



## AHMADJON TABIBIY'S CREATIVITY AND LIFESTYLE (IN THE EXAMPLE OF THE NOVEL "AVAZ")

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**Абстрактный.** В статье рассказывается о жизни и деятельности учителя Аваза О'тара Табиби, его роли в сюжете романа. О том, как творец повлиял на жизнь Аваза и что он был одной из первых путеводных звезд своего творения, свидетельствуют несколько свидетельств. Анализируется путь Табиби в конфликтных ситуациях между Ханом и Авазом О'таром.

**Abstract.** The article talks about the life and work of Avaz O'tar's teacher, Tabibi, and his role in the plot of the novel. How the creator influenced Avaz's life and that he was one of the first guiding stars in his creation is revealed through several evidences. Tabibi's way in conflict situations between Khan and Avaz O'tar is analyzed.

**Ключевые слова:** Табиби, Аваз Утар, поэт, ханство, общество, медицина, конфликт, проблемы эпохи.

**Key words:** Tabibi, Avaz O'tar, poet, khanate, society, medicine, conflict, period problems.

Many poets and writers lived in the literary environment of Khorezm. One of them, whose real name is Ahmad Ali Muhammad oglu and who took the pseudonym Tabibiy, is one of the leading figures of the Khiva Enlightenment period. The image of Tabibiy as a real person, embodied by Sa'dulla Siyoyev as one of the main characters in the novel "Avaz", is perfectly embodied. These processes are reflected in several chapters of the novel, especially in "Tabibiy's finished history" and other chapters. Sa'dulla Siyoyev rediscovers Tabibiy. His communication with people is embodied as if seen through the eyes. For example, in the chapter "Shumoyok jarchi" the following conversation between Avaz O'tar and his teacher Tabibiy is presented: " - no, rebellions will go away with the soul. And the gallows awaits the rebels. Mansur Hallaj, Said Nasimi, Sabir Termizi, Shah Mashrab. Do not throw stones at me, Avaz. I did not come to you to make a whip out of verses. I also see the work in the palace. Violence, lamentation, fornication, bribery..." [4.B.52]. The writer described Tabibi's true talent in the components of the novel, and this is proven. Tabibi lived in 1869-1910. During his short life, he created admirably. During the reign of the writer Feruz, he worked at the khan's court. His father was a doctor, and according to historical sources, Ali Muhammad came to Khiva from Afghanistan and taught his son his profession - medicine. Despite moving to a foreign land, Ali Muhammad began to practice medicine and was known as a famous doctor among the people. For this reason, Ahmad chose the pseudonym Tabibi and caught the attention of the khan. His father, Muhammad Rahimkhan Feruz, attracted the attention of his father through his medicine. In addition, he also ran a perfume shop. He paid special attention to the education of his son Ahmad. From a young age, he gave him the opportunity to learn Persian and Arabic. This thirst for knowledge in Ahmad Tabibi proved to be important in his future life. As a result of tireless study and self-improvement, he took a place in the ranks of

the court poets of the Khan. Avaz Otari, whose pen was as sharp and his tongue as his, was able to plant the seeds of poetry in the heart of the poet. The novel describes how Ahmad Tabibi mentored Avaz Otari, took the poet to Feruz's palace as a child, and Avaz recited his ghazal in front of the khan. "Tabibi immediately noticed the talent in the young Avaz. The eloquence, resourcefulness in his poems, an inner spiritual power not seen in other poets, the power and memory of this young man fascinated the famous poet." [4.B.13]. This small passage in the novel describes how meticulous a poet Tabibi was. The poet composed several divans. Divans composed of poems written in Uzbek: "Tuhfatus-sultan", "Munisul-ushshaq", "Khayratul-oshiqin", divans composed of poems in Persian-Tajik: "Mir'otil-ishq", "Mazharul-ishtiyok". This shows that the writer was a prolific creator. The fact that he wrote several ghazals and composed masnavis from them is evidence of this. The friendship between Avaz and Tabibi, in addition to their mentorship, and the fact that they have a father-son relationship, is evident in the dialogue between the two characters in the novel. Avaz Otari, who received his teacher's education, proves his desire to be like Tabibi through the following verse:

"Ne g'am emdi, Avaz, nazm ilmida bo'lsang Tabibiydek,  
Ki derlar, ko'rgan el nazmingni, ustodingga sallamno". [1.B.55]

The artists who lived and created in the literary environment of the Enlightenment became examples for later artists as a result of their tireless research and hard work. The ghazals that Tabibi wrote reflect his dreams and aspirations: "Ey ko'ngil, she'r fikrini qilg'il,  
Toki jon paykaringda bor bo'lg'ay.  
Negaki she'r toki yavmul hashr  
Olam ahliga yodgor bo'lg'ay". [4.B.97].

