

Traditionalism and Similarity in Ibni Davlat's Works

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Abstract— In this article one can be informed about Ibni Davlat who could make contributions to the development of Uzbek classic literature traditions in the 20th century, who could underline classic and religious views that had been formed for hundreds of years in his works, who could create a lot of works based on the similarities in topics, motive and contents, who could write couplets according to methods and ideas of classic poets, who could reflect lyrical melody and the motives of remembering Allah and religious education like in the works by Navoi, Huvaydo and Haziniy. The beauty of poet's works can be seen in the harmony with the ghazels by Navoi, Huvaydo and Haziniy, in the traditionalism and similarity that exists in the classical literature of the East.

Keywords — Tradition, Similarity, Literary Heritage, Religious Education, Topic, Motive And Contents, Lyrics, Method, Idea, Tatabbu' Ghazel, Radif.

I. INTRODUCTION

One of the typical traditions of classic literature is the similarity of topic, motive and contents, so there are plenty of works written based on this aspect. It can be a prime example that Alisher Navoi wrote a completely new Hamsa based on the eastern traditions of writing Hamsa. Moreover, we can notice this aspect in the development of lyrical poems, especially in the literature after that period.

Ibni Davlat, who is the subject of our investigation, who continued the traditions of eastern classic literature in the 20th century, used the similarity in his works with the poems of the writers of the past.

II. LITERATURE REVIEW.

It was one of the most essential features of eastern Muslim poetics to study writers' life and works. It is worth mentioning that investigation of rare and precious scientific-literary sources, manuals of eastern classical literature, their comparative analyses were common at that period. However, there have not been any scientific research and analyses on Ibni Davlat's literary heritage in the world literature. There is nearly any information about Ibni Davlat's biography, his literary heritage, his role in literature in textbooks devoted to

the history of Uzbek literature. Jaloliddin Yusufiy, one of the members of Writers' Community of Uzbekistan, doctor of Philology, informed in his article named "Qalam bo'ldi menga hamdam" (Pen is my companion) published in the journal "Sog'lom avlod uchun" (№7, p 159, June. 2009) that Gaybulla as-Salom, a scientist in this field was responsible to find the precious source "Devon". Sultonmurod Olim wrote in his article "Komillik sulolasi" (Dynasty of perfection) published in the journal "Naqshbandiya" (№ 1, p.15) that Uzbek literature at the Soviet Union time had not been studied deeply, it was unknown that there were religious poets in the 1930s and 1940s and the investigation of Ibni Davlat's works would be the core of a monography to study features of religious literature.

III. MATERIALS AND METHODS.

A questionnaire is designed to be conducted among the teachers of departments – "The history of Uzbek literature" and "Methodology of teaching Uzbek language and literature" of Samarkand State University (SamSU), the aim of the questionnaire is to identify teachers' attitudes towards learning Ibni Davlat's works. The process has three stages. In the first stage participants are distributed materials describing Ibni Davlat's works and asked to study them. In the second

stage, debates about the poet's works are organized among the participants. In the last stage, the causes and significances of studying the poet's works are analyzed using OCSG method (Opinion, Causes, Significance, Generalization).

Participants

400 participants are involved in this part of the research. The teachers of the departments "The history of Uzbek literature" and "Methodology of teaching Uzbek language and literature" of SamSU are asked the following questions:

1. Do you have any information about Ibni Davlat's works?
2. What do you know about his works?
3. How well do you know about Ibni Davlat's works?

Another questionnaire is conducted among the teachers and pupils of academic lyceum of SamSU, teachers of the departments "The history of Uzbek literature" and "Methodology of teaching Uzbek language and literature" of SamSU. First, they are given the "Devon" published by the editor, a doctor of Philosophy - Muslihiddin Muhitdinov and the researcher Dilduza Toshniyozova. They are given two months to study it, after which they are asked the following questions:

1. What do you think, should Ibni Davlat's works be in the literature textbooks or not?
2. What is the role of Ibni Davlat's works?
3. What is the impact of Ibni Davlat's works to the young generation?

IV. RESULTS.

350 participants have answered that it is essential to learn classical literary works and to investigate them thoroughly, so they conclude that this writer's works should be explained in textbooks, since they have a great role in upbringing the youth with their scientific, spiritual, educational and mental values. The other 50 participants say that it is not necessary to introduce Ibni Davlat's works by including them to textbooks.

