

THE KING OF THE WORD OF HIS TIME

T. Toshboltaeva,
Senior Lecturer of the Department of Uzbek Literature,
Doctor of Philosophy (PhD) Kokand State Pedagogical Institute
(+ 905507263 Tozihontoshboltaeva@gmail.com)

ABSTRACT

The article contains information about the life and creative heritage of Fazli Namangani, one of the representatives of the literary environment of Kokand.

Keywords: poet, historian, literary environment, literary criticism.

INTRODUCTION:

There are a number of sources about Abdulkarim Fazli Namangani, a poet and historian. The information included in the work of Polatjon Qayyumi "Tazkirai Qayyumiy" and the three attached verses show that he had a great place in the literary environment of Kokand. The Tazkirah states: "This man is from the city of Namangan and is a figure of seventy at the beginning of the 19th century. He is famous for his great service in showing us the poets of his time. Together with Mirza Qalandar Mushrif, they created a tazkirah called "Majmuat ush-shuaro". A brief description of about 100 poets and poetesses, poems and ghazals written in Turkish and Tajik languages will be evaluated.

He was in Hoqand, but at the instigation of the aristocratic poets in the palace, he was expelled from the palace. In doing so, he forces himself to be so humble that he thinks that the danger of death must have compelled him, who is so perfect, to fall so low ... The name of Fazli is Mullah Abdul Karim. Mavloni Fazli is one of the most mature Uzbek classical poets. There must be some (devoni) ... "[1] There is a purpose in quoting from Tazkirai Qayyumi. Much attention has been paid to the role of Fazli in Uzbek literature and historiography as a poet, tazkiranavis and historian [2]. However, his personality, his place in Umarkhan's palace, and the aspects of his character were only expressed in passing. However, in the formation and decision of the trends in the artistic work of a particular writer, not only the social environment that surrounds him, but also the character traits and worldview, which are a priority in his personality, play an important role. Among the information about Polatjon Domullo Fazli, he must have meant that he had a friendly relationship with the khan on his first meeting. In addition, as noted in the memorandum, his respectful mentions in Kokand and Namangan, good public opinion about him, kindness and responsiveness, his knowledge of his place in each period and the ability to attract the attention of interlocutors give an idea of his personality.

However, differing views may be encountered in the treatment of Fazli's biography in reputable sources. In particular, V. Abdullayev's textbook for high schools reads as follows: "Abdulkarim Fazli Namangani is one of the most reactionary poets of the Kokand Palace. was a person who defended the interests of the palace and the khan "[2]. At the same time, it should not be forgotten that the class theory of Soviet ideology was predominant at the time the above notes were written.

A more objective view of the life and work of Fazli Namangani is acad. A. P. It is contained in Kayumov's book "Kokand Literary Environment". The author of the book evaluates Fazli's biography from the most accurate position, referring to a number of sources: "In the manuscripts, he is often written as Fazli Namangani. S. In the same work "Namunayi adabiyoti tojik" Fazli was named Fazliddin. We do not know where this version came from. However, Fazli's contemporary, the poet

Mahmur Fazli, who was in the opposite position with him, titled his humorous poems "Dar hajvi Mawlana Fazli saromadi sheer musammo Abdulkarim Namangani" ("Abdulkarim Namangani is the head of the poem Mavloni Fazli"). The author notes in the book's footnotes that this was taken from a book published in 1956. Given the year in which the book was published, this argument is not as convincing.

Let's take a look at the following information: We do not have enough information about when Fazli came to Kokand and how he played an important role in the khan's palace. However, it is known that Fazli was one of the leaders of the poets in Umorkhan's palace and was close to the khan.

Prof. E. Shodiev's book "Poets of Fazliy Namangani and Khojand contains some generalizations. "The name of Abdulkarim Fazli Namangani has been known in our literature for a long time. When it comes to Uzbek and Tajik literature of the late 18th and early 19th centuries, all our scholars mention his name and take a number of factual materials from his "Majmuai Shoiron", but the study of his work is neglected. He is considered to be one of the most famous poets of the palace "[3]. New information about Fazli's life does not appear in this source either. In most places, it is enough to think about what kind of works he has, what poets he is talking about in "Majmuai Shoiron", and his attitude to some poets.

