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TRADITIONS OF WRITING INTRODUCTIONS IN UZBEK LITERATURE IN THE FIRST HALF OF THE 19TH CENTURY

Abstract: This article discusses the ideas about Alisher Navai's tradition of creating works which were creatively continued by poets such as Muhammad Sharif Shavqiy, Munis, Ogahiy, Amiriy, Nodira.

Key words: introduction, divan, literary environment, tradition, peculiarity, poetry, prose, literary sources, eastern style, saj.

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Introduction

Alisher Navoi, the great poet of the Uzbek nation, started the tradition of decentralized divan in the Uzbek literature. The poet wrote introductions in the Badâ'y-ul-bid'a and the Khazâyin ul-maânî divans. In these introductions, the poet's biography, the relationship between the period ruler and himself and respect towards his master's creations, the history and content of the divan, literary-aesthetic views were skillfully described with visualization tools in the eastern style.

Alisher Navoi's works have been a great example for all Uzbek poets of later centuries. All the representatives of Uzbek literature such as Babur, Mashrab, Nishotiy, Munis, Ogahi, Nodira, were able to enjoy the genius of Navoi. Especially, the works of Navoi influenced the creativity of the Uzbek poets of the 19th century. Poets such as Nadira, Amiri, Munis, Ogahi, Shavqi, Muhsiniy, Faqiriy, Tabibiy, Fano, Muhayyir continued the tradition of Navoi's tradition of making divans with introductions.

Nodira, Amiri, Ogahi, Munis, Muhammad Sharif Shavqi, who lived and worked in the literary environment of Kokand and Khiva in the first half of the 19th century, also collected their poems and created divans. They wrote introductions in these divans as well. Navoi's impact on it was great. We can clearly see this when examining the composition and

style of the poets like Ogahi, Munis, and even the linguistic features of theirs.

As every poet writes an introduction in their divan, he tries to follow the tradition of classical literature with priceless power. This action will come true depending on the level of talent and ability of each poet. The dozens of books created in the history of our literature have originality and diversity of writers who lived at different times, have differing degrees of vision, capacity and creativity. At the same time, there is a certain prevalence among them. Hence, the introductions which were written at the end of the 19th and the beginning of the 20th century, were totally different in content and structure.

Nodira and Amiri's introductions have the context of the content of the compositional structure in common: these introductions begin with a blessing and end with a traditional summary to apologize for devious faults in the divan. Moreover, in the introductions, the poet tells about himself, illustrates the description of the ruler of that time, and praises the ruler. It is discussed that the poet did not have a wish to make a divan and it was written with the force of others. It also reflects the attitude of the poet to his teachers.

Munis, Ogahi, Shavqi, and other poets included the history of creation of their works and divans, their individual features, genres, information about their biographies, accuracy in describing the history of the

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country, showing the time when the introduction was written. The aforementioned aspects are the typical features of theirs.

In addition, introductions created in this period can also be grouped into two according to their styles: introductions written in poetic and prosaic style. One of the above-mentioned poets, Shavki wrote his introduction in a poetic style. The poet Muhammad Sharif Shavki's divan with introductions is kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under the name "Debochai Divan and the Gazaloti of Shavqi". There is an introduction in the pages 1b-5a in the divan. It is interesting that the introduction consists of nine parts, each section is provided with special Arabic headings.

In general, the significance of Muhammad Sharif Shawki's book is that it contains important information on the poet's biography, creativity, his creations, his teachers, and his creativity. It is appealing that the poet uses the art of 'ta'rix'. This is important for chronologically studying the life and work of the poet.

It has become a tradition to create introductions in the prose style in the history of literature. That's why there are more this kind of introductions in the literature. As an example, introductions of poets such as Munis, Ogahi, Nodira, and Amiri can be given.

These introductions start with a traditional introduction - blessing, and end with the conclusion. The author illustrates the issues of himself, his creativity, the person who sponsored the creation of his creative works (who are the rulers of his day or high ranking officials), the history of his works, and his attitude to the creativity of his predecessors in an eastern style. "Saj" plays a main role in the statement. Verse and prose are also used. In most of these introductions, the effect of the Navoi influences is evident. Munis and Ogahi's introductions begin with a traditional praise and end with a special ending. During a text statement they give information about themselves and tell them about the years of school and madrasah education. It also provides information on how the poet's poetry is born, and the general theme of the poem. History of the divan's creation are stated as well. Apparently, Munis was appointed by the brother of Muhammad Rahim at the suggestion of his brother Amir Qutlughmurod, and Ogahi, by the order of Muhammad Rahim Soniy-Feruz. One of the most common elements in Munis's introduction is that he did not have the idea of creating a divan. Then, Munis gives the divan's poetry content. Ogahi speaks of some of the genres that he has worked on.

Apologize to the reader for fraudulent mistakes in his poems is also found in both introductions, and is one of the traditional elements in the divan. After that, the introductions will end up specifically.

Both Munis and Ogahi do not speak about their masters in poetry in their introductions. But some of the features in the introduction, as well as some of the

gazals and mukhammases show that they are known to have been taught by Navoi as well as Persian-classical classics and contemporary poets, who have sought to continue their traditions of literary works. This was reflected in the introductions which were written for their divans.

In Alisher Navoi's book Bado 'ul-bidoa, Hussein Baykaro compares the poet's poetry to a child and gives them a decree to create a divan without ruining them. The identification of the poems to the child is a traditional element in both the poet's introductions.

Munis and Ogahi's introductions are written in traditional oriental style and in many ways harmonize with the style of Navoi. For example, Munis responding to Qutlugmurad inaq says, "Oning uchun ne ibo qilgali qudratim bor erdi va ne qabul etgali jur'atim" [Vers. 2, 13].

