



THE LIFE AND ACTIVITY OF THE POET HOJA ISMAT, WHO LIVED AND CREATED IN THE TEMURIAN PERIOD

Shukurov Foziljon Makhmadovich

Lecturer at the Department of Tajik Philology and Foreign Oriental Languages of Samarkand State University, PhD

ANNOTATION

In this article is written about the life and work of the poet Ismat Bukhariy, who lived and worked in the second half of the 14th century and the beginning of the 15th century, the composition and content of his poems. For many years, the poet's work has attracted the attention of famous literary critics. An in-depth study of the poet's poems is one of the most relevant topics today.

KEY WORDS: *Ismat, Nosiriy, works, sufism, music, Ray city, chess, manuscripts, qasida, gazelle, qit'a, mukhammas, rubai, fard.*

INTRODUCTION

After the death of Amir Temur until 1509, Mironshah oglu Khalil Sultan ruled, who captured Samarkand in 1405 and ruled for a short time. He is known to have failed politically and was eventually defeated by his political rivals and lost control. However, during his short reign, he was able to show his talent as a lover of literature and even a skilled poet, and politically created great opportunities for the development of the literary environment of Samarkand. Like his grandfather Amir Temur, he focused on science and literature. Poets and scientists from the people were invited to the palace and sponsored. In this regard, the palace is active respect and reverence for him among the people of knowledge and morals was awake. One of the poets who influenced the literary environment of Samarkand and left a big mark on it was Khoja Ismatullah Bukhari.

Khoja Fakhridin Ismatullah ibn Masud Ismat Bukhari was born in Bukhara in 1365-1374 and at one time was known as Khoja Ismat. As a child, he was a great motivator in the study of science, and in Bukhara he studied with the great teachers of his time. It is said that Khoja Ismat was one of the most famous scientists of his time, especially in the field of poetry. For a time he created under the pen name of Nosiriy. During the reign of Khalil Sultan, he was invited to the palace and became famous. Through his efforts, the literary environment of Samarkand developed, talented poets and scientists were attracted to the palace. In particular,

the Samarkand poet Sirojiddin, known under the pseudonym "Khasiriy", was brought to the palace. Khoja Ismat understands that a great talent lies in the heart of this young poet, and begins to educate and support him. Indeed, in a short period of time, Khoja Sirojiddin shows unprecedented sides of his talent and even begins to create his own "Devon" - (a collection of poems). On the advice of his teacher Khoja Ismat, he abandoned the nickname Khasiriy and adopted the nickname "Bisotiy", under which he wrote hymns, love poems and other genres. Known for their one-byte verses, the poems of the poet, which the Timurids liked, like Khalil Sultan, will be read outside the Timurid kingdom and will have their fans. [7, 68].

MAIN PART

In addition to the work of the state "Tazkirat ush-shuaro", valuable information about the life and work of Maulana Bisati is given in the comments of Maulana Azari "Javohir ul-asror" and Mir Alisher Navoi "Mazholis un-nafois". But even in these sources there is nothing about the year of birth of the poet, his family and the period of his coming of age. We can find information about this in the poetic collections of the poet who arrived. In the palace, the poet gained great fame and status and is known as the great ghazalnavis. For example, Mawlana Azari devoted the third chapter of his work Javohir ul-Asror to the ghazal, placing Bizoti even among the great ghazal poets such as Hafiz Sherozi and Kamal Khojandi. It should be noted that



Javokhir ul-Asror is the oldest source of information about Bisoti Samarkandi. As a result of studying Bisoti's poetry collections, it can be seen that the poet's poems are mainly oriented towards the principles of hymns, ghazals, love and comedy on the continents. He wrote answers to the poems of his contemporaries Hayoli Bukhara, Chipmunk Bukhara, Rustam Khuriyani, Tahir Abevardi, Kamol Khojandi.

