

THE LITERARY CONTEXT OF BUKHARA AND THE WORKS OF ABDURAHMAN TAMKIN

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Annotation: *This article examines the literary environment of Bukhara during the late Ashtarkhanid and Mangit periods, with a particular focus on the role of Abdurahman Tamkin and his contemporaries. It analyzes the development of Uzbek and Tajik literature from the late 18th to the early 20th centuries, highlighting the transformation of literary genres. While epic traditions dominated earlier centuries, the ghazal regained its leading position in the 19th–early 20th centuries. The paper also explores the influence of classical poets such as Alisher Navoi, Hafiz, and Fuzuli on the literary process, as well as the bilingual (Uzbek-Tajik) nature of Bukhara’s literary culture.*

Keywords: *Bukhara literary environment, Uzbek-Tajik literature, ghazal genre, Abdurahman Tamkin, 19th century literature, classical traditions, Mangit period, poetic evolution*

ЛИТЕРАТУРНАЯ СРЕДА БУХАРЫ И ТВОРЧЕСТВО АБДУРАХМАНА ТАМКИНА

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Аннотация: *В данной статье рассматривается литературная среда Бухары в поздний период правления Аштарханидов и эпоху мангытских эмиров с особым вниманием к роли Abdurahman Tamkin и его современников. Анализируется развитие узбекской и таджикской литературы с конца XVIII до начала XX века, а также трансформация литературных жанров. Если в более ранние периоды доминировали эпические жанры, то в XIX – начале XX века ведущую позицию вновь занял газель. В статье также рассматривается влияние классических поэтов, таких как Alisher Navoi, Hafiz и Fuzuli, на литературный процесс, а также двуязычный (узбекско-таджикский) характер литературной культуры Бухары.*

Ключевые слова: *литературная среда Бухары, узбекско-таджикская литература, жанр газели, Абдурахман Тамкин, литература XIX века, классические традиции, эпоха мангытов, эволюция поэзии*

INTRODUCTION

The study of the literary heritage of Central Asia, particularly the cultural and intellectual environment of Bukhara, occupies a significant place in modern literary scholarship. During the late 18th and early 20th centuries, Bukhara emerged as one of the leading centers of Uzbek and Tajik literary life, where various artistic traditions developed in close interaction. This period is especially important for understanding the transformation of classical literary forms and the emergence of new thematic and stylistic tendencies.

In this context, the creative activity of Abdurahman Tamkin deserves special attention. As a representative of the literary milieu of Bukhara, Tamkin contributed to the continuation and development of classical poetic traditions, while at the same time reflecting the socio-cultural realities of his time. His works, along with those of his contemporaries, demonstrate the dynamic nature of Uzbek-Tajik literary relations and the gradual shift in dominant poetic genres.

The literary process of this period was characterized by a transition from the dominance of epic genres to the renewed prominence of lyric poetry, particularly the ghazal. The influence of classical masters such as Alisher Navoi, Hafiz, and Fuzuli remained strong, shaping both the thematic scope and artistic expression of poets. At the same time, writers sought originality by incorporating personal experiences, social criticism, and new aesthetic approaches into their works.

Therefore, the aim of this article is to analyze the literary environment of Bukhara and to examine the works of Abdurahman Tamkin within the broader context of his contemporaries. The research focuses on identifying the main features of the literary process, the evolution of poetic genres, and the interaction between tradition and innovation during this significant historical period.

During the last periods of Ashtarkhanid rule, the "slowed down" literary life began to develop again under the influence of certain changes in the political and economic currents of life during the reign of the Mangit emirs. Especially in Uzbek literature, folk epics became widespread throughout the country. During this period, in addition to the epics of the Gorogly series, dozens of folk epics such as "Tahir and Zuhra", "Bahrom and Gulandom" (Sayqali), "Gulfarah", "Khurshid and Princess Dilorom" (Rizai) were popular. widespread among. Here is a quote from the Hungarian orientalist German Vamberi— There are countless such novels in Uzbekistan, and Uzbeks, in particular, love such works. Iarni Such works reflect the national feelings and pride, courage and heroism of Uzbeks. Only sources can be found. ||

In the written literature, there are artists who have left a worthy mark on the history of Uzbek and Tajik literature from the end of the XVIII century to the beginning of the XIX and

the beginning of the XX century. These are Savdo, Mirzo Sirojiddin Hakim, Vozeh, Somi, Sahbo, Abdurahmon Tamkin, Sadri Ziya and others.

