

The Celebration Of Humanistic Ideas In Ahmad Tabibiy's Epics

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Abstract: In the history of the Muslim East, there are numerous representatives of science and art, including fiction, whose works have acquired universal significance. This article elucidates the creative legacy and the essence of the epics of Ahmad Tabibiy, a representative of the nineteenth-century Khiva literary milieu. Through the analysis of themes and characters, the study reflects on how the social issues of the period are artistically embodied in his works. The arguments are supported by direct quotations from the original manuscript of the epic, and its artistic value is comparatively examined in relation to contemporary literature. By presenting information about the writer's artistic heritage, the article emphasizes the magnitude and significance of his legacy. Furthermore, the paper considers the transformations and innovations that occurred within the tradition of epic composition.

Keywords: Poem and epic terminology, artistic type, system of images, narratives, artistic discoveries, traditionalism, stylistic innovation.

Introduction: Evaluating the literary process of the second half of the nineteenth century and the beginning of the twentieth century as an integral component of the development of world civilization holds significant methodological importance. This period was characterized by profound transformations in human thought and worldview, which directly influenced the evolution of artistic and aesthetic consciousness. Consequently, there arises a need to conduct a comprehensive analysis—based on modern literary methodologies—of the system of poetic criteria inherent in emerging literary movements, processes of literary interaction and mutual influence, the functional transformation of traditional genres, and the formation of creative stylistic features in both synchronic and diachronic dimensions. Such an approach serves to identify previously unexplored aspects of Tabibiy's творчество.

According to literary scholar B.Valikho'jayev, nineteenth-century literary trends were largely oriented toward realism, and representatives of this movement often based their poems on themes drawn

from folklore or classical literature. Some epics were also created on the basis of Persian-Tajik, Indian, and Azerbaijani literary sources.

LITERATURE REVIEW

The study of Tabibiy's life and literary heritage was initiated 118 years ago by the Russian scholar Alexander Samoylovich. His research was carried out as a result of scholarly investigations conducted during his expedition to Khiva, through which he collected and examined valuable materials related to the poet's life and works. . One of the most substantial contributions to the study of Tabibiy's life and creative heritage belongs to Fatxulla G'anixo'jayev. In his research, he comprehensively examined Tabibiy's biography, the thematic content of his works, issues concerning his adherence to the stylistic traditions of his mentors, as well as the sources and foundations of his literary legacy. In particular, he identified nearly twenty manuscript and lithographic sources and transliterated a number of the poet's poems and epics into modern script, publishing them in book form and thereby introducing them into scholarly circulation. These

efforts constituted an important step toward uncovering new primary sources in this field of study.

In addition, several other literary scholars have significantly contributed to the examination of Tabibiy's rich heritage. Among them are Laffasiy in "Biographies of Khiva Poets and Writers", Abdulla Boltayev, Rahmat Majidiy in "Uzbek Literature", V. Mirzayev in "Avaz O'tar O'g'li", and G'. Karimov in "History of Uzbek Literature". Their works testify to the broad and systematic study of Tabibiy's extensive literary legacy.

Over time, such scholarly endeavors evolved into specialized research projects, and to date more than fifty academic studies and investigations have been conducted. As a result, many of the writer's and poet's works have been introduced into active academic and literary circulation.

Object of the Study:

The object of the present research is to examine the significant evolutionary processes that occurred in the epic (doston) genre from the second half of the nineteenth century to the beginning of the twentieth century. In particular, the study focuses on issues of translation, publicistic elements, and the typology of historical epics in terms of their traditional and innovative features; transformations in genre structure; structural renewals; and theoretical sources related to the poetics of the poem.

METHODS

In the course of the study, comparative-historical and comparative-typological methods were employed.

Research Methodology:

Ahmad Tabibiy compiled five divans, three of which—"Munis ul-'Ushshoq," "Hayrat ul-'Ashiqin," and "Tuhfat ul-Sulton"—were written in Uzbek, while two—"Mir'ot ul-'Ishq" and "Mazhar ul-Ishtiyiq")—were composed in Tajik. At the command of Muhammad Rahim Khan II (Feruz Khan), he compiled "Majmuat ush-Shuaro" within a year. He also prepared an Uzbek poetic version of "Vomiq va Azro". Influenced by his translation of Fuzuli's "Haft Jom," he created the epic "Yeti Ravza." Furthermore, he skillfully translated "Nozir va Manzur" by Vahshi Bafqi, demonstrating his mastery in adapting classical Persian literary works into the local literary tradition.

To'plamda Tabibiyning tarjimalari va "Yeti ravza" dostoni berilgan va shu qo'lyozma asosida tadqiqotlarimiz olib borilmoqda.

It should be emphasized that this epic by Ahmad Tabibiy was composed under the influence of Fuzuli's творчество. While translating Fuzuli's "Haft Jām" ("Seven Cups"), Tabibiy not only rendered the text into Uzbek but also assimilated its themes and ideas, even selecting a title for his own work that parallels the original. Each of the seven ravzas ("gardens") in "Yeti Ravza" is devoted to a distinct theme, and within every section separate narratives are presented.

