



Directions of The Poetry of Muhammad Rahim Khan Feruz: Ideological-Artistic Interpretation of The Poet's Poetry

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Article History	Abstract
Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 06 Dec 2023	<i>The article describes the activities of Muhammad Rahimkhan Sonya Feruz as an outstanding statesman, sponsor of culture and art, enlightener, Khorezm choir, who made a great contribution to the development of Uzbek literature in the second half of the 19 th century.</i>
CC License CC-BY-NC-SA 4.0	Keywords: Great Statesman, Outstanding Poet, Patron Of Culture And Art, Enlightener Muhammas, Musket, Masnavi, Ruboi

1. Introduction

In the system of Higher Education, this science is important in the cultivation of a spiritually harmonious generation, the education of them in the spirit of love and patriotism to the literary heritage created by ancestors, and the elevation of the student reading culture. The full mastery of the literature of the age of Enlightenment also sets the stage for the formation of the skills of conducting scientific research in them in order to improve the literary and aesthetic taste of students. Literature of the age of enlightenment aims to study the important literary heritage created in the period from the second half of the XIX to the beginning of the XX century, to study and teach the evolution of poets, writers – life and creative activity, literary-social environment, literary and cultural ties between peoples and, most importantly, the development of Uzbek literary thought. The stages of historical development of Uzbek literature, the analysis and interpretation of the works of artists who lived and worked at each stage ideologically-artistically, aesthetically, presuppose the study of the rarest examples of national and modern literature. The study of the work of Muhammad Rahim Khan Sony Feruz is part of the work done on this. Muhammad Rahim Khan Sony Feruz was a great statesman, a noble poet, patron of culture and the Arts, an enlightener. Feruz's work as a Khwarezmian Khan coincided with the most complex and contradictory period of the history of our motherland. During this period, when Central Asia fell into the whirlwind of the Russian occupation, he led the state extremely entrepreneurial. He gave thanks to the development of literature, art, science and the Enlightenment. On his initiative directly in Khiva, a cultural and educational, literary environment arose.

Literature Analysis

Feruz made a great contribution to the development of Uzbek literature in the second half of the 19th century: dozens of poets worked in the palace under his patronage. Poets such as Muhammad Yusuf Bayani, Muhammad Rasul Mirza, Ahmed Tabibi, Avaz O'tar Ogle, Chokar, Raghib, Devoni, Ghazi, Shinasi, Aqil, Gholami, Komyab are among them. About fifty poets, writers, musicians and actors, historians, translators, calligraphers, and publishers worked in his palace. Primary sources on the history of Khorezm are Ogahi's "Shahidul-Iqbal", Bayani's "Shajarayi Khorazmshahi", Ahmad Tabibi's "Majmuatush-shuaroi Feruzshahi", Hasanmurad Laffasi's "Biographies of Khiva poets and writers", Bobojan Tarroh's "Novazandalari Khorezm" by Muhammad Rahim Khan Feruz. information is provided. The great cultural and statesman of the 19th century, poet Kamil Khorazmi, in his work "Latoyifuz-Zarayif" highly evaluates Feruz's poetic ability. The second half of the 19th century is a unique period in the history of Khorezm literature. During this period, Khorezm literature reached a high stage of development. In particular, a strong literary group appeared in the palace, in which Feruz's contribution was incomparable. But it is sad to say that Feruz was neglected during the 74-year Soviet era because he was a ruler and a khan. It was forbidden to study and publish his works. At

