

Muhammadrasul Mirzo's Life and Creativity



Literature

Keywords: Khiva, Mirzo, poet, calligrapher, library, music, interpretation, an interpreter.

Fayzullayeva Rayhon Abdullaevna

Researcher of the Karshi State University. City Karshi, Uzbekistan.

Abstract

The information about poet, translator, musicologist, calligrapher Muhammadrasul Mirzo is given in the article. The information about the poet is compared and his date of birth is clarified. The information about the rich library of Muhammadrasul Mirza also is given. Based on the sources of information about the life and work of the poet, it has been demonstrated that his musical activities, as well as his role as mature scholars in this field. Some of the misconceptions about Mirzo's life have been compared and explained on the basis of arguments. Also, there are several arguments in the Soviet era about the experts' interest in the life and work of Mirzo. The information about the first edition of the poet's book is written. Mirzo's interpreter activity has been specially mentioned, and is given the names of the works which he translated. Opinions of experts on the principles of translation of the poet's work "Haft Jam" are given. The information about Mirza on the basis of the information provided by his contemporaries are also mentioned. The opinions of the experts, which characterize the characteristic features of the poet's work are also mentioned. The information about Devan of Mirzo and his manuscripts are given. Examples of arguments about the editorial work of the poet are mentioned. Besides, opinions about Mirza's work as a calligrapher is emphasized. The status of the writer as a calligrapher in front of Muhammad Rahimhan Feruz is mentioned. The level of study and research of the multifaceted activity of Mirzo, who had special role as the poet, composer, musicologist, and calligrapher in Khiva literary environment in the period of Feruz, is evaluated.

At the end of XIX century and at the beginning of XX century Feruz period of Khiva literal environment played a great role in the Uzbek literature and culture. This period characterised with the active attention to literature and art in Khiva. Among the leaders of this movement as feruz, Komil, Kharazmiy, Ahmadjan Tabibiy you can meet the name of Muhammad rasul Mirzo.

“In the Uzbek definition dictionary”, the word “Mirzo” has several meanings. This word is the abbreviation form of Arabic-Persian word “amirzada”, 1) mirzada, amirzada, amir's son; 2) Person who deals with the calligraphy and calculations, clerk; 3) Intelligent, educated person; the way of addressing to intelligent and educated people; 4) a person who belong to higher society; mr.; 5) Mirza (masculine gender name) [1].

The second meaning was the reason for Muhammad Rasul choosing this nickname. He had chosen this name his ancestors worked in Khans palace as a Mirzaboshi and he was born in Komir Mirzo's family. Later he himself worked on this position. “Mirzo Pakhlavon is the son of mirzoboshi... After his father's death Muhammad Rasulboy was appointed to this position”, - wrote Laffasiy [2].

There is not any correct information about Mirzo's birth date and there are different sources give various information about his death date. Laffasiy did not mention about his birth date but informed that he died in 1922. In the writings of Bobojon Tarroh Mirzo died in 1914 when he was around 70 years old where he was born. According to other sources he died at his 83 years on the seventh of shobon month in 1340 [4].

In 1340 BC matches 1922-1340 BC matches 1922-1923 years. It clarifies that the poet died in 1839-1840 years.

Bobojon Tarroh in his writings describes *"Muhammad Rasul maybestarted his poetry at his 40th after his father Komil Kharazmiy's death when Muhammad rahim second was appointed to his father's position as Mirzaboshi, as it was known Muhammad rakhim second also was interested in poetry, another reason Mehammad rasul wanted his father's fame"*. All this information is not reliable as the author declared. Maybe Mirzo's and Feruz's first steps into poetry has started at the end of XIX century. But according some facts by this time they have already won the fame on the spheres as matured poet, experienced interpreter, calligrapher and musicians.

As it is known Mirzo had educated at Khiva's kazi Inoyatullokh Ohund. He was good at calligraphy and master at Arabic and Persian languages. Later he gave classes on Arabic and Persian languages in madrassah. Translated some romans from these languages. According to the order of Muhammad Rakhimkhan and Isfandiar he copied several books.

He had a big library. According to his order the rules of library some books were allowed to read only in library, and they were not allowed to take home. *"He collected around thousand books, the part of his collection belonged to his father. He cared them a lot and never let to take them"*. Y. Yusupov wrote that he had more that 5000 books [5].

Mirzo became a master in the sphere of music. He was good at playing tanbur, gijjak and dutor. He thoroughly studied classical music genres. His friends mentioned that he was a master on playing *doira* and its playing styles.

According to Mukhammad Yusuf Bayoniy memories: *"Khan conducted poetry nights two days a week, Friday and Monday nights. He liked to invite poets and writers and have conversversations with them. Yusuf khaji ohund, Ismoilkhuja ohund, Khudaybergan ohund and Mukhammad Rasulkhuja participated his residence twice a week. Sometimes Mukhammad Rasul and me conducted poetry nights and here we drew the attention of horsriders and other othoritative persons attention and participation at this meetings. They all became poets for a night"* [6]. This is the first fact that Mirzo was educated person, secondly accordint to this information Mirzo and Feruz relationship was very close.

