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Article



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THE MAIN FEATURES OF THE KHOREZM LITERARY ENVIRONMENT OF THE XIX CENTURY AND THE RESEARCH ON THE WORKS OF ROJI KHOREZMI

Abstract: This article describes the peculiarities of the literary environment of Khiva in the second half of the XIX century and the role of Roji Khorezmi in it, which is learned through mukhammas written to his poems by contemporary poets.

Key words: XIX century Khiva literary environment; the peculiarities of the literary environment; Roji Khorezmi; the attitude of his contemporaries to his works; the tradition of writing mukhammas; Agahi and Raji; Ziyrak and Raji; Sharif and Raji; Kamil and Roji.

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Introduction

Poets who are under the pseudonym Raji did not appear in neither pre-Navai period in tazkirahs nor in the next three centuries. However, two poets under the pseudonym Raji lived and worked in Azerbaijani and Persian literature at the end of the 17th century. Sixteen poets with this pseudonym have been identified, thirteen of whom are representatives of Uzbek literature.

Raji is an Arabic word and it has two meanings. They are:

- 1) To return- it is the original meaning of the word;
- 2) To hope - it is the figurative meaning of the word.

In this case, to return has in view of returning the presence of Allah while to hope indicates the hope of living without sins throughout one's life. Rija is the name of the one of the 9 statuses in tasawwuf. According to the order of Sufism stages, there is a nine-tiered set of maqams for the spiritual uplift of the Sufis. The seventh step is-Rija. And this step's main idea is a hope. This hope is for the heart that is in love with the Creator to reach its beloved at some time in the future one day. This hope is for the deliverance

from danger. Moreover, it includes the longings and aspirations of the heart [1]. The Sufi moves forward with great confidence. He wishes that he will not face hazards that he does not have any fear of calamities anymore. He resolutely overcomes them and achieves his goal. He firmly believes that he is free from committing sins. Confidence gives him strength and courage. Thus, the word Raji expresses the meaning of trust, hope, happiness, determination, goal attainment and it closely connected a pure Sufi tone as a stepping-stone to mysticism. The meaning of this word that is used by poets as their pseudonym also expresses the meaning of hope in a figurative sense.

The literary environment of Khiva, a place of enlightenment for many talented artists, reached its peak in the second half of the 19th century. This upsurge in the creative process was an integral continuation and culmination of the comprehensive literary process initiated by Munis. Munis was one of the prominent poets of the progressive literary environment that lasted from the end of the 18th century to the middle of the first half of the 19th century. That is why he influenced fiercely on the literary environment of that period and it representatives. We can see this influence in the works

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of Ogahi, Raji, Kamil, Sufi and Bayoni and others [2]. The Khiva environment led a wide range of creative process in a broad direction for many poets. The diversity of literary life of that period, the combination of traditions and innovations are reflected in the works of poets and writers of that period. Many poets such as Ogahi, Kamil, Raji, Tabibi, Devoni, Ojiz, Munshi, Ziyrak, Feruz, Avaz followed Munis. Academician V.V. Bartold assessed the general picture of Khiva literary environment of that period as follows: "Khiva has a dominance in a literary and cultural progress in comparison with Bukhara that are two khanates, which survived until the Tsarist invasion and during the conquest"[3].

Analysis of Subject Matters

At that period, ghazal held a leading position in Khiva literary environment. However, mukhammas flourished at a high level. The genre of books started to get special attention in writing manuscript. The books of genres called "Bayozi g'azaliyot", "Bayozi muxammasot", "Bayozi musaddatsot" were compiled. Due to the socio-political events that took place in the life of the society during this period, there were dramatic changes in cultural and literary life. All socio-political and historical events were reflected in the literature of that period. In the works of progressive poets, the anxiety of the people, the events of social life, the injustices of the khans and governors were widely described. The critical spirit of literature also intensifies as well as the glorification of humanity. Abdurauf Fitrat in his study "a general view of the Uzbek literature after the 16th century" draws the number conclusions that these features are more consistent with the literary environment of Khiva in the 19th century:

1. Since the second half of 17th century, the literature of this period has been strongly influenced by Oghuz language, especially works of Fuzuli.
2. During this period, historical works got special attention.
3. In poetry, Yassavi poems reached to the palace [4].