A. P. The following information from Kayumov's book "Kokand Literary Environment" allows us to summarize the views on the biography of Fazli: In the anthology "History and Literature of Kokand" it is said that Fazli was twice expelled from the Umorkhan Palace. This fact is confirmed in the last verses of Fazli's ghazal, which begins, "Gul yuz uzra zulfingni bog' aro namoyoq qil" Fazli ends this ghazal with the following verses:

Fazliyo, Umar Sulton dargohiga yo'l topsang
Tuproq'in olib ko'zga surman Sulaymon qil.

This poem may have been written when Fazli was expelled from Umorkhan's palace. But the reasons for his expulsion from the palace were not disclosed.

In any case, we believe that this information will allow us to draw a conclusion about Fazli's biography and work.

Fazli's poetry with the poet Mahzuna has come down to us. The idea that this poem was written when he fell in love with Mahzuna is contained in "Tazkirat ush-shuaroi Hashmat". It is often said that Fazli wrote a history book called "Umarnoma", which describes the military campaigns of Umorkhan, his heroism, the events that took place during his reign in a poetic way. Mushrif Isfaraghi, the author of "Shohnomai Nusratpayom", gives a detailed account of this. According to Mushrif, Fazli was a poor man who had suffered a lot in the world. Later, after writing the above work, he was praised by the khan, and this work was always read at royal meetings. In the introductory part of the "Majmuai Shoiron", Fazli describes all the poets and says about himself:

Digar baydayi Fazliy dar anjuman,
Hamon bahre az xo'd nago'yam so'xan.
Ba te'dodi on qavm bilim maob,
Kim manki doxel shavam dar hisob.
Hamin bas bud qadram, ey nomojo'yi,
Ba nomi Amiram "Zafarnoma" go'yi.

Purpose:

Another person in the conference is me - Fazli, I want to talk a little more than myself. Who am I to be among those wise men. I was honored to write a book "Zafarnoma" in the name of the Amir. That is enough for me. Fazli's poems are also included in "Majmuai Shoiron". The following lines appear in one of the preceding verses:

Maro niz Fazli havas dar dilast,
Tabiat ba zavqi suxan moyil ast.
Chu omad ba kaf nusxayi on g'azal,
Haftim chu avroq ko'm dar bag'al.
Dar on shivaye man ham gazal soxtam,
Ba ruyi ham oine pardoxtam.
Vali in kuj, rishte on ko'jo,
Ki firift dar qul shoh va gado.
Suxan garchi abyoti musulmon bud,
Namonand guftori sulton bud.

Purpose:

I want to say to those who envy me from the bottom of my heart that my nature is also prone to words. Because of the ghazal that came into my hands, I flipped through it and composed words in the nature of that ghazal. One of these idioms is king and the other is gado. For though this word is the byte of a Muslim, it is not like the saying of the sultan.

From these verses of Fazli it is not difficult to understand his humble character. Nevertheless, according to Mushrif, Fazli even rose to the level of a "Malikush Shuara". His contemporary Maxmur also called it "Saromadi she'r". According to the anthology "History and Literature of Kokand", Fazli Umorkhan went to Namangan after his death and spent the last years of his life there.