Another source which gives the information about Mirzo's life is Pulatjon Kayumov's roman named *"Tazkirai Kayumiy*. There the following information is given: *"Mirzo-is the poet from Kharezm and his full name is Mukhammad Rasul. He is the son of famous mavlono Kharezmiy. He was born in 1840 in Khiva city and educated at one of madrassah's of his period. He studied to play musical instruments. He composed songs himself and tried to manage o learn all janres of makom classical music. He was a composer. After his father's death he was appointed into his position. But not much later he was fired be the Khiva khan Isfandiyor in 1907. After this he became more interested in literature, music. Translated historical and cultural*

sources from Arabic and Persian languages. He spent more time on art and literature. Later he collected all his poems into one book and published it under the name «Devoni Mirza» in Khiva city. This poet died in 1922 year in Khiva city». [7].

In the Pulatjon Kayumov's writings we can observe 2 mistakes. Firstly, poet's father is (Komil Kharezmiy) worked as irrigator, (a person who deals with water), his father did not work on this position. Secondly, Isfandiyor was not on a Khan's position in 1907. That means Mirzo was busy with literature, poetry and music after 1907 year. This is not correct. Because, poet's poems were copied and published much before this time. But as the writer mentioned he really translated historical sources from Arabic and Persian languages into Uzbek. He published his book in Khiva city and the death date 1922 matches with many other writings.

During the Soviet Union period life and work experience of Mirzo attracted many scientists and specialists' attention. At first Mulla Bekjon Rakhmon's son and Mukhammad Yusuf Devonzoda on his book «Kharezmiy musical history» mentioned about Mirzo, later, in 1928 year «Alanga» magazine's 4th number and in 1939 year 2nd number of the magazine «The literature and art of Uzbekistan» published some articles which were devoted to his musical works. A writer S. Hasanov in his book named «Kharezmiy culture is – world's mirror» pointed out a very important information. According to this information Mirzo rewrote his father's musical works and musical notes: “1 — *He inserted some changes for denoting upper notes going down or vice versa with special marks. 2 - he separated shashmakom into separate classes. 3 — at the beginning of every makom he wrote a special method for this style. 4 — he separated instruments into two types played with them. He put in order special gazals and numbered them on every table 5— he connected shamakom with old Kharezmiy classical songs «six point halh makom» (olti yarim makom) «panjgoh» and some other classical songs and changed shashmakom into seven makom (yetti makom) [8].*

As S.Hasanov paid more attention to musical sphere of Mirzo wanted to point out his poetry works and made an example the following poem:

*Мусалламдур онга и киши маъни ичра аъламлик,
Кишиким илм таҳсили билан кўнгул овути...
Суҳбат ҳар сифла била айлама ҳаргиз Мирзо,
Айла мажлис тузубон ёр қадрдон била базм [8].*

It is important to point out that, by this time unique and serious article about Mirzo's life and work experience is published by writer B. Davlatov in 1962 year on the magazine “Uzbek language and literature issues” [9]. Though, this article gives a very important information about poet's life and work of his period, it has not much value for present literature researchers.

The first publication concerning the poet's works took place in 1960 year in the book «Uzbek literature» [10]. It covered poet's 7 gazals, 1 muhammas and 2 masnaviys. Second masnaviy was the translation of Fuzuliy's «Haft jom». On this masnaviy “*Mirzo in his writings*

describes the instruments conversation where they describe world and life, there were given 7 jom moods. He named his work as «mood of the wine».

But this was incorrect information. In first masnaviy you can meet the introduction of the translation. There poet describes his situation.

“Haft Jom” (“Soqiynoma”) F. Ganijayev described his opinions about the natural translation of the work in his book «Ahmadjon Tabibiy’s life and work» *“Here it would make a sense to point out that, Fuzuliy’s «Seven Jom» was translated (in 1908) by Mirzo either. Mirzo’s translation has a special value as it was translated perfectly and in order. Each of the poets tried to translate the work through their capability, intelligence, world wide knowledge and own methods. The difference between them is clearly seen in the stories» writes F. Ganijayev.*

N. Komilov pointed that Mirzo translated the work word by word and tabibiy used free style of translation. According to this point of view the volume of translation has big difference [12]. Mirzo had 325 baits and Tabibiy 1500 baits.

If we take into consideration that work totally has 300 baits it gives the clear idea that, mirzo’s translation is much closer to the original of «Haft jom». Extra 25 baits appeared when Mirzo wanted to connect the stories and expressed his own ideas.

