

THE SIGNIFICANCE AND PLACE OF THE GENRE "JAVOBIYA" AMONG THE POETS OF MAVERANNAHR

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Abstract: This article discusses the "javobiya" direction, which played a significant role in the literary environment of Mavarounnahr during the reign of the Timurids. During this period, the "javobiya" genre, also known by names like "tatabbu'," "payravlik," "istiqboliya," and others flourished among poets and had a noticeable impact on the development of literature. The article highlights that this phenomenon was not a result of mere imitation but had its unique characteristics, holding an essential place in the creativity of contemporary poets. It scientifically explores the significance of this naturally emerging phenomenon in the literature of that era.

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INTRODUCTION.

During the reign of Amir Temur, poetry and poetry had a high status in Movarunnahr, although court literature had not yet formed, but a literary environment had formed among the people and its representatives created rich works. In such a situation, naturally, the creative competition of poets and



writing responses to each other's poems had a great influence on the literary process [2, 223]. Each poet would write responses to famous poems to demonstrate his skills to the great poets or to make himself equal to them, and this continued as a long process. Pretentious poets write retort poems to show their superiority over others, and to demonstrate their level of greatness. This method of answering was not limited to a limited scope or a specific period, but it took part in a competition in the form of an unlimited territory and period. For example, in the 14th century, Hafiz Sherazi wrote the best responses to the ghazals of Saadi, Khoju Kirmani, Salman Sovaji, and other powerful poets. Researcher E. Yorshotir comprehensively analyzed the literature of this period and paid special attention to the direction of poets writing tatabbu and naziranavis, among other features [3, 10]. He proved the existence of a strong literary environment in Herat, its center, in the first half of the 15th century by analyzing the direction of the response of Khurasan poets. It is known that during this period two main literary centers - Samarkand and Herat literary circles were active, and poets of Movarounnahr mostly gathered in Samarkand, and owners of poets of Khurasan gathered in Herat. It should be noted that this researcher did not comprehensively research the literary environment of Movarounnahr, because he did not have enough materials related to certain processes. Even he stated that the book of Khoja Ismat, one of the strongest poets of this literary environment, did not exist in his hand [1, 46].

MAIN PART. According to our research, there was a widespread tradition of large-scale mushairas and responsorial poets in the literary milieu of Movarounnahr. Each poet tried to use more content images and new meanings in his poems to gain an advantage over others. From the analysis of this process, both positive and negative aspects become clear. On the positive side, as a result of these aspirations and efforts, poets were able to create more new and unused content and images. Analyzing the divans of the most famous poets of Movarounnahr's literary environment, it is known that they were able to create new content and images as a result of trying to write a response to the poems of previous great poets. On the negative side of the matter, some of the poets would turn the way of writing a response into a heated debate between the poets and even a dispute, and it can be said that the selfishness of some poets increased, and they used insulting words against the creators, even the great representatives of literature. A similar dispute took place, for example, between Bisotiy Samarkandi and Kamal Khojandi or Khoja Ismat and Barandaqar [14, 663].

To clarify the issue, we began to research the existing divans of the poets of the period, and it was found that the influence of this phenomenon was also great among the Movarounnahr poets. For example, it is known from the analysis of Ismat Bukhari's divan that along with the tatabbu he wrote to Amir Khusrav Dehlavi, he encouraged the ghazals of Hasan Dehlavi, Hafiz Shirazi, and Salman and tried to write responses to their ghazals [4, 91]. For example, in Hafiz's response to the ghazal, which begins with the phrase "Don't give your wind to the wind, so that you don't ruin me / Don't make nice things so that you don't ruin my structure," he writes:

ای برنداخته بار دگر از بنیادم،



خاک راه توام، ای دوست مده بر بادم.

(Meaning: *Oh you ruined my existence, I bow to you, oh friend, don't leave me*).

The desire to write responses to great poets, including Kamal's ghazals, is widely spread in Samarkand. It is known that Kamal Khujandi wrote poems in honor of great ghazal writers like Saadi and Hafiz and even put himself above them. For example, Hafiz says in a ghazal:

ستاره ای بدرخشیدو ماه مجلس شد
دل رمیده مارا انیس و مونس شد.

(Meaning: *The star shone and turned into the moon of the assembly, it became the moon for my distant heart*).

Kamal writes in his reply:

نشد بطرز غزل همعنان ما حافظ
[7, 89] اگرچه در صف سلطان اب الفوارس شد.