Furthermore, we would like to mention that during this period literary environment of Khiva was characterized by the progress of tazkirahs and translation studies. The great works of special genres named "Majmua si shuaroysi payravi Feruzshox" that provides information about the works written in tazkirah types that is not found Uzbek literature and their authors and "Muxammasoti majmuat ush shuaroysi Feruzshoxiy" that includes only mukhammas were created [5]. On the other hand, translation studies developed unprecedentedly. Although Khorezm literature reflects main features of Uzbek literature as an integral part of it, it also has its own peculiarities. We can see this distinctive feature in the strong development of translation studies in it [6]. Without a doubt, these features are seen in the

works of Muhammad Yusuf Raji. He was inspired by the leadership of Muhammad Aminkhan, Sayyid Muhammadkhan and Muhammad Rahimkhan Feruz and he became known as a translator, calligrapher and fully-fledged poet in this literary environment. Muhammad Yusuf Raji Khorezmi lived in the 19th century under the reign of Khorezm khans such as Allakulikhan (1825-1843), Rahimkulikhan (1843-1845), Muhammad Aminkhan (1845-1855), Sayyid Muhammadkhan (1856-1863) and Muhammad Rahimkhan Soni (1863-1910). He was in close-contact with the next three rulers. "The royal literature is not so miserable and gloomy that as we have been told. It is impossible to study it separated from the general, national literature. Royal literature and its representatives cannot be studied in one or two books or articles....let's learn literature of the palace with pure and righteous intention." [7] These words expressed by N. Jumakhuja dedicated to Feruz's works and it can apply to Raji Khorezmi also. Because he was one of the representatives of that literary environment.

Writing mukhammas to each other plays an important role in determining the poets' position in literary environment of the period. Because one recognizes the skill of another poet by writing takhmis to each other, by studying the traditions of his predecessors. Four of the 35 mukhammas of Raji Khorezmi are "ta'bi hud" (natural), and one of the rest is dedicated to his own ghazal. The others are connected to the ghazals of Navai, Fuzuli, Husseini, and some of his contemporary poets such as Kamil, Ogahi, Ziyrak, Amir, Haziq, Sharif. In turn his contemporary poets also wrote mukhammas to his ghazals. For instance, Ogahi's wrote takhmises to his ghazals, such as: "Kel, ey sarvi ravon, aylab xirom ohista-ohista", "La'li hayot afzosudur ruxsori jonon ustina", "Buki, sanchibdur boshig'a zeb uchun dildor gul", "Gulshand zohir etsang, ey gulzor qomat", "Jonfizola la'lig'a eltar ul pari ruxsora qand", "Aylamushmu ul sumanbar qaddig'a gulgun libos", "Soqiy, yetushdi iyd o'lubon ro'zadin farog". One of them ends as follows:

Kelubdur, to adamdin Ogahiy bu olami dung'a,
Bo'lubdur muftalo dardu g'ami behaddi
afzung'a,

Tarahhum aylabon ilging sunub sahboyi
gulgunga,

Ketur, soqiy payopay jomi may Rojiiyi
mahzung'a,

G'ami daf'in qilar shurbi mudom ohista-ohista.

Komil Khorezmi wrote the mukhammas to Raji's ghazals such as: "Ul sanamkim, ko'zlarig'a shevadur jallodlig'", "Quyosh, quyosh quyoshoso jamolin ul dilbar", "Ey, gulzori jahon ichra qilib ayshi mudom". Ahmadjon Tabibiy's mukhammas dedicated to his ghazals that begin with these words: "Xusravo, dahr saboting bila ma'mur o'lsin", "Bukun ul dilrabo dildorlig' rasmin ayon aylab". And Xolis

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wrote mukhammas to 4 of his ghazals, Munshiy wrote mukhammas to 3 of his ghazals, Ojiz and Devoni wrote mukhammas to 2 of his ghazals, Avaz and Ragib wrote mukhammas to 1 of his ghazals. His contemporary poet Munshi wrote a beautiful takhmis to his ghazal that begins with such words: "Gulshanda zohir etsang, guluzor qomat".