Both Tabibi and Avaz Otari are poets of that time. The author of the novel has several goals in embodying the life paths of the two creators in his novel. First of all, only creative people can understand each other in their hearts and as a result, their achievements will be many. The injustices in the Khan's palace begin to negatively affect Avaz, and he begins to write critical ghazals about the khanate and the khan. These ghazals spread throughout the khanate. In such conflicting and critical situations, Tabibi sincerely tries to save Avaz's life. Even when Avaz hands over the khan's label, he calmly suppresses this process. Avaz Otari, who has a bitter tongue and does not hesitate to tell the truth under any circumstances, does not listen to everyone, and Tabibi understands this very well. It is true that historical truth and artistic texture may not be compatible with each other, but it is also necessary to take into account the fact that the author of the novel carefully studied the authors and their research before writing his work. Tabibi, who could not tolerate injustice and had a personal opinion against any injustice, gave Avaz, who could not stand injustice, fatherly advice and wanted him to follow the advice "Be like water, go around mountains and stones." Avaz Otari, who had the fire of truth burning in his heart, did not follow this. Because of his truthfulness, he walked in the remote villages of the khanate and sang a ghazal in honor of the crown prince at Ahmadjon's, but his life was on the line. In a difficult situation, Tabibi told Avaz to bow to the khan and admit his guilt. But Avaz refused. True, at first glance, Tabibi does not seem like a truthful person, but it is necessary to take into account that he gave this advice with the intention of saving the life of his student. The dangerous colonial era of that time, the colonialists were destroying learned and truthful people like Avaz. Any progressive stratum of society was mercilessly criticized and executed for trivial offenses. Taking into account these and similar processes, we cannot call Ahmadjon Tabibi a confidant or agent of the khan. It is

clear that there were several reasons for Tabibi's favor with the khan. History is a witness that truth-tellers like Avaz did not always live a good life. The evidence for this is "Avaz" you can find out through the novel. Why did Tabibiy Avaz try to bring Otar back to the palace after he left the palace? Why didn't he want his student's life to be in danger? Couldn't he quench his passion for writing imitation ghazals? It is natural that a number of questions arise, such as: What is important is that Tabibiy knew Avaz's passion, that he was a burning fire, that he would never give up his mind. For these reasons, it is not surprising that he wanted to soften the situation a little by changing the khan's mind. Sa'dulla Siyayev described Tabibiy in the novel in the same way. Embodying artists who lived in history as characters in a historical work requires a lot of work from the artist, and this requires painstaking work. But Sa'dulla Siyayev "Avaz" achieved its goal in the novel. This process gained authenticity by using words typical of the Khiva dialect in the novel in order to embody the literary environment of Khorezm. The way Avaz addresses his father in the Otar language as "brother" and Tabibiy as "Amatjon aga" reveals the social environment of that time to the readers of the novel. For example: "- I know what you felt when I lost your heart, - the teacher said, clearing his throat. - Ahmadjon agam is like a friend in the sun, when the sun shines, he casts his shadow, when the sky is covered with clouds, you think that both he and his shadow are lost. Is that right? [4.B.49]. The use of words typical of the Khorezm dialect in the passage is appropriate. You think, "My brother", "Sunshine", "It will be sad". In the novel, the word "brother" is used in many places. "a:ra [aro] - brother, master (in all regions of Khorezm). [5.B.57]. Throughout the plot of the novel, there are positive and negative relationships between the teacher and student Tabibiy and Avaz O'tar. The above excerpt is a clip from a conversation that took place in a similar process. It is wrong to blame the characters for such conflicts. The negative treatment of both characters or their falling into a whirlpool of problems was caused by the state structure of that period and the khanate. If Feruz had founded the Khiva Khanate If he had ruled with justice and treated all citizens equally, such bad consequences would not have occurred. Even in the unfortunate incident that occurred as a result of an unexpected ghazal performed in honor of the prince at Avaz O'tar Amadjon's house, Tabibiy tried to save Avaz's life. Isfandiyor Khan's Wrath and bloodthirsty eyes, knowing that Avaz is ready for anything, does not like this behavior of his teacher, who does not hesitate to do anything. He becomes very angry. In such culminating conflict processes, Tabibi's love for his student Avaz is truly depicted. Such processes occur almost throughout the novel. It is in the chapters. If we see Tabibiy as a kind person like Avaz O'targa's father in the plots at the khan's palace, we imagine him as Avaz's best friend during his visits to the workshop and friendly advice. In terms of his behavior, Tabibiy is embodied in the novel as a calm person. He is embodied as a character who repeatedly ponders his every action and decision, who cuts seven in one. Sa'dulla Siyayev brought each character into his novel in his own way, and this required great strength and perseverance from the author.

