



POSITION OF “RESPONSE POEM” IN THE LITERARY ENVIRONMENT OF MAVERANNAHR

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ABSTRACT

During the reign of Sahibkiran Amir Temur, a strong literary atmosphere existed in Maverannahr, which influenced not only its development here, but also all Persian-speaking regions. This literary environment that arose after the Mongol invasion, despite the difficult period, not only did not die out, but also achieved high results. The article deals with the place of “reciprocal poetry” of the figures of this literary environment, which had a great influence on the literature of that period, causing the discovery of new aspects of poetry in the future.

KEYWORDS: *literary environment, reciprocal poetry, plaintiff poets, exaggeration, deevan, gazelle, mukhammas, creative competition.*

RELEVANCE OF THE TOPIC

At the end of the 14th and the beginning of the 15th centuries, especially during the last periods of the reign of Sahibkiran Amir Temur and the Timurids, studying the progress of the development of the Samarkand literary environment is an actual issue in our literary research. Based on this, it is important to determine the characteristics of the poetry of that period, the influence of the “response poem” of the poets of the time to each other. At the same time, this topic has both theoretical and practical significance in a comparative study of the history of classical literature of this period and the process of evolutionary formation at a later stage.

PURPOSE OF RESEARCH

Studying and researching the literary environment of Maverannahr, especially its then capital, Samarkand during the reign of Amir Temur and the Timurids, in particular Khalil Sultan.

MATERIALS AND RESEARCH METHODS

The source of the subject was scientific and critical works published in Europe, Russia, Iran, Uzbekistan, Tajikistan, as well as an anthology and works of poets of that period, such as “Tazkirat Ush-Shuaro”, “Majalis un-Nafais”, “Javahir ul-Asror” , “Haft iqlim”, “History of

literature in Iran”, as well as scientific studies of famous writers like K. H. Eté, Z. Safo, V.V. Bartold, I.S. Braginsky, S. Aini, H. Mirzazade, B. Valikhodjaev, S.Sadiev. The work used the experience of researchers in Europe, East-Western countries, including Russia, Iran, Uzbekistan and advanced methods, including the analysis method, comparative method, historical method.

THE SCIENTIFIC NOVELTY OF THE STUDY

The study highlights the issues and features of the Samarkand literary environment of the late XIV-early XV centuries and famous representatives, the so-called “response poem.”

INTRODUCTION

Since this topic has not yet been studied, we need to identify well-known representatives of this literary environment and find out their influence on other literary environments.

One of the famous figures of this literary environment is the great Tajik poet and writer of gazelles Kamoliddin Masud Khodjandiy (born 1318-1323), Abdulmalik Isomiy Samarkandiy (born 1311), Khoja Ismatulla Bukhariy (born 1365-1375) Bahauddin Barandak Khojandiy 1393) was born in 1356), Khoja Muhammad bin Yahya Sebak Fattahi, Tahir Abevardi, Mujazi Samarkandiy and others.



Poetry occupied a special place in Maverannahr during the reign of Temur, although palace literature was not yet formed, but it continued to develop among the working people and its representatives created insightful works. In such conditions, the creative competition between poets, naturally, intensified, and the response poem became a literary phenomenon, and we can say, had a great influence on the literary process. Each poet tried to respond to poetry by famous poets in order to show his skill in poetry or to equate himself with them. To show their strength from others, to show the degree of their greatness, by writing a response, the plaintiff poets seemed to compete with each other and tried their strength in the form: "Who is stronger, you or me?" This process turned into fierce rivalry and territory, as well as the duration of this competition was not limited. Indeed, back in the 14th century, Hafiz Shirazi tried to write better answers on poems by poets like Saadiy, Khoja Kirmani, Salman Sawaji and others.