(Meaning: *Hafiz could not compare with us in the style of the ghazal, although he was counted among the Sultan Abulfavoris*).

But as the Iranian researcher Partav Nodiri said: "Undoubtedly, Kamal is more emotional here with his oriphone breath" [8, 476]. Indeed, in this exaggeration of Sheikh Kamal, the influence of emotion is felt. According to the Afghan literary critic Vasif Bakhtari: "The number of ghazals of Kamal written in Hafiz tatabbui reaches fifty" [8, 476]. Partav Nodiri's conclusion, based on Amin Ahmed Razi's "Haft Iqlim", is close to the truth [8, 440]. According to him, scholars reached their conversations and said that Kamal's conversation is better than Hafiz and Hafiz's poetry is better than his, that is, they preferred Hafiz's poetry rather than his conversation. These researchers rightly consider Kamal like one of the poets who influenced Hafiz's poetry. For example, it is mentioned in "Haft Iqlim" that "They said, Khwaja Hafiz, in absentia, had a good respect for the Sheikh and always sent letters from Shiraz and demanded Ash'ar." [8, 36]. Kamal himself considered himself superior to all other poets, showing special respect for Jalaluddin Rumi, Attar and Nizami, and considered himself equal to them. For example, in one place it is written:

یار چون بشنید گفتار کمال
گفت مولانایی و عطار ما.

(Meaning: *After hearing the words of Yor Kamal, he said: You are our Maulana and Attori*).

Kamal's ghazals were always in the eyes of the famous Samarkand poet Bisoti, and he also wrote answers to some of them. A ghazal of Kamal begins as follows:

گر تو سر خواهی ز من سر باز بسپارم بچشم،
سر چه باشد، هر چه باشد در نظر آرم بچشم.

(Meaning: *If you ask me for my head, I will give it to you, head besides, what's the matter, I bring my whole being forward*).

DISSCUSSTION/RECOMENDATION. A lover is ready to sacrifice himself for the sake of his lover,



and the poet also gives his poem a touch of love through a metaphorical phrase meaning unconditional obedience (“on the eye”). In Bisoti's ghazal, “eye” is used in the original, i.e., material sense, and the lyrical hero here is not a lover, but a “mind”, in front of his eyes, the imagination of the lover appears as the light of his mirror:

دل خیال وصل او پیوسته می آرد بچشم،
هرکه او را هست نور دیده ای، دارد بچشم.

(Meaning: The mind always brings the imagination of the yora to its senses, because everyone keeps the light of the child in their eyes.)

In these stanzas, the rhymes - (assign), (bring), (to own), and (over the eye) are the same. Kamal refers to the first person (mutakallim) and Bisoti refers to the third person (Ghalib). Bisoti wrote responses to the ghazals of Khoja Ismat, Salman, and Khoju Kirmani, and the characteristic feature of this is that he kept his style without being influenced by them. For example, in Hafiz's response to the ghazal (The nightingale had a beautiful flower in her beak and she was moaning in this melody and melody), he writes:

یاد باد آن گل که در پای دل من خار داشت،
شمع رخسارش ز آیم گرمی بازار داشت.

(Meaning: Remember that flower my heart has its thorns at the feet, the market of its candle face was warm because of my reputation).

In this ghazal, Bisoti Samarkandi expressed new meanings, giving a worthy response to the ghazal of the great master of words. In the ghazal of Hafiz, the “nightingale” acts as a lyrical hero, and in “Bisoti”, the lover's torture, like a thorn, pierces the legs of the lover's heart. Although the rhymes and contractions in the ghazals are consistent, the poet created new content and phrases without using ready-made content. Comparing Bisotii's divan with the divans of other poets, it becomes clear that he was more inclined to the ghazals of Salman Sovaji and his responses to it were more meaningful. It should be said that the description of images and the expression of thoughts of both poets are consistent with each other. Probably, it is for this reason that Bisotii most often turned to this poet. In another place, Bisotii says:

بس باشد این کمال بساطی که عاقبت
خواهی بلطف طبع چو سلمان برآمدن.
گفتیکه در کمال سلمان برامدم،
[8, 311] مشکل توان کمال سلمان برآمدن.

(Meaning: Bisothi, this perfection is enough for us so that you make a name like Salman out of your grace. You said that I was like Salman in maturity, but it is difficult for Kamal to be like Salman).

Among the poets, Barandaq was especially famous for his humor, and his skill of improvisation[4, 273].

