



## THE POETRY OF THE PERIOD AND QORI ZAKIR'S WORK

Madgoziyev Iskandar Abduvosit o'g'li

Andijan state university

The department of Uzbek literature, Teacher

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**Annotatsiya:** Maqolada Andijon adabiy muhiti vakili Qori Zokir Muhammadnazar o'g'li ijodining davr adabiyotida tutgan o'rni, xususan shoirning munajat, muvashshah, mushoara, muxammas janrlaridagi she'rlari davr she'riyati kontekstida tahlil etiladi. Shuningdek, shoir ijodining o'ziga xosliklari, zamondosh ijodkorlar bilan mushtarak jihatlari ochib beriladi.

**Kalit so'zlar:** adabiy muhit, g'azal, an'anaviylik, munajat, adabiy aloqalar, muvashshah, badiiy obraz, mushoara, hajv.

**Annotation:** The article discusses the role of the work of Qori Zakir Muhammadnazar ugli who is the representative of the literary atmosphere of Andijan, in the literature of the period, in particular, the poet's poems in the genres of munajat, muvashshah, mushoara, mukhammas are analyzed in the context of the poetry of the period. It will also be revealed the peculiarities of the poet's work and common aspects with contemporary artists.

**Key words:** literary atmosphere, ghazal, traditionalism, munajat, literary relations, muvashshah, artistic image, mushoara, humor.

In the poetry of Qori Zakir, there are common aspects to the works of his contemporary poets, both in terms of content and art. This commonality is directly related to a number of peculiarities which often stand out in the poetry of the period. The most important of them are the following:

- further strengthening of the position of the Turkish language as a priority language in the literary environment of the period and arrangement of the Turkish devons of many poets who work in this language;
- ghazal, murabba', mukhammas genres occupy a leading place among the genres of traditional oriental classical poetry;
- the progressive development of musavshachik in the ghazal and musammat forms of classical poetics;
- further expansion of the scope of social topics in lyrics;
- the influence of the literary heritage of the past creators in expression and style and the increase in following them;
- the development and wide spread of poetic methods of mushaara, tarikh, humor and other poetic methods;
- further revitalization of relations between representatives of the literary environment in different regions;
- the spread of the Enlightenment movement and its ideological manifestations reflected in fiction, especially poetry.

According to the tradition of the time, Qori Zakir also waved his pen in the Turkish language and ordered the devon. The traditionalism of the poet's work can be seen in the

genres present in his collection. For example, the poet's creative heritage consists of works belonging to 12 genres of the lyric genre. Of these, the ghazals naturally takes the leading place. Most of his ghazals are nine and eleven verses, which were popular at that time, and most of them were written in hazaj and ramal bahrs.

According to the existing tradition, Qori Zakir's devon began with ghazals of praise, praise and prayer. In general, a large part of the poet's ghazaliyat is made up of prayers, there are more than twenty of them.

As one of the poetry genres in our classic literature, which are distinguished by their content, they come between hamd and na't. The prayer expresses the author's sincere apologies and pleas to the Creator of the worlds in an emotional way. Abdullah Aksari (11th century) was the first artist who turned the prayer into a tradition, and his prayers were mostly written in beautiful prose. Later, munojot began to take place in epics, devons and kulliyots. In the work "Funun ul-balagha" by Sheikh Ahmad Tarazi, small poetic types are classified according to their form and content. For example, it is said that works dedicated directly to the praise of God are called tawhid and munojot: "If they praise God, they call it tawhid. And if they praise Muhammad Mustafa, peace and blessings be upon him, they say nat. If they see God, they pray" (4; 32).

The word "Munojot" is defined in the dictionary of Navoi's works as "supplication, begging" (3; 347). So, munojat means supplication. In Munojat ghazals, the lyrical hero pleads with God, asking him to forgive his sins committed unknowingly (6; 7).