Munshiy kibi irodat qil, Rojiyo, istar ersang,
Sidqing bila itoat qil, Rojiyo, istar ersang,
Ko'ngling bila inobat qil, Rojiyo, istar ersang,
Shahning duosin odat qil, Rojiyo, istar ersang,
Topmoq iki jahonda davlat bila saodat [8].

The image of literary environment of that period was partially reflected in Raji Khorezmi's qasidahs:

Gulistonlar ichra fazli ilm yetib majma' tuzub,
Har biri bir ilm fannida takallumron erur.
She'r eli gulzor tab'i dog'i guldek ochilib,
Shah madhida hama g'arra qasoidxon erur [9].

The literary activities of poets connected with the environment of the palace. The flourishing of the royal literature gives an image of literary environment in the palace. Although the praise was the requirement of the genre in qasidas in that period, in some sense it had also the truth. The ghazal called "ustina" is found both Ogahi and Raji's works. Ogahi wrote the mukhammas to the Raji's ghazal:

Ehson sani qilg'usidur maqbuli tab'i xosu om,
Sandin oni ko'rgach bo'lur bandang jahon ahli tamom,
Emdiki fahm etting muni, ey xisravi oliy maqom,
Ehson et, ammo qilmag'il minnatdin elni talxkom,
Bo'lg'oymu bazl og'u solib bersa kishi non ustina [9].

Giving charity helps you to be accepted by both aristocrats and the public. O noble king! understand that the whole world will be amazed when they see your generosity.

Qasd etsa jallodi ajal gar har kishining jonig'a,
Boqmas oning yuz hiylau ming rev ila dostonig'a,
Gar ismi a'zamni o'qub kirsu Ali qalqonig'a,
Hoyil bo'la olmoq emas mumkin ajal paykonig'a,

Dovud qilg'on javshanin kiysa Sulaymon ustina
No one can escape from the death. No matter how many tricks one uses, he faces the death anyway. Even if he wears Ali's shield and recites prayers, neither David's armored armor, which Solomon wears, nothing can be obstacle. Death is inevitable.

Yo'qtur sabot ushbu jahon idboru iqbolig'akim,
Oldanmag'il oqil esang asbobu amvolig'akim,
Berma raoyo xaylini, zulm ahli changolig'akim,
Ey shah, inoyat birla boq, aftodalar holig'akim,
Bo'lmish, olarning san kibi ko'b kimsa sulton ustina

Research Methodology

Both happiness and unhappiness of this world are temporary. If you are wise, do not be addicted to this deceptive world. O king, Do not leave your nation in the clutches of the oppressors. Because every functionalist considers himself a sultan who rules over the people. Bless and be merciful to this poor nation!

Nazm ichradur kashf Ogahiy tab'ig'a sirri g'aybkim,

Yo'qtur bu so'z tahqiqida, albatta, shakku raybkim,

Bilgach oni rashk ilgidin yuz chok aylab jaybkim,

Bo'lsa parishon xotiri Rojiyning ermas aybkim,
Jam' o'lg'usi har dam oning anduhi davron ustina.

Words such as "g'aybkim," "raybkim," "jaybkim," "aybkim" in Mukhammas are so intertwined that means this mukhammas was written by single author. There is no doubt in my mind that the reason for Ogahi's talent in poetry is that he discovered divine secrets. Raji would have been green with with envy when he know it. He would start to be overwhelmed with grief. Since such a great poet as Ogahi wrote mukhammas the poet's 8 ghazal, it is possible to draw a definite conclusion about the position of Roji in his time. Kamil Khorezmi wrote mukhammas to one of the specific ghazals, which begins with "Quyosh, quyosh quyoshoso jamolin ul dilbar". His last paragraph is as follows:

Yonib, yonib, yonibon Komil ushbu so'zlardin,
Ko'zung, ko'zung, ko'zungni yum bu mast ko'zlardin,

Tama', tama', tama' uz ul lola rang yuzlardin,
Uyol, uyol, uyol, ey Rojiy ushbu so'zlardin,
Magar, magar, magar etmishsan o'zga yova hunar [10].