V. DISCUSSION.

In this section, some information about Ibni Davlat's life and works are given. Ibni Davlat lived in 1860-1947. He left us a fruitful literary heritage than has not been completely

investigated yet. He is considered to be one of the writers whose life, work and literary heritage are unfamiliar in the literature. His poems were found by PhD – Jaloliddin Yusufiy. The writer's biography is not included in the written sources. Some information can be obtained through the poems in his devon. His full name was Sayyid Muhammad Khalifa Yuldosh, he was born in the village of Dara ogzi, which is at the top of Jizmansoy, in the district of Khatirchi, in Navoi region. He studied at madrasahs in Bukhara and taught at Urgut madrasahs. The history of his primary works is related to the literary atmosphere of Urgut. His devon made with the pseudonym Ibni Davlat was arranged in 1944. The devon includes 201 ghazels, 9 murabbas, 32 mukhammasas, 2 musallases, 2 quatrains and 2 fards. His works were strictly stuck to the old Uzbek literary language traditions and highly developed. The time at which the poet lived was hard and miserable. Nevertheless, the poet defended the justice and reality. According to the classical literature traditions, the devon started with the praise to God and the na't – the praise to the Prophet Muhammad. The matla' - beginning of the first ghazel:

Sanovu hamd Haqq'akim zoti erur yakto,

Yaratti besutun ko'kni, ba to'qqiz gumbazi hasro...

The meaning: All praises to God who is unique, who has created the universe and the nine domes of the sky without any stakes.

To begin the verse with the praise to God indicates that the stable tradition of praising God – unconverted tradition of eastern classical literature was still in use in the 20th century. It is essential to affirm that classic poets created so many works whose radifs and rhymes are the same and poems became similar.

However, it should be taken into consideration that the peculiarity is kept in these similarities. One of poems by Ibni Davlat can be taken as an example. Among the ghazels of poet's devon, there is one with the number 48 with the radif "Our religion becomes poor" that consists of thirteen couplets. The work is socio-didactic. The beginning of the ghazel is:

Kam qolibdur ahli sunnat, dinimiz bo'ldi g'arib,

Aksari xalq ahli bid'at, dinimiz bo'ldi g'arib...

The meaning: There are few who obey the Islamic rules, our religion becomes poor, the majority are those who prefer heresy, our religion becomes poor...

Initially, it seems that religious motive and idea are prior in this ghazel. But if it is studied in comparison with the time

it was written, it can be obvious that it has more social features. The reason for this is that writing about the holy religion Islam and its degradation has a social value under the reign of Soviet Union.

It should be mentioned that this radif had been used before Ibni Davlat and it was very famous. That poem was written by the sheikh and poet Ziyovuddinkhon Haziniy Tura Hukandiy (1867-1923), there is a mukhammas with five lines in his devon and it starts as:

Voy, xor uldi shariat, dinimiz bo'ldi g'arib,
Bu nechuk turfa alomat, dinimiz bo'ldi g'arib,
Yo yaqindurmi qiyomat, dinimiz bo'ldi g'arib,
Ko'p rivoj oldi sharorat, dinimiz bo'ldi g'arib,
Barchadin ketdi adolat, dinimiz bo'ldi g'arib.

The meaning: Oh, the religion has become defenceless, our religion becomes poor,

What a wonderful sign, the religion becomes poor,

Is the Day of Resurrection soon, the religion becomes poor,

Troubles increase, our religion becomes poor,

People do not have justice, our religion becomes poor.

It is seen that Ibni Davlat was impressed by Haziniy's poem and tried to convey his ideas through the ghazel. The main point in Haziniy's poem was reflected in Ibni Davlat's ghazel as well. For example, both writers felt grief about degradation of the values of Islam, the increase of sins, evils' being respected more than kind people. The philosopher of his time – Haziniy wrote about social and deeply political issues in his mukhammas. For example, the utterances like the followings were the most actual and delicate subject at that time: "All evils are the leaders in politics, kind people are helpless..." or "What a difficulty: Moslems pay fees to polytheists (atheists) ..."

Ibni Davlat could give emphasis on such an urgent and delicate topic with enthusiasm and bravery in his ghazel at that time.

As our president Sh. M. Mirziyoyev mentions that Islam is humane and elevating religion in his several lectures, the writer invoked people to such an "educational Islam", felt sorrow for it. He used not only the topic and radif that Haziniy had utilized, but also some lines and phrases by him. For example, in Ibni Davlat's ghazel beginning with "Oh, the religion has become defenceless, our religion becomes

poor...", there is an utterance "Is the Day of Resurrection soon, the religion becomes poor...". Or the couplet nine was taken from the last lines of Haziniy's mukhammas:

Olimu shayxi zamon xilvatda yig'lar zoru zor,
Joriy bo'lmasdan tariqat, dinimiz bo'ldi g'arib..

