

THE INFLUENCE OF EARLY ISLAMIC LITERATURE ON THE SOURCES OF THE ARABIC LANGUAGE ENVIRONMENT IN KHOREZM

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ANNOTATION

In this article, the impact of early Islamic fiction on the sources of the Arabic-speaking environment in Khorezm is fully described, and this research work provides new scientific information for understanding and interpreting the Arabic-speaking literary environment of Khorezm of the 8th – 13th centuries.

Keywords: Arabic language, literature, praise, humor, ode, adulthood, eloquence, source studies, textology.

The influence of early Islamic literature in the sources of the Arabic-speaking environment written in Khorezm can be seen mainly in two aspects:

Content aspect. This mainly shows the commonality and influence in the scope of the subject.

Formative aspect. In this, it is assumed that several genres of fiction of the early Islamic period are also present in the fiction of the Arabic language in Khorezm. Naturally, the influence of the literature of the early Islamic period is reflected in the Arabic fiction literature of Khorezm. In essence, the Khorezm Arabic language environment is precisely the emergence of the first Islamic fiction literature in the Khorezm oasis and with the participation of local artists.

It is noteworthy that the artists who visited the oasis, along with its local representatives, served in the development of Khorezm culture. We can see this in the example of the famous story that Rashid al-din Watwat defended the honor of Khorezm with his pen even while participating in the siege of Hozorasp. It is no exaggeration to say that Rashid al-din was one of the most talented poets who visited Khorezm. He wrote a "divan" (collection) of Persian poems. According to E. Brown, this divan consisted of 1015 poetic stanzas. He also wrote many different poems, most of them in Arabic. We can find some of these poems in his book called "Hadayeq al-sahr fi daqaiq al-shir", that is, "Magic garden in the precise aspects of poetry". We can also find some of the poet's poems in his pamphlets written in Arabic. His poetic divan covers many popular demands in Arabic poetry. In most of his poems, he praised Sultan Ala al-din Atsiz.

It is not surprising that there are many hymns in the poems of Rashid al-din Watwat in the sources of the Arabic language environment in Khorezm as the influence of early Islamic fiction. The reason is that he was in service in the palace of Khorezmshahs and was also the special minister of Sultan Abu Muzaffar Ala al-din Atsiz. In addition, he was always close to the sultans and was in their service both on the journey and during his stay. This situation was reflected in his work. In particular, in his literary and scientific activities, he mainly praised the rulers for their gifts and wrote poems dedicated to them. It can be said that he loved Khorezmshah Atsiz. As his caring and loyal friend, he never forgot to praise his gifts and his virtues in his poems. But all the poems of the poet are not only praise. In particular, there are odes about deer or stanzas filled with intense care, love, and longing. For example, the poet says:

ناطق ساكت أصم سميع

قلق ساكن وقوف ماض

ناحل الجسم نابيه الاسم مؤقفي الوسط

من في كل عاند ذي اعتراض

The speaker is silent, the listener is deaf,

In standing troubles.

The body is slim and the name is reliable.

In the eyes of the poet, the description of the pen is an orator who speaks silently, a deaf hearer, and a silent one without a voice. Note that the opposite qualities created a perfect image despite the contradiction in meaning. The most beautiful feature of the pen is that it is named after one of the surahs of the Holy Quran, by which Allah swore an oath. Therefore, the quality of the pen is a special topic in the heritage of the predecessor poets. In our opinion, the stanzas of Alisher Navoi in Turkish poetry are the most unique and perfect descriptions of the pen as far as human thinking is concerned.

The Pen is a fast walker

From ancient times, its place is above of the sky¹.

Complaints were also created in accordance with the subject scope of early Islamic fiction in the Khorezm Arabic language environment. The purpose of this direction is for poets to express their problems, including the state of hardship, old age or unfulfilled hopes. There are many examples of this in the poetry of Mahmud al-Zamakhshari. Poets could not give an impartial assessment of the problem of poverty caused by the negligence of the rulers, but Mahmud Zamakhshari's poetry reflected this problem in its purest form.

As mentioned above, it was natural that Arabic literature in Khorezm did not differ from the formal aspect of early Islamic literature. For example, the "ghazal" is one of the directions of poetry in the Arabic literature environment of Khorezm, and poets used it in the introduction of odes, imitating the odes of Jahiliyyah. For example, the poet Abu Bakr Khorezmi showed his skill when he described the beauty of his beloved and expressed that her beauty increased day by day. However, as the days pass, the picture changes and the beauty fades².

و شمس ما بدت إلا أننا بان الشمس مطلعها فضول
تزيد علي السنين ضياءً وحسنا كما رقت على العتق الشمول

My sun (beloved) rose and showed the excess of the sun,
Year by year, light and joy will increase,
Like a khamr gets better when it gets old.

Abu Bakr Khorezmi exaggerated the beauty of his beloved. He thinks that the real sun is superfluous in front of the beauty of his "sun". He says that just as the taste of khamr (wine, intoxicating drink) increases with time, so does the beloved's beauty and grace and does not spoil his youth.

¹ Alisher Navoi. Perfect collection of works. 8 Vol. – Tashkent: Fan, 1991. – B. 23.

In this direction, several poems of Bafi³ are presented in "Yatimat al-dahr"⁴.

يا عين منكِ شكائتي وبلائي
أنتِ التي أسلمتني لشقائي

*O eye, my troubles and complaints are from you,
You gave me over to misery.*

Bafi's style in the ghazal is the only style, in which the inner world of the poet is revealed in most cases. Also, he reveals his feelings through the tools he used for the first time. For example, he manifests his spiritual world by appealing to the eye as a member who sees and enjoys beauty using the style of "khitaba" (exclaim).

The contents of some of the poems quoted by Al-Saolbi were creatively reworked by Matnazar Abdulhakim and given in the epic "Avalanche". For example,

How dare you say that
The instrument was broken.
You are not ashamed,
My friend Abu Abbas is dead.
If it is necessary to say that,
Keep your word, don't go back.
Just... say I'm a dead,
Don't say me Abul Abbas is dead⁵.

The emergence and development of Arabic literature in Khorezm reached a higher stage when the inhabitants of this region sincerely accepted Islam and began to learn Arabic as a religious language, with the special talent of the people of the oasis for knowledge and the encouragement of the ruling circles.

Three centuries after the introduction of Islam to Khorezm, the emergence of many Arabic-speaking poets in the region shows that it is not a coincidence, but a product of gradual improvement. It was natural that Arabic literature in Khorezm did not differ in form from early Islamic literature in particular. For example, the ghazal is one of the directions of poetry in the Arabic-speaking environment of Khorezm, and poets used it in the introduction of odes, imitating the odes of Jahiliyyah.

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³ Abu Muhammad Abdullah ibn Muhammad al-Bukhari al-Bafi was originally from Bukhara and was known as "al-Bafi". He lived in Baghdad. He believed in the Shafi'i sect. He was a connoisseur of the Arabic language and literature. He died in Muharram, 398 AH (1008 AD).

⁴ ينيمة الدهر ٣ : ١٢٢ (طبعة حجازي)

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