a time when Feruz was being forgotten, in the 1960s, at a time when the ideology of the Shuras prevailed, Abdulla Qahhor was the first to raise the issue of studying the poet's work. For example, strongly opposing the article in the newspaper "Kyzil Uzbekiston" rejecting Feruz's work: "Feruz is a famous lyric poet, musicologist, composer, and a good translator. Like Umar Khan, he brought the poets of his time to his side. He bought a printing press in 1873 and printed the first book in Khorezm. But in those 1960s, these words of A. Qahhor were ignored. The study of Feruz's work and creativity began after our country gained independence. In 1991, Davlatyar Rahim and Shikhnazar Matrasul published the book "Feruz: Shah and Poet Fate". In 1994, the 150th anniversary of the poet was widely celebrated throughout our country. Scientific and artistic works were created about Feruz. The poem of the poet was published in 1994 under the name "Elga shah-u ishqga qul". In 1995, Gulsara Ismailova defended her candidate's thesis on the topic "The Literary Environment of Khorezm in the Feruz Period". In 1995, Doctor of Philology N. Jumakhoja created the work "Feruz - patron of culture and art". As a result, Feruz's life and work, his works were included in the programs and textbooks of secondary and higher educational institutions.

The pseudonym of the poet is Feruz, his real name is Babajon. He was named Muhammad Rahim Khan Soni in honor of his grandfather Muhammad Rahim Khan (ruled 1806-1825). He was born in 1844 in the family of Khivada Khan during Nowruz. He studied at the Khiva madrasa, the great poet and great thinker Mohammad Reza Ogahi was appointed as his teacher. Ogahi taught him the science of art, the science of bade, the secrets of rhyme, history, philosophy, and logic. In his youth, Muhammad Rahim was mainly devoted to reading, not to various games like some children. He loved to read especially books on education. About this, Ogahi writes the following: "Sayyid Muhammad Rahim Bahadir Khan, during his youth and in this way, was not prone to any gossip, and most of the time he prayed five times a day. He was engaged in meditation, he used to read all kinds of books and he knew that other activities were better and better. Byte:

Shabob ayyomida bu ulug' odat,

Valilik rutbasindin alomat.

In particular, if any book contained content, advice, and advice, he loved it very much and preferred it to other books."

In his youth, Muhammad Rahimkhan was especially interested in poetry, studied Arabic and Persian languages in depth. In 1863, Feruz's father, Sayyid Muhammad Khan, died, and 19-year-old Muhammad Rahim ascended the throne of Khiva Khanate. Feruz's becoming the owner of the kingdom did not come true with fights for the throne and bloodshed. Perhaps it was fulfilled by the will of the palace people, "shuaro and fuzalo khaili". Muhammad Yusufbek Bayani describes this situation with great satisfaction in his book "Khorazmshahi History". Muhammad Reza Ogahi was responsible for congratulating the young ruler, writing a history and ode dedicated to this event. Because at that time, the highest-ranking person in the palace was Agahi. His "Mav'izatnama" consisting of 92 verses is presented in this work of Bayani. In it, the poet advises the young khan to rule the state with justice, for this he revives the activities of the rulers of the past in the eyes of the heir to the throne, and encourages him to draw the correct conclusions from their actions. Along with the virtues necessary to rule the state with justice, Agahi also warns about the vices that lead the kingdom to disarray. In his speech, Ogahi urges the young khan to follow his advice consistently:

Bu so'zlarim, men bayon ayladim,

Necha bayt birla ayon ayladim.

Bularga qayu shahki qilsa amal,

Oning mulkiga yetmas aslo xalal.

Hukumat binosi bo'lur ustuvor,

Oning xonadonida tutg'ay qaror.

Shaho, olam ichra bugun shohsen,

Burundin bu so'zlarga ogohsen.

Umidim budurkim, amal qilg'asen,

Amal aylamakda jadal qilg'asen.

In fact, this "Mav'izatnama" of Ogahi serves as a lifelong program for Feruz.

