textual studies show that the line of poets who created in Aruz weight and in two languages in cities such as Kokan, Bukhara, Samarkand, Tashkent, Kattakorgan, Andijan has not been interrupted even after the second half of the 20th century. This process was not far from the attention of tazkiranavis and majmuanavis of this period. It is important to note that in the literary environment of Kokan, there have been many cases where the poems of the poets, written in the Tajik language, have been compiled into a collection. For example, the "Majmuai shuaro Khoqandi" complex compiled by Muhammad Husayn al-Bulgari (محمد حسين البلغاري) in 1269 AH (1852-1853 AD) is one of these collections. The only copy of this collection has reached us and is kept in the FA Shl 238/XVIII inv. Although the collection does not touch upon Khuvaiddo's work personally, but mainly the poets

of the Amiri period are mentioned, the poems of mystic poets such as Hazin, Rind, Ashiq, and Foni, written in the form of nazira, are attached to Khuvaiddo's poems. This also shows that Huvaydo's work was highly respected by Sufism creators of his time and after him.

From the end of the 19th century, he began to study the literary and artistic sources, cultural heritage and art samples of the Fergana region, which was formed as a result of the colonization of the khanate by Tsarist Russia. These researches were mainly of a general nature. For example, N.F.Petrovsky's article "History of Kokandskogo Khanstva" published in the 10th issue of "Vestnik Evropy" magazine in 1875, referring to the mystical literature of the khanates, mentions Khuvaiddo among the mystic poets.

Khuvaiddo's divan is one of the important signs that showing the creative maturity and literary potential of the poet. "Devony Huvaydo" is a collection of the poet's poems, a collection of various poetic examples in terms of their form and content, which is a systematic presentation of the product of his creative activity, formation of his poetic style and thereby was an important factor in strengthening its place in literature.

The poet collected in his divan various lyrical poetic genres in terms of form and content. This ensured its color and the versatility of the poems. Also, the poems show the depth of the poet's thoughts and feelings, the richness of his imagination, and the level of beauty

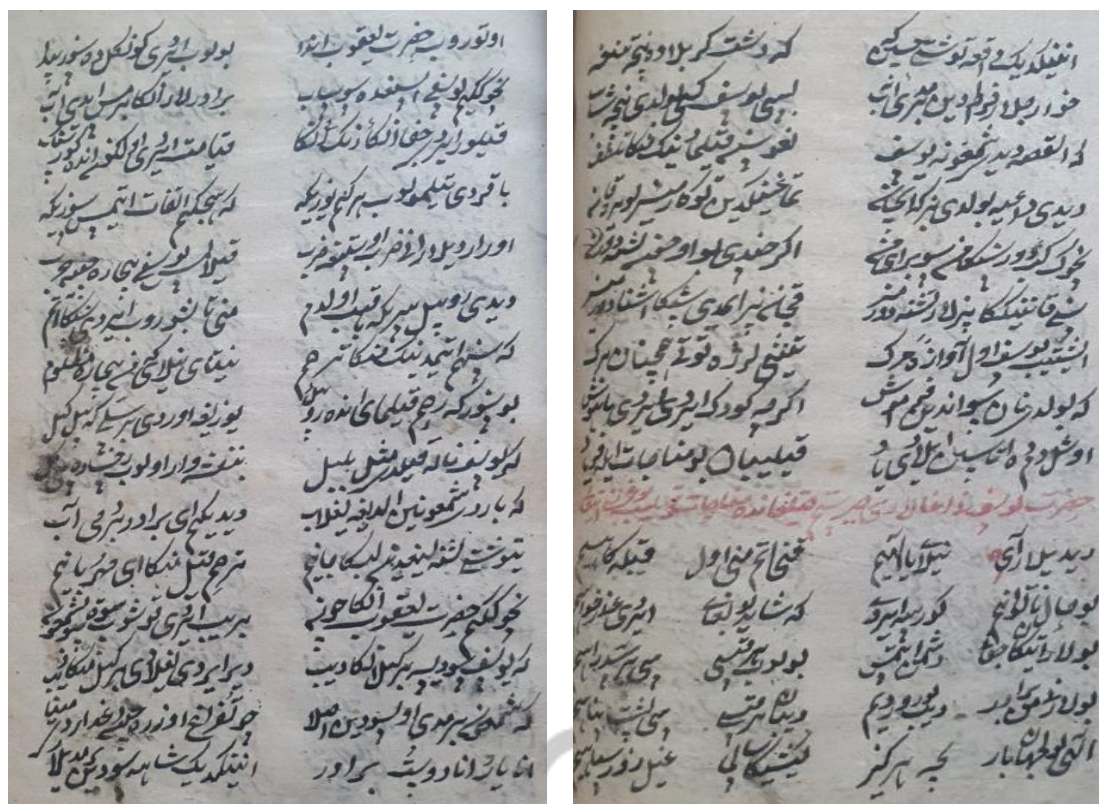


of the image and expression. For example, along with religious-mystical, Islamic-mystical ideas, images of time and space, personal experiences, socio-political issues and philosophical topics are covered in the poet's book. The poet also paid great attention to the form of the poem, because the rhythmic structure and melodiousness of the poems clearly showed the poet's skills. Devon is one of the important literary sources that shows the poet's social position and his creative success.

The book of Khuvaído is one of the literary sources of that time, written in a unique way. A number of manuscripts of this devan are stored in the Manuscript Fund of the Russian Academy of Sciences. Most of these divans are composed of poems written in Uzbek and Tajik languages. A copy of Devon's manuscript copied in 1246 AH (1830-1831 AD) stored in inv. 77/V is one of them. is one of the important sources in learning. There is a special note on the colophon about the date of Devon's transfer.