The well-known Iranian researcher Ehsan Yarshatir in his work (3, 10) comprehensively analyzed the literature of this period and, among other features, paid special attention to the course of development of writing the response between poets. It is known that during this period two main literary centers acted actively - Samarkand and Herat, with the poets Maverannahr prevailing in Samarkand, and the poets of Khorasan dominating in Herat. Analyzing the responsiveness of poets, he proved that in the first half of the 15th century a strong literary atmosphere existed in Khorasan and its center Herat. It should be noted that this was not a comprehensive study of the literary environment of Maverannahr, because E. Yarshatir did not have enough material to study this literary environment. Even he did not have a deevan in his hands - a collection of poems by the most famous poet of that literary environment Khoja Ismat.

But in the course of our research in this regard, it became known that also in the literary environment of Maverannahr, a wide circle of poets' contests and impromptu poetry was widely spread. As a result, poets tried to convey even more original content and images in their poems in order to show their superiority over others. From the analysis of the works of the most famous poets of the literary environment of Maverannahr, both positive and negative sides are revealed to this process. As a positive side of this process can be called the desire of poets to achieve newer and not-used content and images. As for the negative side of the issue, the feeling of egoism among some forerunner poets intensified and they turned the process of responsiveness into a heated polemic with regard to their rivals. We can say that they

expressed reproaches and insults to other, even to great figures of literature. For example, such reproaches existed between the poets Bisotiy Samarkandiy and Kamal Khojandiy or Khoja Ismat and Barandak (5, 504).

To clarify this issue, we examined the existing deevans - collections of poems of poets of that period in Maverannahr. For example, when analyzing Ismat Bukhari's poems, it turned out that he was mostly imitated by the gazelles of Amir Khusrav Dehlawi, Hassan Dehlawi, Hafiz Shirazi and Salman Sawaji (4).

CONCLUSION AND DISCUSSION

Especially in Samarkand, one might say, a tradition of response poems on gazelles of Kamal Khojandiy turned into a tradition. Most of these examples were collected in the book "Muqaddimai Kamolshinosi" ("The title to the study of Kamal") (5, 706). It is well known that Kamal wrote a response to the poems of great poets like Saadiy and Hafiz, and even in his gazelles he exalted himself above them. For example, Hafiz in one of his gazelles says:

ستاره ای بدرخشیدو ماه مجلس شد

دل رمیده مارا انیس و مونس شد (9, 217)

(One star sparkled and like the moon illuminated our circle, she became the confidant of my distant heart).

Kamal in his response writes:

نشد بطرز غزل همعنان ما حافظ

اگرچه در صف سلطان اب الفوارس شد (8, 440).

(In gazelle writing, Hafiz could not equal us; Although he occupied a place next to Abulfavoris (ruler at that time).

But as Iranian researcher Partav Nodiri said: "Of course, Kamal with his enlightening pathos showed his greatest emotion here more" (5, 476). In fact, the emotional attitude of Sheikh Kamal is felt in this matter. "The number of Kamal gazelles written in imitation of Hafiz reaches fifty" (5, 476), writes afghan literary critic Vasif Bokhtari. Conclusion of Partav Nodiri, who wrote with reference to the work of Amin Ahmed Razi "Haft iqlim," is close to the truth (5, 440). He wrote that the connoisseurs (arifs) who participated in their poetic conversation said that Kamal's conversation was better than Hafiz's, and Hafiz's poems were better than his, "that is, they preferred not Hafiz's conversation, but his poetry. These researchers actually consider Kamal as a poet who influenced the poetry of Hafiz. In particular, the author of Haft iqlim writes: "They say that Khoja Hafiz secretly paid great attention to Sheikh Kamal



and constantly sent a letter from Shiraz to send him Kamal's poems" (5, 36). And Kamal himself considered himself better than all poets, and only showed special respect to Jalaluddin Rumi, Attar and Nizami, and counted out equally with himself. Including, in his gazelle writes:
یار چون بشنید گفتار کمال

(8, 65). گفت مولانایی و عطار ما

(As soon as the beloved heard the words of Kamal, she said: "You are our Mevlana and Attar").