The date of Bisati's death is also close to that of Khalil Sultan and it is possible that he was involved in the incident. Therefore, the untimely death of the prince, who cared for and patronized the people of science and literature, plunged the people of the pen into great grief. His mentor, Khoja Ismat, was also deeply saddened by the death of the prince and decided to leave the world. Another famous student of Khoja Ismat is Khayali Bukhara. Davlatshah Samarkandi writes about this: "Khoja Ismat is one of the students of Bukhara. He is eloquent and persuasive, and he speaks fluently and clearly." [7, 73]. Thus, in the palace there are opportunities to create not only in Persian-Tajik, but also in Turkish. Khalil Sultan, like all representatives of the Timurid dynasty, was a fan of poetry and, according to the Samarkand State, wrote poetry in Persian-Tajik and Turkish. He also wrote a Devon in Turkish, but this Devon has not survived to this day. Thus, thanks to the efforts of Khoja Ismat, a strong literary atmosphere is being created in Samarkand.

Poetry and poetry had a high status in Movarounnahr during the reign of Amir Temur. Under these conditions, of course, creative competition between poets intensified, and the direction of writing responses to each other's poems had a great influence on the literary process.[4, 223]. Each poet responded to his famous poems in order to show his skill to the great poets or to equate himself with them, and this continued as a long process. In order to show their strength from others, to show their level of greatness, the aspiring poets respond by writing poems, simply put, "Where are you, are you great or am I?" in the sense that they were trying their best. This method of answering would turn into a mushairah in the form of a competition in which the territory and time were not limited, but not within a limited framework or a specific period of time. For example, in the 14th century, Hafiz Shirazi also wrote the best answers to the ghazals of Saadi, Khoja Kirmani, Salmon Sovaji and other strong poets.

Researcher E. Yorshotir conducted a comprehensive analysis of the literature of this period, paying special attention, among other things, to the poetic orientation of the poets.[10, 11]. In the first half of the 15th century, he proved the existence of a strong

literary environment in central Herat by analyzing the response of Khorasan poets. It is known that during this period there were two main literary centers - Samarkand and Herat literary circles. It should be noted that this researcher did not study the literary environment of Movarounnahr in detail because there were not enough materials related to this literary environment. In fact, one of the most powerful poets of the literary world, Khoja Ismat, says that he did not have a collection of poems.[1, 46].

However, our research in this regard shows that in the literary environment of Movarounnahr there was a widespread tradition of mass readings of poetry and poets' attempts to gain power through written responses. Each poet tried to use in his poems more content and images, new meanings, in order to gain an advantage over others. The analysis of this process reveals both positive and negative aspects. On the positive side, as a result of these aspirations and efforts, poets were able to create more new and untapped content and images. An analysis of the Devons of the most famous poets of the literary environment of Movarounnahr shows that they were also able to create new content and images as a result of an attempt to respond to the poems of previous great poets. On the other hand, some of the poets have turned the line of responsibility into a heated debate among poets, and it can be said that some poets have become more selfish and have used insulting words towards their rivals, even great literary figures. A similar dispute took place, for example, between Bisoti Samarkandi and Kamol Khojandi or Khoja Ismat and Barandak. [3, 640].

Due to the lack of information about the literary environment of Samarkand during this period, especially at the end of the 14th century, it is difficult to identify many aspects. This is due to the fact that most literary scholars rely on Shamsari Samarkandi's Tazkirat ush-shuaro, Sheikh Azari's Javokhir ul-asror, and Mir Alisher Navoi's tazkira. Therefore, the existing Devons of many poets serve as an important source in solving riddles on this issue. In this regard, it is important for us to study the heritage of our ancestors, which is stored in the great libraries of the world. For example, the author of the book Zari'a ila tasa:n:fi-sh-shi'a (Evidence of the Shia classification), published in 2014 in Beirut, Lebanon, wrote in the Beirut library under number 4999, "Devoni Isomiya Samarkandi" is called "The poet's name is Abdulmalikhon, and he worked as a sheikh during the reign of Amir Temur. The commentary states: "He was the mentor of the poet Bisoti Samarkandi and wrote poetry under the pseudonym Isami." Isami also wrote in Persian a history of the Indian kings, Futuhu-s-



