

MENTION OF POETS AT "MAJMUAYI SHAYORON"

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Annotation. In this article, the information presented about poets and their creative activities in the Kokand literary environment was researched by the talented poet and tazkiranavis Fazli Namangani on the basis of the "Majmuai shairon". Fazli's skill as a was analyzed.

Key words: "Majmuayi shairon", masnavi, praise, na't, revenge, publication, Grace.

The fact that Fazli presented the information about Shuaro and Ahl al-Fazil in a masnavi (poetic) way, unlike the sources created before him, especially tazkiras, is considered a great achievement. This situation is especially clear in the preface of Majmuayi Shairon. Also, before the examples of the poetic genre given in the main part of the collection, there are references about the author of this poem. M. Shoniyofov in his candidate's dissertation entitled "Principles of preparation of the text of the Tazkira "Majmuayi shayron" and textual research" proposed to put the information about the words of the Tazkira into a certain system. [M. Shaniyozov. The indicated dissertation. Page 65] In our opinion, the information referred to in "Majmuayi shairon" should be divided into the following groups:

1. By surname: Bukhara prince Husaynbek (alias - Mir, Miry);
2. (Sultankhantora Ahrari (pseudonym - Ado);
3. By address (Koshgari, Bukhari, Namangoni, Kosoni);
4. By profession other than poetry (Munshi - calligrapher, painter, architect, craftsman);
5. Poets who gave order (Ghazi, Haziq, etc.). As mentioned above, in the preface of the

collection, Fazli gives definitions and descriptions about artists whose names will be mentioned and whose poems will be sampled, sometimes in two, sometimes in several verses. For example, we read the following information about Shaykhulislam: (The poetic examples given in the article were taken from the lithographic copy of the work. "Majmuai poet". Lithograph. 1900)

Hama fard dar olam ma'naviy,
Ki chun Shayxulislom chun ma'naviy.[5]

Content: If all the poets of the spiritual world are on the same side, then Shaykhulislam is on the same side. In the following places, information about others is given as follows:

Zi avlodi Ahror boshad Ado,
Ba bog'i suxani bulbul xushnavo. [5]

Content: Sheikh Khoja Ahror is a lovely nightingale of the garden of words, a descendant of Ahror Vali. It is known that the grades given by Fazli about this breed, who created under the pseudonym Ado, were somewhat distorted during the Shura regime. When talking about Ado in the collection, these lines also attract attention:

Gar Navoiydin Ado she'rini o'tkazsa ne tong,
Shoh Umar afzalmi yo Sulton Husayn Boyqaro.[165]

It can be seen that the representatives of the literary environment of Umarchan Bashlik compare their time with the literary environment of Husain Boykara and Alisher Navoi of Herat and are proud of it. Because in this ghazal quoted by Sultankhantora Ado, he compares himself to Navoi, and Amir Omar Khan to Sultan Husayn Boykara. In the next parts of the preface, the poets from different regions and Kokan are described one by one. These descriptions and definitions are sometimes expressed in the language of the authors of the introduction, and sometimes in the language of the mentioned poets. In particular, there is this information about the poet Nola:

Digar Nola on sayid pokzod,
Buvad faxri saodati oliynajot.

Content: Again, Nola was one of the pure sayyids and became the pride of the highest and happiest salvation. Next stanza:

Ki buzrukvori u solik ast,
Ba amloki faqiru g'ani molik ast. [11]

Content: He (Nola) was one of the great Sufis, and he owned the property of the poor, that is, he saw both the rich and the poor alike. He did not distinguish between them, glorifying one and belittling the other. After that, the poet Nola's connection to Sufism is mentioned:

Buvad on soliki on murshidi nomdor,
Karomati u dar jahon oshkor.
Buvad nasli u Quddusi avliyo,
Zi mahdumi Xorazmīi porso. [7]

Content: He was a murid of the most famous piri murshid. His miracles revealed the secrets of the world. He was a pure breed from Khorezm, a descendant of Saint Makhdum of Jerusalem. Next is the information about Mir Asad (Mayus):

Digar zubdai dahri Mir Asad,
Ba sodoti dil nisbatash merasad.
Buvad az buzurgon olīchanob,
Ki dar she'r Ma'yus dorad xitob.
Zarifast va hushyor ravshan zamir,
Buvad masnadesh poytaxti Amir. [5]

Content: Another is Mir Asad, who is the cream of the world, and whose origin is linked to the Sayyids of the heart. Mir Asad was one of the greatest nobles and had sad speeches in the poetry debate. The elegance and vigilance was evident at the bottom of him, and he came to the capital of Amir and became his friend.