The munojats in Qori Zakir's work mainly belong to the genres of ghazal, murabba' and mukhammas, and they acquire a high meaning as a reflection of the poet's deep philosophical and mystical ideas, as a summary of deep observations on the way to knowing the truth, understanding the essence of the world and man:

*Xato qildim, Xudoyo, tavba qildim,  
Gunoh qildim, Iloho, tavba qildim,  
Kechirg'il, Biru Boro, tavba qildim,  
Karamlik Podshoho, tavba qildim,  
O'zing ogoh dono, tavba qildim. (5; 291)  
(I made a mistake, God, I repent.  
I have sinned, God, I have repented,  
Forgive me, Biru Boro, I have repented,  
King of Karam, I repented,  
You are alert and wise, I repented (5; 291).)*

On the other hand, ghazals of praise, praise and prayer occupy a particularly wide place in the poet's work, which is a characteristic of the poetry of that time. It also plays an important role in the works of Khilvati, Khislat, Kami and others.

Another characteristic aspect of the poetry of this period is the progressive development of ghazal and musammat forms of classical poetry. For example, when Qori Zakir's creative heritage was summarized, it was revealed that he was a muvashshah with 2 murabba', 2 mukhammas and 48 ghazals. It should be said that the muvashshah ghazal ending tradition has existed since ancient times, and its manifestations in the form of murabba', mukhammas and musaddas can be evaluated as an innovation introduced into classical poetics by the creators of the same period.

For example, Qori Zakir, using the creative achievements of his time, did not give in to dry form and violence in *muvasshshah*, but on the contrary, he created artistically perfect examples of *muvasshshah* with rich themes, deep lyricism and deep content, artistically beautiful allusions and metaphors. At this point, we will cite as an example the 7-verse *muvasshshah* ghazal in praise of the poet "Mulla Qasimjonkhan":

*Nazm gulzorida noming band har gul boshida,*

*Zokiring go'yoki bulbul loyiqi ash'or o'zing. (5; 73)*

*(In the poetry flower garden, your name is busy on every flower head,*

*It's like a nightingale who remembers you, you deserve a poem (5; 73).)*

It can be seen that it is not just praising the person to whom the poem is dedicated and enumerating his qualities. On the contrary, by using the traditional images of flower, flower garden, and nightingale, it is pointed out that Mulla Kasimjon is a natural poet, and it is said convincingly and impressively that he is a human being worthy of a poetic poem.

The high artistry of Qori Zakir in the *muvasshshah* genre is also seen in his use of a number of complex methods in *muvasshshah*. In particular, the method of giving separate names in both - even and odd verses of verses, that is, hiding 2 names in one verse. Probably because of its difficulty, this method is hardly observed in the work of poets of that time (there are 3 *muvasshshah* ghazals written in the same way in the poet's work - I.M.). Also, another method: tying *takhmis* to another author's ghazal in the *muvasshshah* form in the same way - in the *muvasshshah* method is also manifested only in the works of Qori Zakir, and its counterpart is not found in the poetry of the period.

One of the positive features of the period in question is the development of the "mushoara" method, which existed in the past and was widely used in literary conferences. For example, the fact that more than twenty poems in the style of *mushoara* were created by Muqimi, Zavqi, Furqat, Nisbati, Umidi, Muhyi in the literary environment of Kokand is proof of our word.

It is appropriate to cite the following information of the punctuated scholar and poet Bakir regarding the way in which *mushoara* was completed: "When poets who are affected by a certain process, event or thing in a conversation or other situation try to express their impressions and thoughts in harmony, one of them says a verse as a *matla'* and writes it down on a piece of paper and puts it in the middle. In this weight, this rhyme, (this *radif*) others also continue it according to their abilities. (...) When it is decided that the topic has been fully covered, the thoughts to be expressed have been completed, one of the poets enters the nicknames of all the participants and writes the concluding stanza, i.e. praise. (2;179) For example:

*Chamanda vasfinga Muhyiy Muqiyim o'lub Zokir*

*Yetarda vaslinga Zavqiy kelub qalandar o'lur, -*

*(Muhyi and Muqimi praise you in the flower garden,*

*When they see you, they will be happy and go crazy.)*

Continuing the existing traditions of his time, Qori Zakir also created a series of *mushoaras* in collaboration with poets such as Muqimi, Zavqi, Muhyi, Muhib, Mushtoq and Oshiy. These discussions indicate that the literary relations of the poet with the artists of Kokand and Osh were active and friendly in the form of lively communication.