salotin, a masnavi called the victories of the sultans, which he completed in 751 AH. These examples show that not only during the reign of Khalil Sultan, but also during the reign of Amir Temur, the traditions of science and literature continued, and during this period, not only among the people, but also in the palace itself, poets and scientists wrote valuable works. Sheikh al-Islam Abdulmalikhan Isami was one such scholar who wrote works in the field of jurisprudence and literature, as well as Devonian and Masnavi in Persian. However, the successful career of Khoja Ismatulla in Samarkand did not last long. After the overthrow of Khalil Sultan in 1409, Khoja Ismat also returned to Bukhara. Deeply saddened by the defeat of his patron, he writes:

I wish he had ordered me to be killed with the sword of loss, so that my enemy would not see me today in such humiliation. Tell the gardener to kill me under the wall of the flower garden, if without him my memory longs for the flowers of cypresses. O Ismat, the heritage of the Khalil period will never be forgotten, because I will have to break my idols, which are worshiped unjustly. The poet writes again:

My heart is as salty to the world as a kebab, and it is sprinkled with salt from Khalil's loss. Unfortunately, the reign of Sultan Khalil in Ray did not last long and he died two and a half years later. This incident was another blow of fate to Khoja Ismat and Bisoti. As we mentioned in the first chapter of our work, after that Khoja Ismat returned to Bukhara and chose the path of secularism.

After Sultan Khalil, Mirzo Ulugbek ascended the throne, and he, too, with great courtesy and patronage, invited Khoja Ismat to the palace. However, Khoja Ismat completely gave up the work of the palace and preferred to live among the worldly and dervishes. As a result, his prestige among the people will increase and his fame will increase. An analysis of Ismat Bukhari's divan shows that he, along with his treatises on Amir Khusraw Dehlavi, was inclined to respond to the ghazals of Hasan Dehlavi, Hafiz Shirazi, and Salman.[7, 91].

The worldview of Ismat Bukhara was Sufi, his public convictions stood on the position of justice. He contrasts dervishes and poverty with the world of kings. Ismat Bukhara died in Bukhara. His death was recorded in the State and Otashkadin tazkirs in 829. However, Ustad Salriddin Aini in his book "Namunai adabiyoti tojik" writes: Anyone who heard the story of the death of Khoja Ismat told everyone: tammam, that is, it's over. The word "tammam" also means 840 alphabetically and 1436 AD. If we take this information into account,

Khoja Ismat died in 1436, and not in 1426, as many sources indicate.

Khoja Ismat left a complete Devon of 10,000 bytes, which includes a qasida, a gazelle, a kita and a short masnavi, as well as a 1100-byte masnavi by Ibrahim Adham. Today, copies of the poet's Devon are available in many libraries around the world. In particular, manuscripts No. 1777 and 160 are stored in the Fund of Oriental Manuscripts of the Academy of Sciences of Tajikistan, and manuscripts No. 401 are stored in the Firdavsi State Library of Tajikistan. The electronic version of the poet's study is also a copy number 13003 of the National Library of Tehran. The book is compiled in the form of a collection of poems "Jung-e ash'ar" and is called "Majmu'a-ye ash'or-e yozdah nafar shu'aro-ye maruf" - a collection of poems by eleven famous poets. Along with such poets as Mavlavi Jalaliddin, Saadi and Hafiz, Iraqi and Avkhadi, the book includes poems by Ismat Bukhara and his student Bisoti Samarkandi. His lyric poetry became popular and became popular. Criticizing the failure of the order of time, the poet says:

There is no one in the whole world who is free from sorrow, because what is desired does not exist in both worlds.

The work of Ismat Bukhara combines the achievements of Persian-Tajik literature up to the 15th century, on the one hand, and his poetry, on the other, influenced the later stages of literature. The poet showed great skill in the use of rubaiyat, kyta, riddles, fard and art, expressing various meanings in these poetic forms. he made a worthy contribution to the development of such poetic varieties.

