

The Factors of Cultural Influence in the Formation of Khorezm Literary Environment in VIII - XIII Centuries

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While analyzing the factors of cultural influence in the formation of the Khorezm literary environment, we can see that in the pre-Mongol period in the Khorezm Arabic-speaking environment, writers such as Abu Bakr Khorezmi and Rashiduddin Vatvot also wrote a lot in the field of prose. However, we all acknowledge that poetry has not given its advanced status to the peoples of the East, including Central Asia, in the recent past years. If we look at the history, the question of the literature that the Arab conquerors encountered in this country and the value of this literature arises.

The truth is that before Islam, whether in this country or in other regions, we know nothing about local poetry. The available information is also included in the list of legends. For example, Shamsiddin Razi says that Bahrom Gor was the first person to compose a poem and he learned it from the Arabs in Hayra. Persian scholars did not approve of him writing poetry and forbade him from writing poetry. He himself learns from this and forbids his children and relatives to write poetry.

Many Iranian literary critics claim that Persian poetry came about with the advent of Islam and the unification of the two ummahs with the unification of the Arabs and Persians, the love of the Qur'an and Arabic, ignorance and Islam with Arabic literature.

It is known that the Samanids patronized Arab and Persian poets and writers in their palaces. However, some Iranian poets who sang poetry in their palaces, such as V.V.Barthold, spread non-Islamic ideas, such as Rudaki Samarkandi's. He said: "there is no point in turning one's face to the qibla". This is supported by V.V.Barthold: "The poet Daqiqi, in his own words, openly proclaimed the Zoroastrian doctrine in the following words: "Wine (intoxicating drink) increases, my lips and Zoroastrianism are his favorite more than anything else".

Zabihullo Safa included the poem quoted by V.V. Barthold in his book. According to Hussein Toho, these words are not an open proclamation of the Zoroastrian doctrine, and it is not uncommon for poets to utter such words even if they are Muslims, which can also be found in the works of immoral Muslim Arab poets.

Shamsiddin Razi says: The first Persian poet was Abu Hafs as-Saadi, but literary historians have agreed that Abu Abdullah Ja'far Rudaki, the poet of Nasr ibn Ahmad Somoni, was the first great Persian poet.

Most of the Arabic-speaking writers in the Ajam lands lived in the palaces of the sultans and rulers of the states that ruled these lands successively. They worked as secretaries in the devons, wrote poems of praise and regret, and were engaged in writing in madrassas. Some of them are moving from one country to another. They did not associate with the poets of Damascus, Egypt, Jazeera, and Andalusia because they were poets of the novice environment, yet they followed in the footsteps of the ancient poets in their various literary ideas. We have witnessed the examples of poetry we have in this country written in imitation of Arabic poetry. From this it can be said that this poetry went in the direction of the traditional school of imitation, but at the same time it had its own peculiarities. Its first appearances have been formed since its development in the East, such as Movaraunahr, far from the center of the Islamic Caliphate. The most important of the poetic manifestations in this country are embodied in the example of imitative themes - praise, pride, comedy, complaint, sorrow, love, praise of women, and so on. They followed in the footsteps of their predecessors in a language inspired by memory and heritage in composing a poem, compiling his pictures, and composing his style.

Praise and humor are an integral part of the old Arab environment. The Khorezmian Arabic-speaking environment is also characterized by the nature of the Arabs to a great extent. Especially, we see that the sultans of this land used poetry as a means of consolidating their rule and strengthening their kingdoms. The stronger the political confrontation between Sultan Sanjar and Sultan Atsiz, the more intense the competition in literary life. Both rulers tried to excel in terms of the number of poets and writers in their palace. Later, Sultan Mahmud Ghaznavi sent some writers from the Khorezmian court to live in his palace, some of whom called it labbay, while others, Ibn Sina, Beruni, Masihi and Ibn Khammor, refused.

As a proof of our ideas, we pay attention to the lines written by Abul Qasim Zamakhshari in the hymn of Sultan Sanjar as an example of the preservation of the classical style in composing poems:

إن المليحة بكثرت أحداجها
فاهتاج من حرق الهوى مهتاجها

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فكأنه عيني وهي كالدّم دمعها
كأس " من الصهباء قل مزاجها
قامت تودع والنقاب ' مضاعف
ليغيب " تحت نقابها أبهاجها
وكشعلة المصباح غرة وجهها
ونقابها ، مشكاتها وزجاجها
وكانما السلطان سنجر كعبة "
للملك منتخب الملوك ر تاجتها
شهم " إذا ما ألقحت أفكاره
أراؤه كان الصواب تناجها
لكنها تلد الصواب متممة
ولرب آراء يسوء خداجها
ركب السياسة وهي أصعب مركب
فتطامنت لركوبه انتاجها
جهم المحيا للعدى طلق إذا
ضيفانه نزلت به أفواجتها

Al-Maliha has many flowers

He was agitated by burning passion, agitated

It's like my eyes and she's like blood

A cup of "Al-Sahba" lower her mood

She bid farewell and the veil double

To be absent under the veil of her joys

Like the torch of a lamp, her face

And her veil, her niches and her glass

It is as if Sultan Singer is a Kaaba.

For the king, the choice of kings, I crowned her

Gentleman If I pollinate his thoughts

His opinions were correct

But she gives birth to the right thing

And maybe opinions get worse

Ride politics, which is the hardest boat

She was satisfied to ride her production

The face of the enemy is divorced if

His guests were brought down by her regiments

Apparently, Zamakhshari followed the path of Arabic verses in the structure, style, beginning with the ghazal and ending with the hymn.

In a similar verse, Mujir ud-Dawla praised Urdistani. The beginning of the poem:

أيا حبذا سعدى وحب مقامها

ويا حبذا أين أستقل خيامها

حياتي وموتي قرب سعدى وبعدها

وعزتي وذلتي وصلها وانصرامها

I would like to be happy and love her place

Oh, where do I take her tents?

My life and death are near my happiness and then

And my honor and my humiliation, its connection and its end

The ignorance that included poetry in the Khorezm Arabic literary environment and the Islamic period covered their important aspects along with the similarities and differences in Arabic poetry. Such poems can also be called private hymns. For there are also poems of general praise, in which the praise of kings, ministers, governors, and others is not given.

To sum up, it should be noted that in the formation of the Khorezmian literary environment in the VIII-XIII centuries, poems and verses of Arabic literature in Khorezm are considered important in covering the emergence and development of this environment, cultural influences, and socio-political factors.

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