Feruz listed the names of poets of his time from the XII century - the time of Anvar and Khagan in one of his ghazals, and also mentioned the name of Raji:

Ogahiyu Komilu Feruz, Xolis, Chokariy,
Rojiyu Mirzoyu Akmal, Munisu Xokiy, G'ulom [11].

The poet Ilyas Mulla Muhammad Sufi, who lived during this period, also mentioned the name of Raji in one of his ghazals:

Nuktai la'lingdin o'lmishlar tavahhum kunjida
Ogahiyu Komilu Rojiy, Bayoniy mustadom. [12]

As a prominent poet of his time, Roji Khorezmi was mentioned in three tazkirahs. The first one is Laffasi's "Khiva poets", the second is also this author's "Biography of Khiva poets and writers", and the third is Pulatjon Qayyumov's "Qayyumiy's tazkirahs". "The biography of Khiva poets and writers" contains information about 51 poets, Roji is in the fourth in it and Laffasi says about him:

Rojiykim, maxsumzoda erur,
Aning tab'i she'ri ozoda erur.

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Xirad ichra topib izzat-e'tibor,
Kitobatlig' bilan doim barqaror.
Qilib ancha kitobat tarjima,
Musamman qilib fikriga hama
Raji, who is the son of Muhammad Yusuf maxsum Hujamberdi. In his youth he studied at one of the Khiva madrassas and due to his diligence he became well-educated. Because of his sleek and stunning appearance, he made a lot of women blinded by love. He wrote poems under the pseudonym Raji. While his works seemed to be about love from the outside, they were actually based on lots of knowledge. Scientists found hundreds of meanings in each line of his poems. Many of his poems were aimed at praising Allah and blessing the Prophet, as well as criticizing the Khiva khans by making fun of them of that time [13]. Poets and writers, never lived in bliss. In particular, Muhammad Yusuf Raji is no exception. In the tazkirah, this situation is described as follows: "He completed his studies during the reign under Muhammad Amin Khan and translated "tarix ravzat us-safo" from Persian into Turkish in a beautiful language by order of Amin Khan. Even after the reign under Amin Khan, in the reign of Said Muhammad and Muhammad Rahim Khan Feruz, he translated works from Persian and Arabic into Uzbek according to their order, but received no incentive for his work. He spent his entire life as a calligrapher. That is why Raji's life was spent in despair and grief, and he suffered from it. This was also reflected in his works. His manuscript was so beautiful that anyone who saw his handwriting would be amazed. Even people considered it an honor to learn calligraphy from him. Until the end of his life, he suffered from the Khiva khans and went to the land of the hereafter forever. [13]

Laffasi was also poet and he wrote the following verses in honor of Raji:

Rojiykim, ustodi xattotdur,
Ko'ribon falakdin ancha zulm Farhodur.
Aning ash'oridur shirin maqol,
Ki yo'qtur monandi ajab bemisol.
Ki Rojiyning asaridin bir g'azal,
Aning yozg'um varaq uzra bebadal

And he cited two of his ghazals as examples. In "Qayyumi's tazkirahs", the author of the tazkira writes that Raji was from Khorezm and was the son of a judge, so he was praised as a mahdum. He also mentioned was orphaned early by his father and studied in a madrasa in financial need. The author also gives an important fact about Raji: "when we talk about Raji, It should be noted that once by the order of Feruz, Raji wrote a poem that insulted Kamil, his contemporary poet. He did it to satisfy Feruzkhan. Feruzkhan gathered everyone, called Kamil also and made Raji to read the poem. So he is not worthy of forgiveness". [14] Polatjon Qayyumi pays special attention to the fact that Laffasi did not want to note about Raji's personality. This is also one of the

positive qualities of the tazkirah writers. Because the most basic and primary requirements of literary criticism is to give a fair assessment of the poet as he is. Ogahi, Kamil, Raji... they were very close friends, partners, like-minded, they were sympathizers. Raji said that:

So'z kamolidin Rojiy oghoh ersa tong yo'qkim,
Bor anisu damsozi Ogahiy bila Komil [15]

Kamil, in turn, wrote this verse:

"Komil, netong, gar ogah esa so'z kamolidin,
Doim anisi Rojiy ila Ogahiy erur"[16]

Or :

"Buki Komil so'zini Rojiy etar istehson,
Onda ne nav'kim asror edi bilmish bildim"[16]

Kamil used to think that only Raji could understand his plight. But How did these two friends become enemies? There were subjective reasons for this.

Their closeness and friendship was reflected in their works also. Feruz handed Kamil a translation of a work of Persian literature. However, Kamil could not finish this work on time. Then Muhammad Yusuf Raji helped Kamil and he completed the translation of the work. But then for some misunderstandings it seemed that as if Raji had translated the translation. M. Yunusov, who studied Kamil's works, explains this situation as follows: "Kamil consulted several times with Roji about the translation process. When the work was ready, it was presented to the khan. However, Roji claims that he translated the work, not Kamil. The khan gave Raji a room as a reward for his service" [17] for some reason Yunusov did not indicate the source of this information. In any case, it is impossible to agree with this opinion. Kamil concludes the following verses about this event:

Turki oni Rojiy qilmamish erdi,
Lekin andak anga ko'mak berdi.
Chu bir ustod etar bir ishni bunyod
Berur anga ko'mak, necha ustod

This verse shows that he considered Roji not only a friend but also a teacher to himself. At that time, Matmurad Devonbegi's conspired and the relationship between Muhammad Yusuf Raji and Kamil were completely broken. It is known that Kamil became a mirzaboshi in 1865 and his position was growing. Feruz was fascinated by his wise advices. Later, he also became a devonbeg (position that is in charge of finance in khanate) instead of Matmurad devonbeg. About the position of Matmurad Devonbegi, academician V.V. Barthold said: "In Khiva at that time, such a glass house with European-style furniture, equipped with European-style furniture like Matmurad Devonbegi had, did not yet exist in the capital of the khanate." [18] Orientalist scholar F.I. Lobasevich has said about Matmurad's personality : "Among the people around the khan, the priority was taken by the devonbegi Matmurod. Extremely zealous, cunning, but greedy and ruthless, this man was, in fact, in charge of controlling the

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khanate. The public, hated him, but at the same time, feared him. Matmurad was a tyrant, and an evil man. He took a lot of taxes from the people for the sake of the khanate and the war [19]. Matmurod devonbegi had an influence on the khan in discrediting Kamil. Khan made Raji to write the poem that insulted Kamil and read it aloud in the presence of Kamil and the crowd. Kamil describes his reaction to this incident as follows:

Shahdin, Rojji so'zidin ogah o'lg'onlar degay,
Zam qiloli yana uch misra bu abyot ustina.
Komil ustiga qilur g'amalar hujum ul nav'kim,
Lashkari Sayyid Muhammadshoh Qo'ng'iro't
ustina [20].

Those who had read this poem said that it would be better to add extra three lines to the poem. Kamil said that the grief and sorrows of his life were like the invasion of Said Muhammad Khan's march on Kungrad. But Raji did not say anything about their relationship that was broken. According to the Ayyomi, Matmurad Devonbegi forced him not to write about it [21]. Although he did not explicitly state this happenings, the following sarcastic, satirical words in the following ghazal probably refer to his radical ghazal "Muxolif" (the opposition):