During the reign of Amir Temur, the literary atmosphere in the palace did not develop, and the poets mostly worked outside the palace and participated in the literary process.

According to commentators, Bisati's poems, especially his poems, were popular not only with Timur and his courtiers, but also with Ibn Arabshah.[8, 68].

CONCLUSION

It should be noted that Ismat Bukhara is one of the first poets in the history of Persian-Tajik literature to write poetry in both Tajik and Uzbek languages. Under his influence, Sultan Khalil Sultan himself wrote poetry in two languages and even created a collection of poems in Uzbek. Thus, by the 15th century, poets began to focus on writing in the Turkic-Uzbek language. Ismat Bukhari was one of the founders of this tradition, and later the tradition of "zullisonayn" (creation in two languages) began to develop gradually among the poets



of Movarounnahr. In support of this, we quote from Alisher Navoi's Mejlis un-Nafois: "Khalil Sultan reigned on the throne of Samarkand after the events of Khazret Sultan Us-Salotin. Zurafo and the council will meet. He was famous, he recited poetry. Ismatullah read the qasida in the description of the Hajj divan, but it was not found.

This opinion is confirmed by the statement of the Samarkand state in his work "Tazkirat ush-shuaro": Sultan Khalil had great respect for Khoja Ismatullah in his state. The prince learned the sciences from Khoja. The poems of Ismat Bukhari are rich in praise and description, Sufi feelings and romantic impressions. The poet was more interested in writing ghazals: **Jon taslim qilishning yuz shevasini ishqda o'rgangan Ismat, sening oldingda bu borada hunarini ko'rsatadi.** (It means that Ismat, who has learned the types of surrender in love, will show you his mastery in this regard.)

The literary environment of Movarounnahr, especially in Samarkand, was much stronger and could even compete with such strong literary circles as Khorasan and Iran. Its famous poets such as Kemal, Isami, Ismat, Bisoti, Barandak make a great contribution to the literature of that period and its further development, creating artistic and methodological innovations based on the continuation of literary traditions. The study of the heritage of such poets as Ismat Bukhara, Khoja Abdulmalik Isami, Bisoti Samarkandi, who created an excellent collection of works during this period, helps to study in depth the activities of the literary environment of Samarkand in the XIV-XV centuries.

REFERENCES

1. *Abdulloev A. Problems of development of Tajik literature in the first half of the XV century (Samarkand literary circle).* - Dushanbe: Bukhara, 2016. - 46 p. [2]. Alisher Navoi. *Assembly un-nafois. Scientific-critical text, prepared by Suyima Ganieva.* - Tashkent: Fan, 1961.
2. *Ali Ibrahim Khalil. Tazkirai Suhufi Ibrahim. Facsimile of a manuscript copy available at the Central Library of Tehran University.* 640 b.
3. *Bushmin A.S. Continuity in the development of literature, -2 ed. - L., 1978.-223 p.*
4. *Vamberi Herman. History of Bukhara or Movarounnahr. Tashkent: Ghafur Ghulam Publishing House of Literature and Art - 1990. 96 p.*
5. *Samarkand State. Tazkirat ush-shuaro. Muhammad Abbas's research and diagnosis. Tehran, 1337.*
6. *Ibn Arabshoh. Ajoib al-maqdur fi history Taymur. - Tashkent: Mehnat, 1992. - 68-p.*
7. *Sharafiddin Ali Yazdiy. Zafarnoma. Tashkent: Sharq Publishing and Printing Concern, 1997. 384 b.*

8. *Yorshotir, Ihsan. She'ri forsi dar ahdi Shohrux. - Tehran: 1334. - 10-b.*
9. *Ibrahim Khalil. Tazkirai Suhufi Ibrahim. Tehran Central Library.*
10. *The Ensiklopaedia of islam. New editon. Volume V. - Landan: 1983, p. 649.*
11. *Encyclopaedia Iranika, Vol. VIII, 1998 California, p. 638.*