Literary contacts, in turn, led to the exchange of creative experience, being aware of scientific and cultural achievements and innovations in artistic creation, entering into creative

competition with representatives of the non-literary environment and, as a result, significantly revitalizing cultural and spiritual life. From this point of view, dozens of poetic letters in the works of Qori Zakir, as well as the works of other creators from the pages of the manuscript library, show how important the letters and poetry are in literary relations.

In the work of Qori Zakir, there are also comic poems related to traditional poetic series of the end of the 19th century and the beginning of the 20th century. Among these are a series of ghazals titled "Kal", "Pashshalardan", "Tabaq" named in the style of "Hajvi ba nomi mullah Abdulkadir Oshiy mulakqabi "It fly", "Mullah Sotiboldi okhund Khartoumi mulakkabi "Tabaq", "Hajvi Umarali chaifurush". The style of these comic poems is influenced by the work of Muqimi and Zavqi.

Mukhammas is one of the ways of poetry that is useful in determining the scope and level of literary influence of creative people. Also, "...in the epic genre, the development of religious-ethical, socio-political themes is clearly visible. (...) Alisher Navoi called the masnavi "vase maydon", i.e. a wide field, and it gave such an opportunity for the literature of the second half of the 19th century (1; 76). Above, we talked about Qori Zakir's ghazals of Navoi and Fuzuli and said that they are the fruit of literary influence. In the literary heritage of Qori Zakir, there are a total of 18 mukhammas, 13 of them are takhmis connected to the ghazals of poets such as Alisher Navoi, Fuzuli, Mashrab, Hazini, Qazi, Mehri. This case shows that the poet did not deviate from the tradition in the literature of his time, on the contrary, he strove to fully display his creative talent in the chapter of tying takhmis. In particular, it is clearly felt that the poet Ziyovuddin Khan, a major representative of the literary environment of Kokand, tried to polish the meaning and enrich the content of the ghazal of Eshon Hazini:

*Misoli bulbuli gulzor uchun xunobalar yutdum,  
Dilim gul g'unchadek xunbor uchun xunobalar yutdum,  
Xususana ta'nai ag'yor uchun xunobalar yutdum,  
Mani Majnun hamisha yor uchun xunobalar yutdum,  
Bo'lub ovozar dildor uchun xunobalar yutdum. (5; 111)  
(Like a nightingale, I drank blood for a flower garden,  
I drank blood because my heart was as red as a flower bud,  
I also drank blood for the curse of enemies,  
Because I'm crazy, I always drank blood for my sake,  
I drank blood because what I did for Yorni was spread all over the world (5; 111).)*

In their place, praises were attached to Qori Zakir's ghazals and compensations were made, 5 of them are known to us so far. In the divan of the poet, there are 2 muhammas attached to his ghazals by Mahjuri. Mukhammas are usually written on works that the poet likes. The evidence shows that Qori Zakir's ghazals had a literary influence on contemporary poets.

Qori Zakir, as a leading representative of the creative people of his time, continued to convey existing literary traditions in a beautiful way. He was a poet who was able to influence some of his contemporaries and the generation after him with his work. This influence is felt from methodological aspects to the choice of subject matter. For example, in Mahjuri's poems "Hijronnoma", "Bani ahvalimi sorgil", Habibi's "Letter", "Hushyor Yor", Sayfi's "Ikhtiyar", "Jonon is coming", Anisiy's "Ishq Oti", "Bolsam Erdi" were created under the influence of Qori Zakir.

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