It is difficult to fully elucidate Fazli's (his literary life at that time) creative path, as he has not yet arrived and there is not enough evidence of his biography. It is also clear from sources known to us that Fazli's poetic talent was strong. His lyrical poems in Uzbek and Tajik are elegant and artistically perfect. One of his great merits is the creation of the collection "Majmuai shoiron". The information given about each of the poets in it is remarkable for its accuracy. According to some sources, Manuscript No. 956 in the Manuscripts Collection of the Academy of Sciences of Tajikistan in Dushanbe was copied by Fazli Namangani himself. There is also Fazli's work "Bahri tavil" in this fund. In the manuscript fund of the Institute of Asian Peoples in St. Petersburg, his historical epic "Umarnoma" on the history of the Kokand Khanate is kept. /inv.№ S 2467 /. This historical work, written in a poetic way, was inspired by Abdullah Khatifi's Temurnoma. "Ahodis ul-muqaddas" /inv.№737/T/, "Hikoyati bulbul" /inv.737/Sh/, "Hikoyat" /inv.№ 737/14 /, "Hikoyat" kept in the fund of the Institute of Manuscripts named after Hamid Suleymanov of the Academy of Sciences of the Republic of Uzbekistan Fazli Namangani is the author of a number of other manuscripts, such as /inv.№ 737/14 /, "Ta'rifi chay" /inv.№2542/4/. Shodiev quotes in the above-mentioned pamphlet. [4] "Majmuai shoiron" differs from other tazkirs by its peculiarities. This tazkira is the only tazkira written in a poetic way, which begins with praise, na't, dedication and is divided into two parts.

The first is part of the poems, the second is part of the Nazis. Fazli's great contribution is that he sealed the works of poets of the Kokand literary environment, organized under the auspices of

Umarkhan, and passed them on to future generations. In addition, Fazli appears in the tazkira as a sensitive poet.

In the poems of Lutfi, Navoi, Babur, Mashrab and other poets, the theme of love is elaborated. The extraordinary trades of love have been interpreted in a variety of emblems and situations. In one, the interpretations are presented in very complex parables and forms, while in the other, they are presented in a simple, popular, universally understood way. This situation, of course, stems from the poet's skill, the tradition that has passed over the years, and many other aspects. Fazli's poem gives the impression that the specific synthesis of this situation, or rather, that it is both complex to understand and easy to understand, is written in a somewhat light way. As the lover prioritizes grief, it indicates that these did not arise spontaneously. At the same time, with the use of rhetoric and the art of animation, the tears that flow from the eyes of the youngsters make the state of love flow more clearly and vividly. Of course, imaginary feelings, this exaggeration and intuition, which can give the soul a state full of suffering, are also found in the works of the poet's predecessors. It can be said that Fazli's allegories sparkled in a peculiar way in the bright rays of the poems of the poets who lived before him.

The creative legacy of Fazli Namangani has not yet been properly studied. It is worthwhile to give a worthy place to this writer in the history of our literature, as he created his only poetic commentary "Majmuai shoiron".

REFERENCES

- 1) Пўлотжон Домулло Қаюмов. Тазкирайи Қайюмий .1998й.Т. – 127-132-бетлар.
- 2) Абдуллаев В. А. Ўзбек адабиёти тарихи. – Тошкент, "Ўқитувчи", 1967. – 118-120-бетлар; Ўзбек адабиёти тарихи. V жилдлик. 3-жилд. – Тошкент, "Фан",1976. – 237.
- 3) Қаюмов А. Қўқон адабий муҳити... -Т., 1961. 64-бет.
- 4) Шодиев Э. Фазлий Намангоний ва Хўжанд шоирлари. –Ходжанд, 1993. 89-б.
- 5) Бертельс Е. Э. Персидская литература Средней Азии.-Советское востоковедение. Том. V, Т.-Л.,-1959.-289 с.
- 6) Болтабоев Ҳ. Мумтоз сўз қадри.-Т.: "Адолат".2004. 92-б.
- 7) Валихўжаев Б. Ўзбек адабиётшунослиги тарихи.-Т.: "Ўзбекистон", 1993.-192 б.
- 8) Амирий. Девон (Нашрга тайёрловчи ф.ф.н. М. Қодирова). –Т.: "Фан", 1972.-360 б.
- 9) Амирий. Девон (Нашрга тайёрловчилар А. Мадаминов, Э. Очилов, З. Қобилова).-Т.: Шарқ НМАК Бош таҳририяти, 2008.-336 б.
- 10) Фазлий. Мажмуаи шоирон. ЎзРФА Алишер Навоий номидаги Адабиёт музейи, инв. №3 тошбосма.