

**THE LINGUOPOETICS OF LITERARY GATHERINGS OF FERUZSHOH AND  
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Historical sources of Khorezm indicate that after the Russian conquest, the subjugated ruler Feruzshoh fell into despair and became melancholic. During this time, the poet and composer Komil Khorazmiy and other officials advised the ruler to organize poetry and music evenings to lift his spirits:

*"When Muhammad Rahim Khan II saw another powerful foreign force in the Khorezm region, he was deeply affected. He could find no solace in any occupation. However, those around him, particularly the musicologist Pahlavonniyoz Mirzaboshi (Komil Khorazmiy), understood the Khan's state and encouraged him to hold gatherings."* [Khorezm Musical History, 1998:12].

Following this, Muhammad Rahim Khan began patronizing talented and learned poets, establishing literary assemblies at his court [Fehristi, 2009:8]. Poets and musicians from near and far started attending these gatherings, enriching them with their art. According to records:

*"Feruz ordered Matmurod Devonbegi: 'We shall hold a literary gathering tonight. Invite the musicians—Yoqub the doirachi, officials like Rahmatullo Yassavulboshi, Muhammad Rizo Ogahiy, Mehtar Bobo, and Khudoyor Qushbegi—and attend yourself.' Matmurod Devonbegi led the event. Later, the Khan instructed him to find any madrasa students skilled in music, leading to the discovery of Pahlavonniyoz Mirzaboshi (Komil Khorazmiy). His participation elevated the gatherings."* [Tarroh, 1994:29].

Soon, these poetry and music evenings became a regular tradition for Feruz. Historical accounts mention that 32 musicians performed in the Khiva Khanate, each demonstrating their skill before being permitted to participate in weddings and grand celebrations [Matyoqubov, 2004:70-71].

Feruz's literary assemblies featured numerous artists, singers, and musicians. According to Bobojon Tarroh:

*"At eighteen, Muhammad Rahim Khan II ascended the throne of Khorezm. In the evenings, he held gatherings led by Matmurod Devonbegi. The Khan ordered the recruitment of skilled reciters and poets from madrasas, including Tolib Mahzum, Avazberdi Eshon o'g'li, and Komil*

*Khorazmiy. Komil, both a poet and musicologist, recited Navoi's ghazals, profoundly influencing the Khan and inspiring him to compose poetry himself.*" [Tarroh, 1994:17-18].

Laffasiy notes that Feruz's court always hosted seven or eight musicians playing instruments like the *tanbur*, *ghijjak*, and *bulamon* [Laffasiy, 1992:25].

### **Poetic Exchange in Literary Gatherings**

Feruz and Khorezmian poets recited ghazals in these assemblies. Notably, Komil Khorazmiy presented his *muxammas* (a poetic form) based on Navoi's ghazals:

Ey soching, jon qushlari qaydig'a mahkam silsila,  
O'lgali bu xastaning hajringda yetti bir yila,  
Va'dayi vaslingni topmay, Komil, aylar ko'p gila,  
Deb eding o'lsa Navoiy tirguzay vaslim bila,  
Biltur o'lgonlar bila oni barobar bo'ldi tut

[Komil, 1975: 180].

The *Khorezm Musical History* records that these gatherings included 30 poets and 40–50 scribes, with prominent figures like Ahmadjon Tabibiy, Yusufbek Bayoniy, and Muhammad Rizo Ogahiy [Khorezm Musical History, 1998:34].

Under the influence of these poets and artists, Feruz himself took the pen name *Feruz* and composed poetry. Bayoniy writes:

*"The Khan developed a deep passion for poetry. Adopting the pseudonym 'Feruz,' he began composing verses. Later, his enthusiasm grew, and poets of varying skill—up to forty in number—brought their works to his court."* [Bayoniy, 1991:256].

### **Conclusion**

In summary, the literary gatherings organized by Muhammad Rahim Khan Feruz and Komil Khorazmiy significantly contributed to the development of classical literature and musical art in Khorezm. These assemblies became a cultural nexus, fostering poetry, music, and intellectual exchange.

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