The meaning: All scientists and sheikhs of this time are tormenting,

There is no-one obeying the Islamic rules, our religion becomes poor...

So, why did this happen? There is the question whether Ibni Davlat plagiarized from Haziniy's works. You can answer both "Yes" and "No". This is creating similar work having been impressed by another classic literary work.

At the time when the Soviet Union ideology was trying to invoke people against the religion, it was Ibni Davlat's valiancy, who was intelligent and the holder of Islamic knowledge, to write about the issue. If the content is paid attention, one can notice that there are utterances about Sunnah and heresy, wickedness and purity. The predecessor Haziniy, who had experienced such sorrows at his time, highlighted the topic in his mukhammas which encouraged Ibni Davlat to create such works using the same radif and verses. Moreover, Ibni Davlat attempted to describe the events of the 1940s and 1950s in his ghazel. He tried to enrich the content of Haziniy's ghazel by adding some ideas of his time.

According to his opinion, some demerits at weddings cause the wives to become out of matrimony. It means that some men use the utterances that are not recommended in religion, that cause divorce after drinking alcohol:

To'yda odamdak gapurgay, uyda xotinlar harom,
Haddan oshti bizga kulfat, dinimiz bo'ldi g'arib...

The meaning: They speak as intelligent people at parties, their wives become out of marriage at home, we have plenty of curses, our religion becomes poor. The next urgent topic in Ibni Davlat's poems is that people are not avoiding desecrated things, the writer described them as "The people become unfair by using forbidden things", he depicted the event that there were few generous people by writing "there are few generous people". He also wrote that Poor people had no patience, the rich were lending money for high percentage. Such defects were said to be increasing not year by year, but every hour. The last couplet of the ghazel describes the writer's amazement at the conjunctures and the results of these events:

Ibni Davlat bul zamonning holiga hayron erur,
Ko'rdunguzlar bul ne hikmat, dinimiz bo'ldi g'arib.

The meaning: Ibni Davlat is amazed by the conjunctures, see what the moral is from these events, the religion becomes poor.

According to him, all those happenings had a moral.

We can see similarities in the works of writers of the past and in works by Ibni Davlat, who continued eastern classical literary traditions even in 20th century, who wrote poems with the pseudonym Ibni Davlat. For example, the following verses by Ibni Davlat can be seen in one of the writers of 15th century - Sayfi Saroyi's work.

Birov g'ofil, birov johil, birov ahli shariatdur,
Birov obid, birov zohid, birov ahli tariqatdur,
Birovning maqsudi asli o'shal dari haqiqatdur
Birov mushfiq-tarahhumlik, ishi va'zi nasihatdur.

Birovning suhbat qotil, birov odamni jonidur,
Birov misli gado yanglig', birov olamni xonidur,
Birovlarda taloqat yo'q, birovlar nuktadonidur,
Birovning ofati ko'pdur, birav hirzul-omonidur,
Birovlarning duosi har balolarga sipardakdur.

The meaning: Some are unaware, some are ignorant, some are gentle, Some are eremite, some are hermit, some are recluse, The justice is someone's main aim, Some are poor, and their work is preachment. Someone's conversation is like a murderer, someone's talk is so lovely, someone has plenty of excruciating character, someone is cheerful, someone's pray is the cause of distresses.

Extract from Sayfi Saroyi's mukhammas:

Jahon shoirilari, ey gulshani bog'
Kimi bulbuldurur so'zda, kimi zog'

Kimi to'ti tegin chaynar shakarni, kimi lafzi bilan o'rtar durarni.

The meaning: The writers of the world, they are flowers of the garden, some are like nightingales and some are like jackdaws in poetry.

Sayfi Saroyi mentioned that there were various types of writers like nightingales and jackdaws, so there might be imitators like parrots or independent writers. And Ibni Davlat

wrote about people's characters of that time and used the comparison effectively and created a wonderful ghazel.

The works by Khoja Ahmad Yassaviy was one of the schools for Ibni Davlat. You can see the similar verses and contents between both writers' works. For example,

"Tubu" o'qib, tavba qldim, Mavlom guvoh,
Nazar qilib, Haq dardima berdi davo.
Molu jonu xonumondan kechsam ravo,
Jon na bo'lg'ay, imonimdan o'ttum mano...

The meaning: I confessed, God is my witness, God heals after seeing my situation, it deserves to abandon not only all properties, but also the life, not only the life, but also the faith.

You can see the similar verses in Ibni Davlat's devon:

O'qubman oyatiki, andin ko'ngul xursandim,
Dedi: "Tubu Ilalloh" dey illollohi Xudovandim,
Nasihatlik muxammasim o'qub, tolib, eshit pandim,
Dari tavba ochuqdur, bo'lma noumed, jigarbandim,
Gunahdin tavba qilg'onining ishi ohu-fig'on erish.