Khuvaído's poems are imbued with a mystical spirit, and social and cultural problems of that time, the inner world of a person and the themes of love are raised. At the same time, it reveals at a high level the mental state of a lover who has renounced love for the world and is sad about true love. In his poems, he covered not only intimate but also social issues with aspects and images, mental states and internal needs. In Khuvaído's works, special importance is attached to religious-mystical relations, people's attitude to life, their inspiration and excitement.

Manuscripts are the sources that can provide primary information about the life of the poet, and at the same time, these are important sources that can fully demonstrate the poet's creative maturity. In particular, manuscript number 77/V is one of the important sources in this regard. The manuscript was copied in 1217 AH (1802-1803 AD). The manuscript is incomplete, it has no beginning and no end. This manuscript reflects several scientific and artistic aspects, including the approach to poetry and the art of bookkeeping.



According to the structure and characteristics of the manuscript, one of the important aspects is its cover, and the manuscript has two covers. The front cover is made of dark green cardboard and is decorated with tulip-shaped embossing. On the cover there is an inscription "coverer Muhammad Sharif case 1217". The back cover is made of brown leather and also has the inscription "Muhammad Sharif's work".

The layout of the text in the manuscript is also unique, the text is arranged in two columns on each page and is framed by red frames. This shows that attention was paid to the original art and miraculousness of the manuscript.

Poems are written in nastaliq letter, with beautiful calligraphy. The poems are easy to read and the text is aesthetically appealing.

In addition to the external structure of the text, the internal structure is designed in a unique way, and the manuscript consists of two parts. The first part contains the lyrical works of the poet Khuvaído. Basically, there are ghazals arranged in alphabetical order. Among the ghazals, poems ending with some letters of the Arabic alphabet have not been copied. This may be due to the fact that some rules were not followed when moving the text, or it may be accidental.

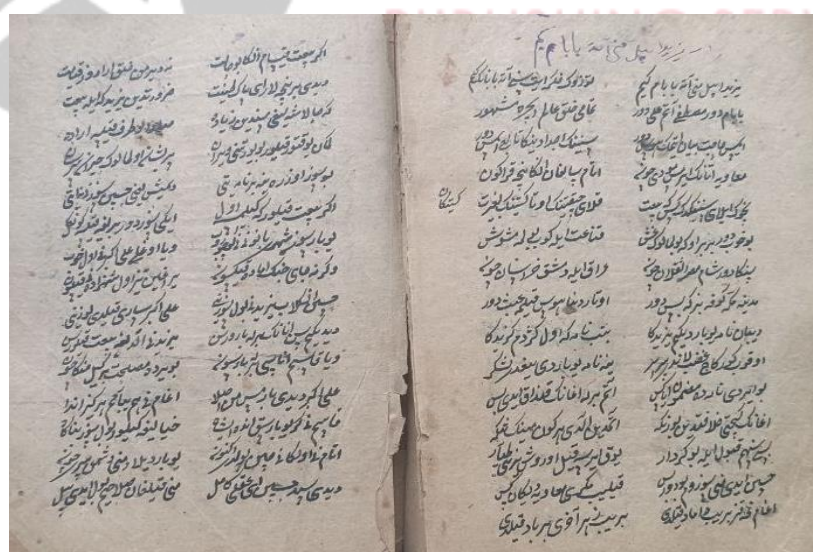
In the next part, mustahzad and murabbas are placed. Also, at the end of the manuscript, the poems of Khoja Ahmed Yassavi and Boborahim Mashrab are copied. In this manuscript, their works are presented with separated titles.

The decorations on the cover are unique and embody the traditions of the bookmaking art of that time. On the front of the cover there are tulip-shaped embossments, inside of which there is another green embossment. Within this relief is an image of a seal with the following inscription: "May the result be successful." This seal means that during the preparation of the manuscript, the author or bookbinder was committed to a successful work.

The text has some flaws. Many pages are misaligned, causing gaps between pages. The lacuna creates some difficulties for studying and doing scientific work.

The cover of the manuscript was done by Mulla Hasan Muhammad. The colors and shapes used in the cover decoration further enrich the artistic aspect of the manuscript.

Manuscript 77/V is of special importance for its art, aesthetics and scientific value. The poems of Khojanazar Chimyoni (Khuvaído), together with the works of Khoja Ahmed Yassavi and Boborahim Mashrab, illuminate not only the literary heritage, but also the cultural and social environment of that time. Aesthetic aspects of the manuscript, cover and cover design increase its artistic value.



Another manuscript of the poet's office is manuscript number 6957, which contains the poet's lyrical works.

Khojamnazar Chimyani's poems reflected the poetic traditions and musical rhythms of his time and left a



great literary heritage. The manuscript contains various genres that make up Khuvaiddo's poetic works. The date of copying of the manuscript is 1275 AH (1858-1859 AD), which indicates its historical value as a work created in the middle of the 19th century.

As for the description of the composition and structure of the manuscript, it follows the traditional method of classical devanims, and the manuscript begins with ghazals arranged in alphabetical order. Ghazals are presented on pages 1b-73b. Traditionally, in ghazals, each poem begins with a basmala. At the same time, among the ghazals, there are no poems ending with some letters of the Arabic alphabet – “jim”, “zol”, “zo”. This probably means that some literary standards or conventions were not followed in the editing of the manuscript, or the poems about these letters may have been copied altogether.

Ghazals are followed by mustahzad (satirical poems) on pages 73b-75a and murabbas (quatrains) on pages 75a-76a.

One of the important aspects of this manuscript is that it contains information about the author of the work and his work, the writer of the manuscript and the cover artist. In the colophon part of the manuscript, there is a brief note about the completion of the manuscript, brief information about the author and the cover artist.

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