



THE ROLE OF MUHAMMAD RASUL MIRZO'S CREATIVE ACTIVITY IN THE DEVELOPMENT OF KHOREZM CULTURE

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Abstract

This article discusses the issues of traditional continuity in the poetry of Muhammad Rasul Mirzo, one of the famous representatives of the Khiva literary school, his poems with a chronological character, and his views on music.

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Introduction

As is known, in Eastern literature, the theme of morality, morality, and a perfect society, like the theme of love, are topics that have been widely covered by writers. The basis of a perfect society is the principle of justice. A vivid example of this theme in the history of Uzbek literature is Yusuf Khos Hojib's epic poem "Kutadgu Bilig". "The poet, in the person of Kuntugdi, emphasizes justice as the main factor in the stability of the state. Justice is like the Sun, which is considered the most perfect of natural phenomena." The idea of justice and a just king, which began with Yusuf Khos Khajib and reached perfection in the work of Alisher Navoi, is also depicted in the work of Muhammad Rasul Mirzo in a harmony of deep content and high artistic form. "At the same time, Mirzo, like other progressive poets of Khorezm, put forward human ideas such as popularism, patriotism, and justice in his poems.

He fought for human rights, freedom of thought and instilled these ideas in his works. Mirzo's poems on this topic are mainly masnavis, which are dedicated to Muhammad Rahimkhan - Feruz, who was the poet's advisor both in state affairs and in artistic creation. In the masnavis, Mirzo describes the king with the following epithets: "Shahanshahi Firuzbakht", "Skandarnishan", "Sulayman Hasham", "Shahi Komran", "Shahanshahi Sahib Viqar", "Sahib Karam".



Along with these confessions, he hopes that Mirza Khan will become more noble, patriotic, creative and just. It is, of course, unacceptable to say this directly to the king.

The poet instills his views on justice in his ode and in turn calls on the khan to justice:

Бўлуб қасри иззатда соҳиб ҳашам,
Адолат саририға қўйғил қадам. [57^б]

Ор

Қилиб сидку ихлос ила адлу дод,
Раъоёни қилғил замирини шод. [58^а]

The people's satisfaction with the king's justice is a criterion for determining the administration of both the country and the people. If the king is unjust and the people are oppressed, this is a sign of the decline of the state.

As the well-known enlightener Abdulla Avloni recognized, “the development and prosperity of every nation, the longevity of states and governments depend on justice. It is well known that the states of kings deprived of justice perish, and only their names remain in the pages of history.” The poet, calling on the khan to justice, hints at another subtle point:

Тилингда бўлуб зикри Ҳақ субҳу шом,
Адолат саририда тутғил мақом.

“Mirzo's works on socio-enlightenment and moral themes are diverse in terms of ideological content. In his poems, the poet reflects on socio-political and philosophical-didactic issues, on man and his place in life, on morality and ethics.” The poet tries to give a worthy response to the works created before him on moral-enlightenment themes and enriches their scope with his own views.

Some of Mirzo's poems are chronological. This is a tradition familiar to us, usually in the form of history, which is part of various lyrical genres. It is a tradition in literature to record dates related to the birth, death of historical figures, the construction of a building, or the history of another social reality based on the abjad.

In some Rubai's of Mirza, a situation close to history is observed in form, that is, a certain date is mentioned in it. Only in contrast to the history, the date is directly referenced in the rubrics. Including

Ҳар кунда ёзиб икки рубоий бу фақир,
Маънисини айлабон тафаккур бир-бир.

Эрди сана минг уч юз яна ўн саккиз,



Ҳам эрди муҳаррам ўни қилди таҳрир. [55^a]

The tenth of Muharram 1318, which the poet refers to, is the date on which the rubaiyat was compiled. In another rubaiyat:

Мирзо олиб амри шаҳ била қўлга қалам,
Ҳофизни рубоиётини қилди рақам.

Минг уч юз ўн секиз ўтуб ҳижратдин,
Ўн тўқуз эди рабибул аввалдин ҳам. [55^b]

In the previous chapter, we mentioned that Muhammad Rahim Khan directly appointed Mirza to be responsible for copying, preparing for publication, and printing rare and large works. There is a reference to this process in the Rubaiyat. This clarifies the date of copying Hafez's Rubaiyats, which was carried out on the instructions of the Shah: 19 Rabi' al-Awwal 1318 - 17 July 1900.