Davron sitamu, charx jafo elga qiladur zulm,
Men bediliga bo'lgali dildor muxolif.
Ul yor manga bo'lsa muvofiq, ne g'amim bor,
Yuz kin ila gar bo'lsalar ag'yor muxolif.
Bir yori muvofiq, sanga Haq aylasa ro'zi
Bo'lma anga har hol ila zinhor muxolif

Why is it impossible to attribute the words spoken in these verses to Kamil or to say about his friend?. In any case, it remained a mystery. But it is not only about whom the ghazal was attributed, but also about the political conspiracy of the palace reactionary circles against the current of democratic mood in order to firmly end the friendship and ideological cooperation between Roji and Kamil. However, Kamil and Raji were sincere friends and partners with each other with their worldviews. So it was not possible for Kamil and Raji to quarrel for any reason as above [21]. As a result of this incident, Raji lost both his reputation and his friend, and after that, in our opinion, left the palace. It is not surprising that this wish, expressed in a ghazal in the spirit of "hasbi hol"(ghazals that were about the authors' state) was dedicated to Kamil:

Ne xush ayyom edi ul kunlarkim,
Olar ila tuzubon sozi vifoq.
Yurur erduk qilibon ayshi nishot,
Orada yo'q edi osori nifoq.
Yana ul do'stlarim orazidin,
Ko'zlarimni yorug' etgay Xalloq.
Tuzdi ahbob «Hijoz» ohangin,
Ey mug'anniy, manga yo'q hojati «Iroq»
Rojiyi zor hazindur, soqiy,
Boshing uchun ayama ondin ayoq

And the following ghazal was also created in the spirit of the following "hasbi hol"(ghazals that were about the authors' state) and gives an image of life of the poet. We quote this ghazal fully:

Ey mug'anniy, qildilar, ahbob ohangi «Hijoz»,
Emdi san ham bir nafas qilg'il «Hijoz» ohangi
soz.

Bo'lmadi ro'zi manga ul xayl ila hamrohlig',
Bog'labon baxt ila iqbolim yo'lin hirs aylaz.
Vah ne xush kun erdikim, ahbob ila hamdam
bo'lub,

Har nafas yuz ayshi rohat bor erdim sarfaroq.
Har kudurat yetsa ko'nglumg'a zamon osebidin,
Raf' o'lub qilmoq bila bir-birga hardam kashfi
roz.

Yona ko'z ochmoq olar diydorig'a bo'lg'ay
nasib,

Aylabon lutfi inoyat kirdikori korsoz.
Rojiyi bekasg'a hardam yorlig' ohangi soz,
Ey mug'anniy, qildilar, ahbob ohangi «Hijoz»
(p-21)

Matmurad Devonbegi's conspiracy continued. When he returned from the exile in Siberia, he repeated his previous action. He forced a poet named Ibrahim Sultan to write an insulting poem dedicated to Kamil, making him read it in the palace and regaining his career as a devonbegi (position that is in charge of finance in khanate).

The literary environment of Khorezm of the XIX century has its own scientific, social, literary and historical potential in the history of Uzbek literature. Ayyomi writes about the pressures in palace literature, noting that it hinders original and independent writing because its subject matter is narrow and limited: "Representatives of the progressive poetry led by Ogahi, Kamil, Roji, Bayoniy, Avazlar, although standing within the palace, had a creative writing that was radically different from the work of the poets of the palace"[21]

As a calligrapher, translator, poet Muhammad Yusuf Raji got popularity in his time. As mentioned above, poets such as Ogahi, Kamil, Tabibi, Ojiz, Khalis, Devoni, Munshi, Rogib, Avaz recognized his talented poetry by writing mukhammas to many of his ghazals. He had his own place and position in the literary environment of the time, and Khorezm rulers and contemporary poets could not remain indifferent to his personality and ability.