In his poems, Kamal ruthlessly criticizes such poets as Assara Tabrezi, Suzani Samarkandi, Kamal Ismail, Zahir Faryabi, Anvari, and in the poetic arena does not consider them to be equal.

Kamal's gazelles were responded by the poets of that period, Khoja Ismat and Bisoti to Khayali Bukhari and other future poets of Maverannahr and Khorasan. Even Turkish-speaking poets like Lutfiy, Sakkokiy, and later Mir Alisher Navoi himself paid attention to his poetry. Since Kamal speaks on one gazelle:
تا رخ نبوشی کی شود از دیده اشک ما روان،

(6, 274). پنهان نگشته آفتاب اختر نمی آید برون

(Until you cover your face, our tears will not leak; because the stars do not sparkle until the sun covers your face).

And Navai, exerting his unique talent, writes in response to:

عارضین یاقچ کوزیمدین ساچیلور هر لحظه باش

بوyle کیم پیدا بولور یولدوز نهان بولغچ قویاش

(Since you cover your face, my tears flow all the time; Because after sunset, will sparkle the stars).

Of the prominent poets of that period, Bisotiy Samarkandi wrote gazelles of his teacher Khoja Ismat, as well as Salman, Khoja Kirmani, and a characteristic feature of his works was that he retained his own style without being influenced by them.

Among the poets of this literary environment, Khayali Bukhari wrote more responses in the gazelles of Saadi and Amir Khusrav, was interested in the poetry of Hafiz, Kamal, Khoja Ismat and Kotibi, and to some extent even imitated them. Pay attention to the Kamal beyt:

د لیش جان عاشق هوس میکن

(8, 481). شکر آرزوی مگس میکند.

(The soul of a lover envies his lips, like a fly that reaches for sugar).

In response to this, Khayali, without losing the features of his style, will skillfully support the works of Kamal's images:

کسی کو لیش را هوس میکند

(6, 161). کی اندیشه از روی کس میکند

(The one who dreams of his lips will never be afraid of anyone's face).

Although it seems that Khayali's responses have become similar to imitation, he managed to demonstrate the specificity of his skill in fiction. In particular, he writes a remarkable review of the famous Bisoti gazelle, which says:

دل شیشه و چشمان تو هر گوشه برندش

مستند مبادا که بناگه شکنندش.

(My heart is like a bottle, and your eyes are pulled in different directions; They are empty, it did not happen that they broke it).

Khayali, again using his remarkable style, will worthily answer this gazelle:

چشمت ار شیشه دلها شکنند باکی نیست

(6, 162). کی تواند که چنین مست چینهها نکند

(It does not matter if your eyes break hearts like a bottle; Because, unless such a drunk can do without such an act).

Therefore, his contemporaries also praised this response of Khayali and Davlatshokh Samarkandiy called him "a singer of smooth, clean and blissful poems" (2, 375). And also the great representative of Sufism of that time, Sheikh Bahoi wrote the famous "mukhammas" - a five-letter to one of the Khayali gazelles, which begins with the beyts:

ای تیر غمت را دل عشاق نشانه

(6, 164). جمعی به تو مشغول و تو غایب ز میانه.

(Oh, the heart of lovers is the target for the arrow of your sorrow; People are busy with you, and you are not among them).

CONCLUSIONS

The following conclusions can be drawn from these discussions:

1. Sources, including "Javahir ul-Asror" of Ozari, testify that during the reign of Amir Temur and Khalil Sultan in Maverannahr, word mastery, in particular, the creation of gazelles, intensified, and representatives of this literary environment competed with other strong literary circles.
2. In the literary environment of Maverannahr, in connection with the



intensification of rivalry between advanced representatives, poets tried to achieve equality with the great masters of the word, and even in some cases claimed to increase their position.

3. As a result of increased competition between poets for excellence, they took the first steps to search for the creation of new contents and images in gazelle-writing, and this action gave effect in the manifestation of new poetic styles.

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