Literature in the Bukhara state has its own peculiarities in connection with the influence of the ethnic composition and traditions of the population. The most important of these is that the literature is to some extent stratified in terms of language. In the city of Bukhara and in the Tajik-populated areas of the khanate, the works were written mainly in Tajik. The predominance of the Tajik (partly Arabic) language in Bukhara is, of course, explained by the fact that the tradition - the teaching of artists in these languages is associated with madrassas or official circles.

Although several epic works were created in the literary life of Bukhara in the XIX century, lyricism occupies a leading place. There are twelve types of lyricism in the poetry of this period. But the most active genres are ghazal, muhammas, masnavi, qasida, qita. Rubaiyat, saqiynoma, fard, chiston, and other types of musammat are found only in the divans of some poets.

In the XVI-XVIII centuries, the status of epic genres came to the fore, and by the beginning of the XIX-XX centuries, ghazal again became the leading genre of poetry and began to demonstrate its potential.

The gazelles of this period can be divided into two in essence:

in most of the poems there are significant traces of stable traditions in the history of this genre;

a number of poems are clear of experiences connected with real conditions occurred as an expression.

For example, the image of love and related experiences, as well as complaints about one's condition, dissatisfaction with the shortcomings of society, the glorification of noble qualities are the main themes of the poems of this period. So, in addition to the general themes in ghazalism, there are also a number of specific poems related to the personal impressions and experiences of the creator. Also among the ghazals of this period there are poems with a certain plot, an event that developed in the work of Alisher Navoi. While the influence of tradition (classics such as Hafiz, Bedil in Tajik poetry, Navoi and Fuzuli in Turkish poetry) on the poetic image is significant, on the other hand, each artist strives for a certain degree of originality and some of its consequences. stands out. The general state of Uzbek-Tajik ghazal poetry in Bukhara during this period was connected with the creative activity of such great poets as Mujrim, Shavqi, Shukuri, Vola, Joniy, Savdo, Tamkin, Khumuli, Shahin, Muztarib, Bebok, Hayrat, Ayni, Sami.

By the end of the XIX century in the literary environment of Bukhara became one of the main poetic genres, such as masnavi, ghazal, muhammas, continent. During this period, two different versions of the masnavi were created - a large type in the form of an epic and samples without plots and images.

Humuli's works "Shah and Gado", "Biography of Sheikh Musakhon Dahbedi", Hiromi's "Chor Daves", "Tutinoma", "Rano and Zebo" are great examples of epic poetry. Traditional

plots have been skillfully used in the artistic expression of important political, social and educational views of this genre.

The influence of Bedil, Hafiz, Navoi and Fuzuli traditions on the works of poets who wrote in two languages in the late 19th and early 20th centuries was extremely strong. Although the legacy of the Persian-Tajik and Turkish poets Hafiz, Jami, Bedil, Navoi, Fuzuli, and Muqumi played an important role for Zullisonayin poets, each artist treated some of them individually and followed him more. stands out brightly to the eye.

In short, despite the fact that in the XIX and early XX centuries in the country of Bukhara there were mutual conflicts, it is a secret that Bukhara Sharif, the land of poets and nobles, brought up hundreds of scholars in world science and culture. it's not. We have full or partial knowledge of many of these scholars. But there are many other poets and poetesses about whom we have no idea.

Conclusion

In conclusion, the literary environment of Bukhara in the late 18th and early 20th centuries represents a complex and dynamic stage in the development of Uzbek and Tajik literature. Despite political instability and social contradictions, this period witnessed a significant revival of literary activity, characterized by the interaction of traditional and innovative tendencies.

The analysis shows that the transition from the dominance of epic genres to the leading position of lyrical forms, especially the ghazal, played a crucial role in shaping the literary process. The strong influence of classical figures such as Alisher Navoi, Hafiz, and Fuzuli ensured the continuity of artistic traditions, while at the same time encouraging poets to seek individuality and originality.

Within this literary context, the творчество of Abdurahman Tamkin and his contemporaries occupies a special place. Their works not only reflect the aesthetic principles of classical poetry but also incorporate personal experiences, social observations, and critical attitudes toward the realities of their time. This demonstrates the gradual evolution of poetic thinking and the expansion of thematic diversity in the literature of the period.

Furthermore, the bilingual nature of Bukhara's literary culture contributed to the enrichment of both Uzbek and Tajik literary traditions, fostering a unique cultural synthesis. The coexistence of these languages in literary practice strengthened intercultural dialogue and broadened the artistic possibilities of poets.

Thus, the study of Abdurahman Tamkin's works and the literary milieu of his contemporaries allows for a deeper understanding of the historical development of Central Asian literature. It also highlights the importance of this period as a bridge between classical heritage and the emerging modern literary trends.

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