The meaning: I read an Ayat (verse) and became happy, if you read my sapiential mukhammas, obey it. If you want to confess, the doors are always open, don't be in despair, if one confesses, then their work is weeping.

These are similar contents written by people of different times. Now we look them at deeper. According to the classic literary traditions, devons begin with the praise to Allah and the prophet. To begin with the praise to Allah is an irreversible tradition of eastern literature. It shows that even in the 20th century this tradition has not been forgotten and is being used, classical poets used the similar radifs and rhymes which causes most poems became similar.

To prove our ideas, we prefer to show that in Ibni Davlat's devon, the ghazels with radifs "Yig'lar" (Crying) and "Ayrilmasun" (Let them not separate) are similar with the ghazels with the same radif written by Haziniy.

Haziniy:

Sano aytib Xudog'a, andalib suyi chaman yig'lar,
Qayerda joyi maxfiy bo'lsa, ul aylab vatan yig'lar...
Tiriklikda Haziniy har kishi fikrini qilmabdur,
Agar o'lsa, ani holig'a go'r ichra kafan yig'lar.

The meaning: Giving praise to god, all flowers cry, where there is a secret place, one considers it as a homeland and cries, when Haziniy is alive, he avoids to do what people say, if he dies, only shroud is likely to cry in the grave.

Ibni Davlat:

U kunda o'ylasa dunyoda kulmay mardu zan yig'lar,
Payg'ambar yig'ladilar, jumla tark aylab vatan yig'lar...
Na bo'lg'ay, Ibni Davlat, holi ahvoli tabahkorlar,
Agar o'lsa tabahkor, go'rda holiga kafan yig'lar.

The meaning: if one thinks about that day, all will cry, the prophet cried, leaving his motherland, what happens to sinners, if they die, only shroud is likely to cry in the grave seeing their situation.

This poem repeating wazn, melody and method of Haziniy's ghazel shows that the writer stuck to the classical literary rule – tatabbu'. In the following poem the writer – Ibni Davlat continued the ideas conveyed in Haziniy's mukhammas with the radif "Ayrilmasun" (let them not separate).

Haziniy:

Kimki haqqa bandadur, farmonidin ayrilmasun,
Kecha-kunduz toati Subhonidin ayrilmasun,
Barcha mo'min rahmati rahmonidn ayrilmasun,
Payrovi Ahmad – shafolat konidin ayrilmasun,
Jon berarda gavhari iymonidin ayruilmasun.

The meaning: If someone considers themselves pious, let them not separate from the rules, let them not separate from their pray day and night, let all Moslems not separate from their Rahmon (one of God's names), let Ahmad not separate from interceder, let me not separate from my creed when I am dying.

Ibni Davlat:

Mo'minu muslim kishi bu soqidin ayrilmasun,
Bal'umi Bour kabi iymonidin ayrilmasun...
Har kishi g'ofil erur, islom eshiki banddur,
Banda bo'lsa Haqq'a kim farmonidin ayrilmasun.
Zikri qalbni olsa kim ahli tariqatdin sabaq,
Kecha-kunduz toati Subhonidin ayrilmasun...
Yo Iloho hech qulungni aylama munda asir,

O'ynab-o'sgan hech kim yoronidin ayrilmasun.

Aylayur doim duolar, Ibni Davlatdur faqir,

Har musulmon Jannati Rizvonidin ayrilmasun.

The meaning: Let Moslems not separate from their positions, let them not separate from their creed like Ba'lumi Bour. If someone is ignorant, the door of Islam is locked for them, if someone is the prayer, let them not separate from their positions, let them not separate from the pray to Subhan (one of God's names). Oh, my God, do not keep anyone in this captivity, let happy people not separate from their beloved, Ibni Davlat, who is very poor, who blesses continually, let every Moslem not separate from their Paradise.

It shows that Ibni Davlat studied a lot of works by several writers and he was impressed. The most influential one was Alisher Navoi, others were Mashrab, Huvaydo, Sadoyi, Koriy and Haziniy, without a doubt.

The first reason for this is that their works are well-known worldwide, and the second cause is highly glorifying of religious and educational features in their works. Although Mashrab, Huvaydo, Sadoyi, Koriy and Haziniy lived in Fergana valley, their works were famous throughout Turkistan. A lot of literary people and prayers loved their work and the situation is the same nowadays.