Muhammad Rahim Khan Feruz was a fair khan, a wise statesman. He ruled the country in very difficult conditions. He was an independent ruler in 1863-1873 (when the danger of Russian invasion was increasing day by day), and in 1873-1910, i.e., until his death, he ruled under the conditions of a colony of the Russian Empire for 37 years. Feruz further strengthened the Khorezm literary environment formed during the time of his ancestors. The leader of this environment was Ogahi. After that, Kamil Khorezmi continued. Muhammad Rahimkhan created a huge translation school in Khorezm, started translating dozens of literary-historical and pedagogical monuments of the East. Kaykovus' "Qabusnama", Sheikh Muslihiddin Sa'di's "Gulistan" and "Bo'ston" were translated by Feruz to Ogahi during his reign.

In March 1873, General Kaufman began a campaign against the Khanate of Khorezm. Muhammad Rahimkhan Soni raised the kingdom against the invaders. But the primitive weapons of the khanate could not withstand the modern weapons and cannons of Russia. Politicians like Kamil Khorezmi, a visionary of the Khan and his entourage, were forced to make peace with the colonialists in order to save the Khanate and the people from the destructive war and Russian cannons that destroyed the spiritual monuments created over the centuries. Based on this peace, the khanate became a vassal of the Russian Empire. Now, Muhammad Rahimkhan Soni mobilized all his capabilities to the development of science, literature and art, and the improvement of the country. He was the first in Central Asia to establish a printing house (Typography of the Reign) in Khiva and started publishing books. By order of Feruzshah, in 1880 Alisher Navoi's epic "Hayratul-Abror", "Khazayinul-Maoni" consisting of four divans, "Munisul-ushshaq" by Shermuhammad Munis, "Ta'vizul-ashiqin" by Ogahi, five divans by Kamil Khorazmi were published. Only a person who loves art and knows its secrets can patronize literature and art. Feruz was a similarly artistic ruler. Literary debates, poetry readings, reading evenings on special days of the week were held in his palace. Khan personally encouraged all officials, high and low, to become readers. Muhammad Rahim Khan Feruz was a leading intellectual of his time. He is a musicologist, composer, artist who knows the secrets of music. He did great work with the great thinker Kamil Khorezmi and his son, composer, musicologist Muhammad Rasul, in preserving Khorezm status and passing it on to future generations. According to information, Feruz personally handed over the certificates of musicianship and impersonation to the artists. He even punished those who violated the status of the people. He also passed a special decree on this.

Muhammad Rahimkhan Soni attached great importance to the education of the next generation. In 1891, on the initiative of Kamil Khorezmi, a school based on the "usuli savtiya" method was opened in Khiva. Muhammad Rahim Khan not only expressed his goodwill towards the opening of new schools, but he himself also took part in the opening of such schools. Along with religious and worldly knowledge, the Russian language was also taught in this school. Enlighteners of their time, such as Muhammad Rasul, Ahmad Tabibi, Avaz O'tar, learned the Russian language in this school. According to the decree of Muhammad Rahimkhan, in 1904, the school "Usuli Savtiya" was opened in Urganch. In 1906, a similar school was established for girls. These schools are headed by Husayn Kushayev and his wife Komila Kushaeva. Feruz is familiar with the discipline and teaching methods of these schools and supports their activities. On his initiative, he allocates funds for schools and madrassas from the state income in addition to the waqf property. According to the data, by the beginning of the 20th century, 130 madrasahs, 1636 mosques, and 1500 schools were operating in the Khorezm Khanate. More than 45,000 students studied there. From the descendants of Muhammad Rahimkhan Soni, about ten Sahib poets, such as Murodi, Komyab, Aqil, Sultan, Saadi, Ghazi, Asad, have grown up. The works and activities of these poets can be an important source for studying the literary environment of Khorezm in the first half of the 20th century.

In 1910, Feruz fell seriously ill. Bayani writes the following about this: "In the year 1328 of the Hijra, His Holiness the Khan fell ill, and after a few days he recovered. But the diseased body did not disappear from the blessed ones. All the doctors were unable to treat him... They died in the year of the dog and the twenty-fourth day of the month of Sha'ban and Monday, according to one thousand three hundred and twenty-eighth of the Hijra, and they entered the paradise of the world."