Name of Mirzo is also included in 5th chapter of Uzbekistan’s National Encyclopedia. The information is based on the writers’ and poets’ comment of that period. In the information collected by Ibromkhon Karimov the followings are described: *“Poet is interpreter, calligrapher, composer. He is the son of Komil Kharezmiy. He studied at Shergozikhan Madrassah in Khiva. Worked as Mirzaboshi after his father’s death during the reign of Khiva Kahn Muhammad Rakhimkhan II – Feruz. Literary works of Mirzo is collected in his book named «Margub un-nozirin» (nice present for glanced people). It contains 1650 lines poems. The following book 1907-09 years published in Khiva.*

As the interpreter Mirzo translated the following works: *Firogiy’s «Rano and Zebo», Fuzuliy’s «Soqiynoma» (or Haft Jom, Seven wine glasses), Akhmad al-Buniy’s «Shame ul-maorif» (sun of intelligence), Mavlaviy Abdulhaq’s «Fazoil ul-Kuran» (Kuran’s features), first chapter from the «Tib» book «Tuhfat ul-muminin, (present for muslim people) and the book «Dahoyik ul-ahbor» (special information) were translated from Arabic and Persian languages into Uzbek. Mirzo could perfectly write in nash and nastalik janres. As laffasiy mentioned Mirzo taught more than 500 people for calligraphy. He was the master at playing musical instruments as tanbur, rubob, gijjak and childirma. He was the music teacher of Feruz. As a composer he composed «Sab» and «Ufori» song to Shashmakom’s «Rost»; he added some full songs to half makom «Panjgoh» and bring it to complete form. He copied out Komil Kharezmiy’s songs into one line notes and made it a book. He worked as an Arabic and Persian language teacher in madrassahs*

of Khiva. He was buried in his own madrassah. Mirzo's works preserves in Uzbekistan SA Oriental Languages institute's fond. (№1500, 6947, 1125)" [13]. "Mukhammad Rakhimkhan II-Feruz library fehrisht» authors draw our attention to one more important information. "Mirzo was the editor of «Devoni rojii» novel (1879), he copied it himself. Moreover, he was appointed as an editor for publishing and editing «Devoni Holis» (1880), «Devoni Feruz» (1879), «Chahor kitob» (Chahor book) (1880).

This is one more fact that Mukhammad Rakhimhan Feruz's appointment of Mirzo as an editor for the publishing house proves that he copied himself a lot of materials which were edited in this house. He could write in both hands perfectly. Mirzo was the important and valuable person for Feruz as Alisher Navoi was important for Husain Baykaro and Sultonali Mashhadiy. Within the order of Feruz many works of prominent poets as Sadiy Sheroziy, Umar Hayam, Hofiz Sheroziy were copied and it was mentioned even in Mirzo's works. As it is clear from the facts and information from different sources are not enough for the composer, poet, musician, calligrapher. It the demand of time to deliver more facts to public about him.

References

- O'zbek tilining izohli lug'ati. 5 tomli. T. II. – Toshkent: "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2006.
- Laffasiy (Hasanmurod Muhammad Amin o'g'li Laffasiy). Xiva shoir va adabiyotchilarining tarjimai hollari. Toshkent davlat Sharqshunoslik instituti Qo'lyozmalar markazi, inv. № 12561.
- Mulla Bekjon Rahmon o'g'li, Muhammadyusuf Devonzoda. Xorazm musiqiy tarixchasi. - Toshkent: Yozuvchi, 1998.
- Bobojon Tarroh - Xodim. Xorazm shoir va navozandalari (Tabdil etib nashrga tayyorlovchilar A. Otamurodova, O. Abdurahimov). – Toshkent: Tafakkur qanoti, 2011.
- Yusupov Y. Xorazm shoirlari. –Toshkent, 1961.
- Muhammad Yusuf Bayoniy. Shajarayi Xorazmshohiy. Kitobda: Meros. Toshkent: Kamalak, 1991.
- Po'lotjon Domullo Qayyumov. Tazkirai Qayyumiy. III kitob, 5 daftar. –Toshkent, nashriyotsiz va sanasiz..
- Hasanov S. Xorazm ma'rifati – olam o'zgusi. -Toshkent: O'qituvchi, 1996
- Davlatov B. Mirzo // O'zbek tili va adabiyoti masalalari, 1962. -№4. -B. 61-63.
- O'zbek adabiyoti. IV tomlik, 4-tom, 1-kitob. -Toshkent: O'zSSR Davlat badiiy adabiyot nashriyoti. 1960.
- G'anixo'jaev F. Ahmad Tabibiy. - Toshkent: 1978.
- Komilov N. Bu qadimiy san'at. -Toshkent: Adabiyot va san'at, 1988.
- O'zbekiston milliy ensiklopediyasi. 5-tom. – Toshkent, "O'zbekiston milliy ensiklopediyasi" Davlat ilmiy nashriyoti, 2003.
- Erkinov A., Polvonov N., Aminov H. Muhammad Rahimxon II – Feruz kutubxonasi fehrisi. Toshkent: Yangi asr avlodi, 2010.