The ideological orientation of the epic follows the traditions of Alisher Navoi's "Hayrat ul-Abror." Similar to Navoi's work, it reflects on such human virtues as generosity, justice, knowledge, fidelity, and other moral qualities.

An examination of the sources related to Tabibiy indicates that he did not travel beyond Khorezm. Nevertheless, although he neither journeyed widely nor explored foreign lands, his broad worldview and profound intellectual capacity earned him high respect among his contemporaries. In his epics, he criticizes the vices of centralized rulers and calls upon them to uphold justice. He also articulates elevated reflections on the theme of contentment (qanoat), which is particularly developed in the third ravza of the epic.

Yamonimni yaxshig'a tabdil etoy,

Ki to husni xulq tahsil etoy .

In these verses of the epic, Ahmad Tabibiy masterfully employs the rhetorical device of antithesis (tazod), not merely juxtaposing opposing words, but investing each contrast with a specific philosophical significance. It is precisely in this semantic depth that the writer's artistic craftsmanship is revealed. Through this ravza, the poet offers a detailed characterization of immoral individuals, constructing their portrayal on the basis of the vices observed in certain figures of his time. Such social elements take pleasure in their own moral deficiencies, whereas the virtuous members of society appear disagreeable to them.

There is little doubt that these reflections were inspired by Alisher Navoi, who likewise emphasized the ethical responsibility inherent in the use of language, underscoring the power of the word and the necessity of employing it with prudence and discernment. Within

this framework, Tabibiy also provides interpretations of knowledge (*ilm*) and contentment (*qanoat*), presenting them as essential moral and spiritual virtues.

In the fifth *ravza* of the epic, the focus shifts to the pursuit of knowledge and the relationship between teacher and disciple. The narrative illustrates how a seeker of knowledge attains scholarly eminence and becomes one of the learned figures of his era only by overcoming numerous hardships and trials. By enduring these difficulties with patience and perseverance, and by striving unceasingly toward learning, the protagonist ultimately achieves intellectual and moral maturity. This account thus reveals the central message of the episode: true scholarship is attained through steadfast dedication, resilience, and unwavering commitment to the path of knowledge.

Nekim o'zga shogirdlarg'a ayon,
Qilur erdi tahdidlar har zamon .

From these verses it becomes evident that Ahmad Tabibiy, as one of the enlightened intellectuals of his time, underscores the arduous nature of acquiring knowledge. He emphasizes that only the disciple who overcomes such trials and hardships can ultimately attain his goal, affirming that salvation lies in knowledge. The concept of the perfect human being (*al-insān al-kāmil*) had been a central issue even prior to Tabibiy and continued to retain its relevance in subsequent periods.

RESULTS

In Uzbek classical literature—and, more broadly, in Eastern literary tradition—the composition of epics in the *masnavi* form has functioned as a centuries-old convention.

A close examination reveals that Tabibiy followed the leading figures of our classical literature, Alisher Navoi and Fuzuli, on a *bayt-by-bayt* basis in terms of meter, rhythm, rhyme, and thematic content.

An analysis of the above considerations demonstrates that Ahmad Tabibiy made a tangible contribution to the development of the epic genre and its poetic evolution. To date, a number of scholarly studies have been devoted to the poet's life and oeuvre, and the scope of such research continues to expand.

CONCLUSION

Among the epics created in the nineteenth century, some are devoted to the poetic narration of historical events, while others focus on the depiction of idealized heroes and the social values of any given society. Today, the majority of young readers struggle to analyze these classical examples of the epic genre, often unable to discern their themes and underlying ideas—a regrettable challenge facing contemporary literature.

Based on this understanding, one possible solution is to present classical lyrical works in a musical format. Music is widely recognized as one of the most immediate and powerful means of reaching both the intellect and the heart. By combining this potent medium with classical literary works, the original ideas and artistic essence of these masterpieces can be more effectively communicated.

In the second half of the nineteenth century and the early twentieth century, representatives of the literary environments of Kokand, Khiva, and Bukhara incorporated many elements of classical literature into their own creative works, establishing schools of mastery in the art of language and literary expression.

Organizing large-scale competitions in which talented creators collaboratively produce portraits of classical literary figures alongside their works can also yield excellent results in reading and teaching Uzbek classical literature. Such activities allow participants not only to study the lives of these literary personalities in depth but also to reproduce and reinterpret their masterpieces fully. Historically, the *Jadid* intellectuals understood the immense power of combining music and literature and applied this principle in their works, transforming social shortcomings into musical and educational experiences for society.

In today's fast-paced era, brevity and speed are increasingly demanded; rather than watching long films, audiences are more attracted to short video clips. Therefore, organizing competitions featuring video content that reflects the lives and works of Tabibiy and other representatives of classical literature would be an effective and timely strategy for engaging young audiences.

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