Among the poets of this literary milieu, Hayali Bukhari mainly wrote responses to the ghazals of



Saadi and Amir Khusrau, was often interested in the poems of Hafiz, Kamal, Khwaja Ismat, Kotibi, and in some cases imitated them to a certain extent. Pay attention to the Kamol verse:

لبش جان عاشق هوس میکند

[7, 512] شکر آرزوی مگس میکند.

(Meaning: A lover's soul covets his lips as a fly covets sugar).

Khayoli, maintaining his style in this response stanza, skillfully reinforced the imagery used by Kamal:

کسی کو لبش را هوس میکند

کی اندیشه از روی کس میکند.

(Meaning: If someone desires his lips, he will never want to see anyone's face.).

For this reason, Davlatshah evaluates him as a "singer of fluent, pure and dervish poetry" [4, 375], like Sheikh Baha'i, the great Sufi figure of his time, Khayoli (□Oh, let your sorrow shine in the hearts of lovers□ // The people are busy with you, and you have disappeared from the middle□) is very famous for his ghazal, which begins with matlay.

It can be seen that even though Khayoli's answers sometimes reached the level of imitation, he showed his unique skills in poetry. In particular, he writes a remarkable response to Bisoti's famous ghazal "Dil shishavu chashmani tu har gosha barandash" (The heart is glass and your eyes take it everywhere) and his contemporaries also highly appreciate it [5, 162]:

چشمت ار شیشه دلها شکند باکی نیست

کی تواند که چنین مست چینیها نکند.

(Meaning: No wonder if your eyes break the break the hearts, because a drunken person cannot help doing such things).

It should be noted that this ghazal of Bisoti can be cited as a vivid example of the types of response writing - tazmin, nazira - in this period. Because, in the future, this ghazal caused a great stir among the people of literature, and young and old began to try their best to write verses for it. For example, in the work "Badoe' ul-waqae" Vasify gave the following humorous answer to Mavlana Mahmud, a poet from Herat:

قد تو نهالیست کز او میوه خورندش

عصفور سر شاخ تو دندان شکنندش.

تبخاله بگرد لب شکرشکنش بین

[11, 204] مانند نخودی که بشوربا فکنندش.

(Meaning: Your stature is like a plant that eats fruit // They break the teeth of a sparrow that eats its king. Sweeter than sugar, a tabhola is on the inside of your lips).

The author of "Khizonay omira" Mir Ghulam Alikhan wrote this verse of Orzu Bisoti as "Ganji shoygon" (precious stone): "Those who know the shortcomings of rhyme know that the rhyme of this matla is imperfect, but it is skillful, writing words blessed the goal and turned it into a precious stone"



[10, 462] Even Urfi Shirazi, one of the great exponents of Indian style, wrote a commentary on this ghazal of the poet:

دارم بچشم او دل اندوه پیشه را

غافل از این که میشکند مست شیشه را [6, 165]

(*meaning: I bring my sad tongue to his glass // But I didn't know you were breaking a drunken bottle*).

Thus, in Movarounnahr, as well as in the literary environment of Khurasan, two factors, firstly, the process of writing poems with the desire to write a response, and this situation turned into a competition and competition between poets. Naturally, in such an environment, poets strove to write meaningful and the same time amazing poems. As a result, a strong literary environment was created, and competition between poets intensified. Literary circles were creative in creating new meanings and images to show their superiority over others. Secondly, Amir Temur returned from military campaigns and brought artisans, scholars, and writers with him to Samarkand. For example, as Ibn Arabshah notes, countless scholars and poets gathered. Thirdly, poetry and poetry have had a high rank in Samarkand since ancient times, and there was a natural basis for its development. As a result of these main factors, a strong literary circle existed in Samarkand, and if we express this literary circle metaphorically, it can be compared to a "large doshkazon". It was in this "boiling of the cauldron(types of pot)" that the factors mentioned above contributed to the development of great literary figures of this literary environment in the future. For this reason, we cannot accept the opinion of some researchers that during the time of Timur, literature was in decline in Movarounnahr, especially in Samarkand [3, 10].

CONCLUSION. Finally, we can say that during this period, literary life began to revive in Movarounnahr, and literature gradually developed and reached high levels. Due to the lack of specific tazkira, only a few famous figures are known to us. During this period, court literature was not yet formed, and literature flourished among the people, in craft shops, madrasahs, and interesting discussions took place. After Amir Temur, his successors, especially Khalil Sultan and Ulughbek, contributed more to this literary process, and this tradition led to the flourishing of the literary circle in Movarounnahr.

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