After the independence of Uzbekistan, the attitude to our cultural heritage of the past has changed dramatically. Attention has been paid to the history, spirituality, religion and literature, values of our people, and it has become possible to convey it to the people in its original form. In this regard, if we look at a number of sources on the literary environment of Khiva in the second half of the XIX century, which is an integral part of Uzbek literature, it becomes clear that Muhammad Yusuf Roji Khorezmi has a worthy place among the works whose work is partially

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SJIF (Morocco) = 7.184

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mentioned or completely ignored. It is noteworthy that this poet, whose literary activity was not studied for ideological reasons during the Soviet era and whose legacy was unknown to many, is the owner of the *Devon* (the array of ghazals that are listed according to the Arabic alphabet in Orient literature)

The study our historical heritage as it is has become the most important task of today. This places great responsibilities on researchers as well. There is no doubt that our literary heritage has a great scientific and practical significance in the creation of today's national ideology, its inculcation in the minds of our people and on this basis in the formation of the younger generation as a perfect person. Our first president I.A. Karimov rightly noted this at the time: "The national, universal ideas led by our great ancestors are the unifying force of the people, the nation, force for development." [22]. This literary heritage of our ancestors are the dreams of our people with a long history, a history of confidence and struggle for the future.

The literary environment of Khiva in the second half of the XIX century is also an integral part of the cultural heritage of our people. One of the talented representatives of this literary environment is Muhammad Yusuf Raji Khorezmi. The talent of Muhammad Yusuf Raji Khorezmi, known as a poet, calligrapher and translator, was recognized in his time. He was inspired by the immortal literary traditions of Eastern literature. His lyricism, imbued with lofty human ideas, is worth exploring, with examples of creativity enriched with a philosophical spirit that calls people to enlightenment, morality, and virtues. He translated part IV and V of Mirkhand's work "Ravzat us-safo" and the work of Sayyid Subhanquli Muhammad Bahodirkhan who was one of the Ashtarkhani rulers (1091-1680-1114-1702) "Lubbi lavoyiq ul-qamar fi-l-ikhtiyorat (Instructions for choosing a convenient time of the month for the movement of people) into Uzbek.

He also did calligraphy. This means that the extensive literary heritage of Muhammad Yusuf Raji has every right to be studied and analyzed. According to the above evidence, a large-scale special study and research of Roji's work in today's period of independence serves to fill the gaps in the pages of our literature, to form a holistic and holistic imagination. It is a requirement of the time to study his work on the basis of the national idea and new thinking in connection with the work of his contemporaries and perfectly convey it to our people. In Uzbek literature, a lot of work has been done on the study of Khorezm literature of the XIX century. In particular, although researches have been done on the study of the heritage of Ogahi, Feruz, Kamil, Tabibi, Avaz, Niyazi, Rogib, Raqim, the study of the works of a number of poets is just beginning. In this regard, the work of Muhammad Yusuf Raji Khorezmi is one of the artists whose work is being studied. The first information about Raji was