Creative Heritage

The creative legacy of the poet Feruz has reached us in a rather fragmented state. Feruz copied and published the divans of his great masters Ogahi and Kamil Khorezmi. Ahmad encouraged Tabibi to collect his poems and create a divan. But he did not try to publish a collection of his poems. That's probably why his creative legacy that has reached us is not that big. The total volume consists of 2534 verses - 98 ghazals, 7 mukhammas, 2 musaddas, 4 masnavis, 7 rubai. Muhammad Rahimkhan mastered the traditions of classical Uzbek ghazals from a young age. He deeply studied the poetry of great poets such as Navoi, Lutfi, and Fuzuli. Ogahi had a strong influence on the work of the poet. In

life, Feruz followed Ogahi's teachings and teachings, but in poetry he was recognized as a teacher and admired his ghazals. In Feruz's development as a unique word artist, Ogahi's poetry serves as a creative school:

Komil ersam nazm aro Feruzdek, ermas ajab,
Ogahiydek she'r mashq aylarda ustodim mening.

The main theme of Feruz's lyrics, which is known as the "Piri of romantic ghazals", is love. The poet wrote some very attractive poems on this topic. In his lyrics, the spiritual experiences and sufferings of an ordinary person - a lover, are expressed, not of a king. In Feruz's ghazals, there is a symbol of a lover with high human qualities - a lover and a beautiful, sometimes kind, sometimes oppressive mistress. According to the confession of the lyrical hero, he is equal to a king and a slave in love:

Garchi erurman tole'i Feruz ila olamg'a shoh,
Lek ul parilar sarvari ol(d)idadurman qul bu kun.

Or:

Ishq bir o'tdurur, nechukkim barq,
Aylamas shoh bila gadoni farq.
Tushsa ondin ko'ngulga bir uchqun,
Kuydurub boshig'a solur qaro kun.

The above verses of Feruz are reminiscent of the following famous rubai of Zahiruddin Muhammad Babur:

Sen gulsenu men haqir bulbuldurmen,
Sen shu'lasen, ul shu'lag'a men kuldurmen.
Nisbat yo'qtur deb ijtinob aylamakim,
Shahmen elga, vale sanga quldurmen.

In a number of Feruz's poems, the beautiful spring of the Motherland, its beautiful freshness, the lover's waiting for the steps of his beloved, covered with flower petals, are very impressively expressed. "Seasonal flower" - the arrival of spring gives a special decoration to the gardens. The poet encourages people to appreciate and enjoy this beautiful nature. Like a skilled artist, he paints a picture of spring and the unique beauty of a lover. With the arrival of spring, nature and existence reveal all their beauty, and the lover also takes off the "burqa" - a veil from her beauty, and begs to enlighten the lover's eyes:

Ochilmish gul, yeturmish bog'a ziynat, ey sanam, kelgil,
Icharga bir nafas ahbob birla jomi Jam, kelgil...
To'shab bargini gul yer uzra, tortar intizoringni,
Guliston ichra gul bargi uza qo'yub qadam, kelgil.
Havodur mo''tadil, ham fasli guldur, kecha ham mahtob,
Tuzub majlis, icharga lolagun may dam-badam kelgil...

Feruz's love poems are mainly in the traditional direction, and the means of artistic imagery are focused on describing the hijran experiences of the lover, the beautiful beauty of the lover, and the tender caresses. In the image of the poet, the lover is extremely gracious and merciful, every word of her gives life to a dead body like Christ, her beauty turns the evening of a lover into dawn, and the dawn of an angry person turns into evening. The lover-poet is so pleased with such a compliment from his lover that he wishes him the highest status of happiness from Allah:

Bu oqshom keldi ul dilbar adab birla salom aylab,
O'luk jismimga jon berdi Masihoso kalom aylab.
Shabistonimni qildi orazining mehridin ravshan,
Ochib ruxsoridin parda quyosh yanglig' xirom aylab.