If it is observed that the grades and virtues of the poets are given in this way, one can be sure that Fazliy gave descriptions of each artist that fully correspond to their life path. While giving information about Khatif, a poet from Khojand, he said that he was a fluent poet, that he made a name as a poet praising Amir Umar Khan, that his words were extremely sweet and sweet, and that he was given the seal of mufti and qazi. it is noted that:

Xo'jandist Xotif zi ta'bi ravon,
Ba sultoni davron shudi madhi xon.
Kalomash zi mustag'bal va mozist,
Dar on mo'hr mufti va qozist. [11-12]

In due course, it should be noted that several of the poets of the literary environment of Kokand, which was led by Amiri and recorded by Fazli, were from the people of ancient Khojand. These are Khatif, Zinnat, Koshif, Ravnaq, Mutrib, Mayyus, Roseh, Nuzhat, Shokhilar. Literary critic E. Shodiev in his "Poets of Fazli Namangani and Khojand". [Khojand, 1993.-B. 24-26.] gives a lot of information about the poets mentioned in the pamphlet and their work and gives examples of their poems from the tazkira. For example, when talking about Khatif Khojandi, he cites information about Khatif Khojandi in the tazkira and other sources. But there are many virtues and grades related to Khatif in tazkira, and these are also given in the preface (cited above) and when citing each of the examples of poetry related to Khatif. More precisely, about Khatif alone, darj and fazli are given in 26 places. Before quoting Khatif's "ustina" radifil poem, the following grace is given:

Man Xotif fazlidin na deyin suxan,
Erur har she'ri misli durri Yaman.
Xayoli daqiqu barjasta erur,
Ko'rgil bu g'azalni nechuk xush bo'lur.[385]

The following grades and graces are given to Khotif Khojandi's Tajik poems. It is known that Khatif Zullisonayn was a poet. Fazliy Namangoniy quoted Khatif Khojandi's radifil payrov ghazal "ustina" in his tazkir. The ghazal is in Uzbek, and it shows the poetic skills of the poet. In the verses of the ghazal, poetic inventions and similes that have not been touched attract attention: Belu oghuz kaddin umlardurkim otar, and the word "Fazl" means "intelligence", "wisdom", "achieving maturity". In the Tazkira, this word is used in the meaning of "praise", "note". For example: under the title "fazli Qazi Khudoyar" there is information about the description and description of Qazi Khudoyar to Amiri, in particular, about the construction of Jame' mosque. And in the qasida part of the tazkira, this list is continued in the style of "Fazli Mirzo Sharif, Fazli Mulla Gulkhani, Fazli Mirzo Qalandar Mushrif... Therefore, he preferred to keep records and information as "darj" and "fazlar". :

Xurdadonlar ichra qilu qol bir mo' ustina.
Na Skandar ko'rdi ko'z gusinda, na jomida Jam,
Man ko'ron so'z jilvasin mir'oti zonu ustina.
Nish uza la'li mayidur, yokim latofat yoriga,
Chin eli manzum edib yoqutu inju ustina. [389]

The main theme of this poem by Khatif is the description of the lover's endless love for his beloved. The ghazal is dedicated to the metaphorical interpretation of love. In this love story, the most beautiful qualities of the lover are described in the language of the lyrical hero, showing that the lover remains unique among the beautiful. For this reason, the means of artistic imagery in this ghazal - simile, simile, simile - are fully mobilized to realize the poet's artistic intention.

Xayoliki, Xotif raqam mekunad,
Ba ummidi lutfu karam mekunad,
Zi fazli adab yofta ehtiom,
Ba darbori olā girifta maqom... [218]

Content: Khatif dreams of finishing the poem and hopes for grace. He earns respect with the virtue of manners and gets a position in a high place. Thus, such positive opinions about the talented poet from Khojand indicate that his contemporaries highly valued the power of Khatif Khojandi's pen. It fully confirms that Khatif's works in both languages are mature and perfect. In the introductory part of the review, such valuable and objective information is given about 75 poets of Kokan literary environment.

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