Another Rubaiyat:

Амр айлади Мирзоға шаҳи нек сияр,
Ёзмоқға рубоийёти Хайёми Умар.

Минг уч юз ўн секизда ёзиб итмом,
Шаъбонда кўтарди хома коғаздин сар. [55^b]

This rubai reveals the date when Mirza copied the rubai of Omar Khayyam: Sha'ban 1318 - November-December 1900.

Another rubai reveals that Mirza, as a calligrapher, also copied the rubai of Sa'di.

Амр айлади султони замон, кони карам,
Ҳақ давлатин айлағай фузун, умрини ҳам.

Мирзоға ошукмай олиб илкига қалам,
Айларга рубоийёти Саъдийни рақам. [55^a]

It is clear from the above rubaiyats that Mirza copied the rubai of Sa'di, Hafiz, and Omar Khayyam on the orders of Khan.

However, in the “Muhammad Rahim Khan II – Feruz Library Index”, these manuscripts are not listed among the manuscripts copied by Mirzo to the whitewash. This is also one of the important issues in the study of Mirzo's work. These rubaiyats are significant in that they supplement the information about Mirzo's calligraphic and publishing activities and are important facts for reconstructing his biography.

At this point, it is also worth mentioning Mirzo's attitude to the literary environment of his time. As is known, there are quite a few poems in literary creation that respectfully mention the names of poets who lived in the past or were contemporary.



In his ghazal, which begins with "The kingdom of the ruler is the path of Nizam," Munis mentions the names of more than ten of his predecessors, such as Jami, Khusravi, Hafiz, Attar, Firdawsi, Hoqani, Saadi, Bedil, Navoi. In one of his ghazals, Feruz, the leader of the literary environment of his time, lists poets from the 12th century - the time of the Anvarii and Hoqani - to the poets who were working in his time, and also mentions the name of Mirza:

Огаҳию Комилу Феруз, Холис, Чокарий,
Рожию Мирзою Акмал, Мунису Хокий, Фулом¹.

This is evidence of the poet's special attention to Mirzo's work. In addition, Mirzo also respectfully mentions Feruz as his teacher:

Шеърингга таҳсин айласа, Мирзо, жаҳон шоирлари,
Эрмас ажаб, назм ичрадур Феруз устодим манинг. [22⁶]

Mirzo's respect for Feruz's personality and work is sufficiently proven in his commentary and historical works. The poet also writes about the personality of the king and poet Feruz in his ghazals, qasidas, and histories. In particular, Mirzo's

Ҳақ сани қилмиш замона ичра шоҳи хосу ом,
Жонфизо лутфингдағи сўз ичрадур шоҳи калом. [26⁶]

In his ghazal, which begins with the verse "Feruz", he highly appreciates his poetic talent. He mentions the names of 25 contemporary poets who followed his ghazals. He emphasizes his leadership in the literary environment of the time. This indicates that Mirzo is a devotee and propagandist of the literary environment to which he belongs. We have already touched upon the fruitful field of Mirzo's creative activity - musicology, and his services to the development of this field in previous chapters. His views on music are also reflected in his lyrical heritage. There are two ghazals created on this topic in the poet's divan.

His views on music are also reflected in his lyrical heritage. The poet's divan contains two ghazals on this subject. The first is a ghazal that begins with the verse:

Келиб базмим аро, эй гулзур, хушнаво, ҳофиз,
Қўшуб овозинга созингни бўлғил ғамзудо, ҳофиз. [19⁶]

and is based on an appeal to the hafiz. The second ghazal is a special lesson from the poet to the musician (singer):

Чоғла ўзингни нолаву фарёд айтарга сан.
Созингни рост туз дағи боғ ичра тут мақом,

¹ Феруз. Олга шоҳи ишкка кул. М. Тошкент: Адабиёт ва санъат, 1994. – Б. 71.



Сайр айла гулшан ичра “Тарона” била “Чаман”. [29^a]

In these ghazals, Mirzo Khorezm appropriately and productively uses the terms "Shashmaqom" such as "Navo", "Tarona", "Suvoriy", "Ushshoq", "Bayot", "Husainiy", "Peshrav", "Saqiyl", "Chaman", Feruz, "Ifori", "Talqin" in the tunes, such as the name of the melody, the melody, the sound, the method, the maqom, the melody, the lament, the nolazan, the parda, and the song.

Both ghazals prove that Mirzo was a great supporter of the cultural life of his time, the development of the musical culture of Khorezm.

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