If we pay more attention to the poem, we can see that the poet skillfully used poetic arts such as tazad, tashbih, question and answer, and talmeh. As described by the poet in the following ghazal

"Yo, rab", the lover is extremely beautiful, in love with her "worldly beauty" - the poet also wants clarity for his party. But it only hurts the lover. The poem depicts the beauty of every part of the lover's appearance and shows the oppression of the beloved. With this, the poet develops the psyche of the lyrical hero more deeply. But in any situation, a lover hopes for the grace of a lover and is patient:

Etushti hajridin jonimg'a yuz ranju alam, yo, rab,
Ko'rub holimni, kam qilmas manga bir dam sitam, yo, rab...
Sochi savdosida doim qorong'udur manga olam,
Mening bu shomi hijroning'a yetkur subhidam, yo, rab.
Jahonoro jamolidin mening bazmimg'a ham bir tun
Eturg'aymu ekan ravshanlig' ul mahvash sanam, yo, rab.
Agar lutf aylabon o'z ilki birla bersa bir sog'ar,
Ko'ngulda qolmas erdi orzuyi jomi Jam, yo, rab.
Na yanglig' sabr qilsun ul quyosh hijronida Feruz,
Ziyod aylar jafosin, aylamas bir zarra kam, yo, rab.

The poet very appropriately uses the symbols and allusions found in our classical literature to portray the lover:

Orazing davrida har yon zulfi anbarmu ekan?
Yo'qsa ganj ustida yotg'on ikki ajdarmu ekan?

Oraz is a symbol of hanj, i.e. husn hanji, treasure in Eastern poetry. And the two zulfs are a dragon and a snake. According to legend, where there is a treasure, there will be a dragon as its guardian. The poet skillfully used the art of tashbih in this verse. Feruz pays special attention to rhyme in poetry. It is known that rhyme is one of the main elements that ensure the artistic and musicality of a poem. At the same time, rhyme serves to exaggerate thoughts and ideas. Almost all types of rhyme can be observed in Feruz's poems. One of them is musajja' - a sajli rhyme. In ghazali musajja, each verse (except matla) is divided into four parts, and the three parts rhyme with each other. The fourth part rhymes with matla. Sajli rhyme increases the melodiousness of the poem. Naturally, this requires a lot of skill from the poet. The following ghazal of Feruz is particularly important in this respect:

Shod o'lg'il, ey, mahzun ko'ngul, bu kecha dildoring kelur,
Shirin takallum, gulbadan, la'li shakarboring kelur.
Soz ayla aysh asbobini, ochg'il tarab avbobini,
Ruxsori olamtobini ochib sevar yoring kelur...
Mahzun qilib ag'yorni, shod etgali sen zorni,
Tark aylabon ozorni, yori vafodoring kelur.
Ko'nglig'a nolang bir sahar ta'sir qilmishdur magar,
Shirin dudoqu siymbar, farxunda diydoring kelur.
Feruzbaxt o'lg'il mudom, et no'sh ishrat birla jom,
Andoqki sarvi xushxirom ozoda raftoring kelur.

The important feature of the poem is that the poet describes all the beauty of the lover, his hope for her loyalty and grace, and the sincere relationship of the lover to her with the help of beautiful artistic arts. One of the many arts used in Feruz's work is the art of repetition. This art is widely used in Khorezm literature, especially in the works of Ogahi, Kamil Khorezmi, Avaz O'tar son. The art of repetition serves to emphasize the idea that the poet wants to emphasize.