given by his contemporaries Ogahi and Kamil. They praised Raji's work and acknowledged his talented poetry. His contemporaries, such as Ogahi, Kamil, Ziyrak, Rogib, Tabibi, Avaz, Ojiz, Munshi, Devoni, Kholis, expressed their attitude to his ghazals. It is noteworthy that Ogahi himself has 8, Kamil 3, Tabibi 2, Khalis 4, Munshi 3, and Rogib and Avaz mukhammases to his ghazals. Primary information about the poet is contained in the tazkira "Tazkirai Qayyumi" by Pulatjon Qayyumi, in the tazkira "Biographies of Khiva poets and writers" by Hasanmurad Laffasi and in the tazkira "Khiva poets" [23]. In these sources, mainly general information about the poet is given and some examples from his lyrics are given. Later, the literary critic J. Sharipov drew attention to Raji's translation work [24]. Researcher of the Academy of Sciences of the Republic of Uzbekistan A. Muradov draws attention to Roji's calligraphy and gives examples of some of his poems [25]. Literary critic V. Muminova considers Roji as one of the poets such as Muqimiy, Zavqiy, Furqat, Kamil, Avaz Otar, Nodim [26] Abdurauf Fitrat a scholar who made a great contribution to the Uzbek literary criticism of the 20th century, mentions that Raji has the same position with Lutfi, Navoi, Husseini, Amir, Kamil Khorezmi, who contributed to the genre of musammat in Uzbek literature [27] Also, in the 5th volume of the textbook "O'zbek adabiyoti" (Uzbek literature) as an appendix to the four volumes, in the monographs of Ayyomi "O't chaqnagan satrlar" (Fiery lines), "Xorazm shoirilar" (Khorezm poets), N. Kobulov, I. Haqqul, V. Muminova "Avaz va uning adabiy muhiti" (Avaz and his literary environment), G. In the candidate's dissertations on "Feruz davrining adabiy muhiti" (Literary environment of Feruz period) and M. Madgaziev "Rojiy Marg'iloniy va uning adabiy mahorati" (Roji Margilani and his poetic skill), K. Hoshimov, Safo Achil's textbook "O'zbek pedagogikasi antologiyasi" (Anthology of Uzbek pedagogy), V. Abdullaev "O'zbek adabiyoti tarixi" (History of Uzbek literature), B. Kasimov and in others' textbooks "Milliy uyg'onish davrida o'zbek adabiyoti" (Uzbek literature of the period of national renaissance), Muhammad Rahimkhan Feruz in the lyrical devon "Elga shohu ishqqa kul" (The king of the nation and a slave to love), in the anthology "Asrlar nidosi" (the sorrow of centuries), Davlatyor Rahim, Shixnazar Matrasul "Feruz. Shoh va shoir qismati" (Feruz. The Fate of the ruler and the Poet) in the historical and artistic films, "S. Dolimov in the article "Alisher Navoiy va XIX asr Xorazm adabiyoti" (Alisher Navoi and Khorezm literature of the XIX century), in the works of M. Yunusov and N. Kabulov the name of Roji is mentioned and his ghazals are given as examples. A brief aspect of his life is given [28].

Analysis and results

Impact Factor:

ISRA (India) = 6.317
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GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
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The poet Sufi, who lived and worked in Khiva from 1860 to 1916, listed the names of many poets in a poem and says he was inspired by them. In his poems, the poet mentions who wrote to create the image of a real beloved, as well as the names of the period in which he lived and, in general, the Khorezm poets of the XIX century. Since it was very difficult to create a real portrait of beloved, people like Khisrav, Jami, Navoi, Haqqani described her body, while Anvari, Saadi, Kiromi focused on her face. Her eyes were paid attention by Volim, Ravnaq, Munis, and Ogahi, Raji, Bayani created another piece of her portrait. The point is that he was influenced by these poets in creating her portrait [29].

It should be noted that the works of Ayyomi and V.Muminova are noteworthy, while others are valuable as the first steps in the study and popularization of the life and literary heritage of Raji Khorezmi, but all of them contain little information or some notes. None of this work aims to explore in detail all aspects of the poet's writing heritage. In particular, there is no research on his work "Iltijonomai Rojii" in the series of prayers, his poems dedicated to the Khorezm rulers and his sacred, mustazad (a 14-line-poem in Arabic literature). That is why we considered it our main goal to study the

writing heritage of Muhammad Yusuf Raji Khorezmi in a truly monographic way. In the monograph, the life, work, ideological direction, style and art of Rojii's heritage are extensively researched. For the first time, Raji's literary heritage of 3,500 verses was transformed into the current alphabet through the study of manuscripts and various writings and his selected works were published in 500 copies at the Alisher Navoi National Library publishing House under the title "Jamoling gulshani bulbuliman". Rojii's continuation of the traditions of bilingual-poetry in Uzbek literature was highlighted by the poet's Persian-Tajik mukhammas. As a result of the study of the artistic aspects of his lyrics, it was revealed that Raji was a masterly and mature artist, and special emphasis was placed on him as a poet who has a place in our classical literature. As a result of his contribution to various genres of classical literature, our conclusions help to better understand the work of a specific representative of our classical literature and to fully imagine the literature of that period. In addition, we would like to emphasize that we have collected information from various commentaries, archival materials and scientific research about 16 poets who wrote under the pseudonym Raji.

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