In the novel, Ahmadjon Tabibiy He had close friendships with many characters. They are: characters such as Usta O'tar, Chokar, Mutrib. Of course, there are many characters in the novel. Among them are the main and episodic characters. But each of them has its own importance in the novel. The human relationships between them further perfected the plot and level of the work. And it is important that the author clearly and appropriately portrayed the characters of the novel from the point of view of the environment of the time in which they lived. The heroes of the novel lived in the Khiva Khanate, just like in the work. Sadulla

Siyayev further improved such processes and created his work in a realistic way. Tabibiy and Mutrib He is described as a good friend in the work, and this is proven in the works to be true: "Tabibi says about Mutrib in one of his masnavis:

Bir nazm elining Mutribi zordir,  
Ki soz nidoi change setordir".[2.B.14].

This masnavi further substantiates the processes in the novel. Of course, this is the result of the work of Sa'dulla Siyayev.

The novel contains information about Tabibi writing the epic "Vamiq and Uzro". Many writers worked on this epic. The epic contains many oral and written examples. The epic describes the love of Vamiq and Uzro. It can be seen that Tabibi is a person who is busy with creativity, which is also hinted at in the novel by mentioning the name of the epic. Some sources have different opinions about Tabibi's origin, most of which cite such stories as his father being from Afghanistan, while some also contain the opposite information: "Ahmadjon Tabibi's father's father was kidnapped and escaped from Iran by Khorezm Turkmen smugglers, brought to Khorezm, sold as a slave... Father bought a bundle and kept him as a slave." [3]. So, it is clear that there are two different opinions about the nationality of Ahmadjon Tabibi. It is a tribute to the modest personality of a poet like Tabibi that research should be conducted to determine the truth.

It is also established that Ahmad Tabibi wrote the work "Tavarikh al-khavoin" ("History of the Khans"). This shows that the poet is not only a poet at heart but also a historian. The work was written during the reign of Isfandiyar Khan by order of Islamkhodja, the just minister of the Khiva Khanate. So, the work describes Isfandiyar Khan and his reign. According to Ahmad Tabibi, the history of Islamkhodja should also be reflected in the work. An important point is that "Tavarikh al-khavoin" also provides information about Tabibi's biography. The work consists of 5 chapters and is written in the nastlyk script, with the main events in red.

Ahmad Tabibi is one of the figures of the Khorezm literary environment, along with Munis, Ogahiy, Kamil Khorezmi, and Avaz O'tar. The writer created in many genres. For example, ghazal, rubai, chistan, qit'a, qasida munajat, tarje'band, history, murabba', musaddas, muhammas, muashshar, musabba', musamman, mutassa, mustazod, masnavi, masnavi-dahrnama, masnavi-saqinnama, shir-u shakar, and bahri tavil. As a teacher of the fiery creator Avaz O'tar, he appeared in the novel as an enlightening creator in the novel and in history. The invisible, perfect relationship between the two characters enhanced the artistic significance of the work. The fact that the character of Tabibi touches the heart of a person is clearly understood in every chapter of the novel "Avaz" where Tabibi appears. The integration of a person such as a teacher, friend, and in the Khorezm dialect, "og'o" (brother) into one whole person demonstrated Tabibi's value as a life and image in the eyes of his followers as a respected person. An example of this is Sa'dulla Siyayev's novel "Avaz".

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