Having received the order to create "Khazoyin ul-mâniy", Navoiy expressed his condition in this way, "Ne uzr ayturg'a zaxravu jur'atim va ne qabul qilurg'a havsalavu quvvatim, agarchi uzr diltazir emas erdi, ammo o'z ajzi holimni arzig'a yetkurmakdin ham guzir emas erdi"[6, 14]

Or Compare:

In Navoi's works, "... ko'nglagim chokidin ko'ksumdagi eski tunganlar bir-bir ayon va ko'kragimda kesgan yangi aliflardin ko'nglagim xat-xat qon, mudom may rag'batl ko'ngulga mahbub va hamisha mahbub ulfati xotirg'a marg'ub, jonim ishq bodasidin mast va ko'nglum boda ishqidin mayparast" [7, 12].

In Ogahi's works: "Goho motamdorlig' tahassuridin afsurda va goho so'gvorlig' tafakkuridin pajmurda va goho avqot gulzorlig' asbobi saranjomining fikri bila boshimda qaro qayg'u va goho sipohdorlig' ototining tahiyyasi qayg'usi bila ko'zinga jahon qorong'u va goho podshoh xizmatining taraddudi bila ko'nglumda ming g'am va goho vazir mulozamatining tajassusi bila jonimda yuz alam" [3, 3a-v]. It is possible to give more examples like aforementioned ones can be given.

In general, Munis and Ogahi's introductions have both general and specific features. Traditional blessing in the beginning, and conclusion at, the childhood years, poetic works and their area, praise of the rulers of the time, the history and the content of the divan, and expressing these issues in the eastern way that Navoi used in his introductions, that is, symbolism, colorfulness, combination of poetry and prose are the prevalent features of Munis and Ogahi's works.

Besides, these introductions have their own characteristics. First of all, there is a lot of valuable information about the biography, life, the mood of each poet, which is important for the study of the poet's life, vision, and social attitudes.

Secondly, in the introductions of Munis and Ogahi, their qualities as historian scholars are evident. As we know, Munis wrote "Firdavs ul-iqbol" about

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the history of Khorezm. This work represents the history from the ancient times to 1813. Ogahi, after the death of Munis, wrote the works such as "Riyadh ud-davla", "Zubdat ut-tavorix", "Jomi ul-voqiot", "Gulshani davlat", "Iqboli Feruzi", including the historical events of 1813-1872. In Munis and Ogahi's introductions, they also try to accurately and thoroughly describe events from the historical point of view, to evaluate the policies of the time rulers of their time.

It is worth noting that Ogahi then gives a list of all his creative works, translations, and historical works in the ending of his introductions. This feature is unique and cannot be found in others' works.

In general, Munis and Ogahi's introductions are one of the important sources in studying their life and works, as well as the history of Khorezm. In the first half of the 19th century, representatives of the literary environment of Kokand, such as Amiri, Nodira, also wrote introductions to their divans. Khan of Kokand, Amir Umarchon wrote poems with the nickname Amiri. Amiri created a divan containing poems written in Uzbek and Tajik languages. The divan has an introduction. After the traditional praise, he stated that his origin was connected with the temurid rulers. After that, the Amiri gives statements in a detailed way about the development, refurbishment, the building which he ordered to erect. He also notes that he wrote gazals, naziras and mukhammas about love and because of the request of majority people, finally, he finished an introduction by apologizing.

Amiri did not give the names of his masters in the introduction, but it is possible to realize that poets such as Lutfi, Navoi, Fuzuli and Bedil were his mentors. Especially, the poet's love for Luthi and Navoi is very strong. He linked mukhammas to Lutfiy's 4 and Navoi's more than 20 ghazals. Regarding this, he writes: "Va gohi ustodlar devonlaridin biror shavqangiz va muhabbatomiz g'azaldin rangin va tahsin qofiya topar edim, tatabbuida g'azal aytur edim, filhol zavq shavq fartidin muxammas bog'lar edi va chun har abyot gavharlarin xayol dafinasidin terib, va har nazm javharlarin andisha xazinasidin chiqorib zohir qilur erdim"[4, 6-7 c].

Amir Umarchon, who played an important role in the development of Kokand literary life, was one of the most talented poets of his time, though he was primarily a ruler. It is noteworthy that he continued Navoi's traditions and intended to write an introduction to his divan.

One of the great representatives of the Kokand literary environment, a talented poetess is Nadira. She created a divan in Uzbek and Tajik languages and wrote an introduction in the Uzbek divan. The introduction was written in a traditional way. After blessing, the poetess talks about the happiest moments he spent with Amir Umarchon. When Nodira spoke of how he came into poetry, emphasized that she began writing poems during conversations with Umarchon, and gradually gained secrets of poetry. Then, the poetess discusses Amir Umarchon's death and her sufferings due to this and her social and cultural activities.

She also states the history of the divan's creation and says that it was arranged by the suggestion of scholars and poetess in the palace. Finally, she apologizes for her mistakes in her poems. And she finished the introduction by praying Allah. There were poems like masnavi, ruboi, qit'a genres in the introduction. There is also an introduction in Nadira's takij divan and it is copied by an unknown clerk.

In general, poets such as Munis, Ogahi, Shavqi, Amiri, Nodira attempted to keep the traditional elements which Navoi used and tried to create typical divan introductions. Therefore, these introductions, along with common features, have their own peculiarities. These are features such as broader biographical information, information on the historical events of the poet's life, aspiration to a certain degree of social and political life, the list of all works excluding the divan, showing the time when an introduction was written.

Thus, the tradition of Alisher Navoi in the field of artistic creativity, including the tradition of writing divan introductions, was continued by the poets. The dozens of books created in the history of our literature are important as one of the primary literary sources in the life and work of the authors, as well as in the study and publication of the history of their existence.

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