It is clear that as Ibni Davlat was a member of tasavvuf, as a member of Nakshbandiya school, the above-mentioned writers' works highly influenced his poetry. Moreover, traditions and esthetic influence of literature related to these writers' works can be seen in Ibni Davlat's poetry.

It is important to note that this traditionalism and literary influence do not occur by relating them to ghazels of the past. Because we know that there are several mukhammas in Ibni Davlat's devon, but all of them are mukhammas of tab'i khud. So, the traditionalism and literary influence can only be seen in some tatabbu' and nazira ghazels, in the usage of rhymes and radifs, and in expressing some topics in poetry.

To prove our hypothesis, let's pay attention to the poem with the radif "Laziz" (Precious). The very radif can be seen in several writers' works, especially of those mentioned above. In Alisher Navoi's devon "Garoyib-us-sigar" has a ghazel 129 with this radif. We will present the beginning and ending of it.

Zuhdu toat shahdini ahli zamon ko'rmas laziz,

Har ne nofi'dur, marizi notavon ko'rmas laziz...

Topmayin lazzat navoiy soldi ko`zdin ashkdek

Badani to xusravi sohibqiron ko`rmas laziz.

Now we will present other writers' poems in which the very radif is used. (only the beginning and ending of these ghazels will be presented)

Huvaydo:

Oshiqi sodiqni qilgon ohu afg`oni laziz,

Ishq o`tida kuyg`on elni bag`ri biryoni laziz.

Ko`p pari ishqu havosida, Huvaydo, bor edim,

Topmadim sandin, nigoro, g`ayri bir joni laziz.

The meaning: The tears of the person who falls in love are precious, the souls of the people who are suffering from the torments of love are precious, I – Huvaydo, who was in love with angels, could not find dearer than you, my beloved.

Another one:

Ey nigoro, so`zlaring jonimga shakkardek laziz,

Boshima zulfi siyohingdurmu afsardek laziz...

Bul Huvaydog`a g`azab aylab raqiblar oldida

Yoshirun lutf etguvchi sho`xi sitamgordek laziz.

The meaning: Oh, my beloved, your words are precious for me, they are as sweet as sugar, your hair is so precious, you torment me in front of my enemies, but your hidden kindness is precious as your waggish torments.

Haziniy:

Man kabi aftodalarga yor guftori laziz,

La`li nobidin chiqargan shahdu shakkori laziz...

Nomi Yusufni Misr xalqi eshitgonda, Hazin

Kim, Zulayhodek aning bo`ldi xaridori laziz.

The meaning: The people who are friends to the poor are precious, their words coming out from their mouths are precious, when the people of Egypt heard of the name – Yusuf, they became fan of him like Zulayho, that case was precious.

Ibni Davlat:

Tolibi toyib kishiga zikri Akbardur laziz,

Din talablik odama shar`i Payg`ambardur laziz...

Chun padardek Ibni Davlat nosihi mushfiq erur,

Bonasihat bo`ldi maktub ushbu daftardur laziz.

The meaning: It is precious for pious people to remember Akbar (one of God's names), it is precious for pious people to follow the prophet's advice, these writings are precious for Ibni Davlat, who give advice like a father.

Another one:

Kimki oshiq bo`lsa anga sog`aru sahbo laziz,

Aylasa nozu karashma dilbari ra`no laziz...

Kimki oshiq bo`lsa anga sag`aru sahbo laziz,

Aylasa nozu karashma dilbari ra`no laziz.

The meaning: If someone is paramour, doing favor to people is precious for them, if one's beloved smiles at them, then that beloved is precious.

It is obvious from the extracts that Ibni Davlat could create his own verses according to his methods and ideology, although he used the radif "laziz" (precious) used in predecessors' works. So, we do not see in Ibni Davlat's first ghazel the relationship of lyrical tune and secular notions with Navoi's, Huvaydo's and Haziniy's poems. On the contrary, we can see the motive highlighting the notions - remembering Allah and religious education. However, his second ghazel with the radif "laziz" is in harmony with Navoi's, Huvaydo's and Haziniy's works.

To sum up, Ibni Davlat's ghazel with the radif "our religion becomes poor" is a prime example of similarity which is one of classical literary traditions. We can say without a doubt that he could create his own version underlining the cases of his time and using Haziniy's poetry in highlighting the similarity in ideology by using the same radif and topic.

VI. CONCLUSION.

Based on the results of the questionnaires analyzed above and some information about the poet's life and works, it can be concluded that Ibni Davlat left us precious and meaningful literary heritage, so if we want our young generation to be kind, educated and well-behaved people, we undoubtedly use this heritage to bring up our children. The language of his works are clear and understandable, easy to keep in mind, it does not cause any difficulties for them to learn and it will shape their outlooks.

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