Oftoboso jamoling qo'rgach o'ldum, ey, nigor,
Beqaroru beqaroru beqaroru beqaror.
Tig'i ishq i xanjari nozingdin o'ldum subhu shom

Dilfigoru dilfigoru dilfigoru dilfigor.
Oxu nolam ayladi ishqingni oxir dahr aro
Oshkoru oshkoru oshkoru oshkor.
Javru zulming bo'lg'ondur man hazing'a dam-badam,
Beshumoru beshumoru beshumoru beshumoru.
Oy kibi farroh jamoling ko'rgali yo'lingda ko'z
Intizoru intizoru intizoru intizor.
Noz ila sursang samanding sakratib yo'q sen kibi
SHahsuvoru shahsuvoru shahsuvoru shahsuvor.
Vaslinga yo'l topsa har kim bo'lg'ay ul Feruzdek
Baxtiyori baxtiyori baxtiyori baxtiyor.

Feruz is a poet who deeply studied the traditions of Uzbek poetry. He wrote commentaries on the poems of his great predecessors. Through the "Majmuatash-shuari Umarhani" publication, he became well acquainted with the work of the poets of the Kokhan period of Umar Khan. It is known that in this tazkire, Amiri's famous:

Lab uyur takallumg'a, zulfini parishon qil,
Qand qimmatini sindur, narxi anbar arzon qil, -

mat'li ghazal is given. More than ten poets, such as Fazli Namangani, Ado, Nusrat, Haziq, and later Uvaisi, Muqimi, Hamza, who created this ghazal in the palace of Amir Umar Khan, wrote poems. This ghazal of Amiri was created in the weight of hazaji musmali ashtar, that is: failun mafoiylun failun mafoiylun. This ghazal made a deep impression on Muhammad Rahim Khan. As a result, he wrote a tribute to the poem, keeping the weight, rhyme, rhythm and theme of the poem:

Gul yuzung ochib, ey, gul, majlisim guliston qil,
Mehri orazing uzra kokulung parishon qil.
Ilkinga olib sog'ar, no'sh etib mayi gulrang,
Jonfizo tabassumdin lablaringni xandon qil.
Azmi gulsiton ayla zulfunga berib ziynat,
Rashk o'tig'a sunbulning paykarini so'zon qil.
Ko'zunga chekib surma, yuzunga urub g'oza,
Lola birla nargisni ul ikovga hayron qil.
Rashk tig'idin qilsun gul yuzini yuz pora,
Gulshan ichra ruxsoring har taraf namoyon qil.
Hasrat o'tig'a kuysun qomating ko'rub shamshod,
Qaddi nozparvardek noz ila xiromon qil.
Lutf etib agar yoring kelsa bazminga, Feruz,
Bu aziz joningni maqdamig'a qurbon qil.

Feruz also successfully wrote in the masnavi genre. Four masnavis containing a total of 706 verses are a clear proof of this. All four masnavis are written in a religious-mystical spirit. The following verses also confirm this point:

Sensan iki kavn aro panohim,
Rahm aylabon afv qil gunohim.
Ko'nglum uyin aylagil sarosar,
Tavhid charog'idin munavvar.
Toatda qadimni aylagil xam,

Lutfung manga hargiz etmagil kam.
Man zorg'a tavba ato qil,
Fayzingg'a zamirim oshno qil.

2. Conclusion

It is known that during the time of the Shuras, "feudal-palace literature" and the poets belonging to it, especially the owners of the kingdom, were condemned. Only thanks to independence, a wide way was opened to study their creativity. Muhammad Rahimkhan Soni's literary work, his great contribution to the prosperity of the Motherland, people's well-being, development of science, education and culture are consistently studied today. In one of his masnavis, he prayed to Allah and wrote:

Dahr eliga garchi podshoman,
Ehsonig'a mustahiq gadoman.
Ko'btur manga rahmatingdin umid,
Qilma mani — notavonni navmid.
Qil baxt ila tole'imni Feruz,
Har bir qunim ayla iydi Navro'z.

His hopes and prayers were answered. 80 years after the poet's death, the shackles of the colony were broken. The country became free. Because of national independence, Feruz's second life has begun.

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