

KOKAND LITERARY ENVIRONMENT

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Annotation. The article is devoted to the study of the history and development of the Kokand literary environment, which left its name as a special event in the history of the Uzbek classical verbal art, as well as the main factors and principles of its development. Based on the historical and artistic sources of this literary environment and scientific research, its important features and characteristics are analyzed, and scientific conclusions are given about its merits in enriching the history of Uzbek literature.

Keywords. Kokand literary environment, tradition, literary school, reminder, lyrics, gazelle, follow, manner, humor.

Elucidation of the history of a particular national literature requires a separate study of literary events that had a significant impact on its development and the acquisition of a unique image. One of such events in Uzbek literature is the emergence of the literary environment of Kokand, which was formed in the XVII-XIX centuries, uniting about a hundred creative people and leaving a deep mark in the history of the people as a center of vibrant and vibrant cultural life. The emergence and development of this environment is associated with the name of the king-poet Amir Umar Khan, who was a great statesman and a great artist of his time. Experts emphasize that the literature of the period of Umar Khan was a literary and aesthetic reality that was influenced by the literary environment of Herat under the leadership of Hussein Baykaro in the 15th century. Ahmad Zaki Validi admits that in the days of Navai there was an atmosphere during the times of Amir Umar Khan in Kokand and Muhammad Rahim Khan Feruz in Khiva¹. The historical and artistic description of the Kokand literary environment is expressed in many sources. Among them are such works as the memo "Majmuai Shayron"², the creation of "Umarnam" by Fazlia Namangani, "Shahnomai Nusratpayem" by Mushrif Isfaragi, "Muntahab ut-Tavarikh" by Hakim Khan Torah, "History of Fergana" by Ishak Khan Ibrat, "Tarihi Muhajiran" by Dilshodi Barno, "Ansab us-salatin and tavarikh ul-khavakin" by Mirza Alim Mushrif, "History of Turkestan" by Mulla Alim Makhdum Haji. Despite some subjective and tendentious aspects of these historical sources, most of them are significant in that they were created directly during the heyday of the Amiri period and the Kokand literary environment or are based on sources from this period. "Tazkirai Kayumiy" by the Kokand writer and historian P. Kayumov is considered the most important source of the Kokand literary environment created in the 20th century.³

¹ A. Zeki Velidi Togan. *Modern Turkish: Turkestan and recent history*. Istanbul-1981, p. 501

² Fazli Namangani. *Mazhmuat ush-shuaro*. - Tashkent, Lithotypography, 1903

³ Domla Polotjon Kayumov. *Tazkirai Kayumi*. - Tashkent, 1998

The beginning of scientific research of the Kokand literary environment is associated with the activities of modern scientists. In the studies of Abdurauf Fitrat “A general view of Uzbek literature after the 16th century”⁴, Miyeon Buzruk Salikhov “Review of the history of Central Asia and Uzbek literature”⁵, the role of Amiriya and the Kokand literary environment he created in the history of Uzbek literature was discussed. For example, Fitrat: “During the time of Umar Khan, many poets gathered around the palace. Among them were those who stood at a high level in art, such as Fazli, Hazik, Hijlatkhan⁶.”

A fundamental study of the literary environment of Kokand and the work of its representatives before gaining independence in literary criticism is the monograph "Literary environment of Kokand" (1961) by academician A. Kayumov. Although the study is not free from the influence of the dominant ideology of the time when it was created, the Soviet ideology, it is still one of the main scientific sources due to its wealth of facts and information⁷.

During the period of independence, attention was paid to the principle of studying the Kokand Khanate and its literary environment on the basis of scientific objectivity. During this period, T.K. Beisembiev, B.M. Babadzhanov, Sh. Vakhidov created a series of studies devoted to a deep and fundamental study of the history of the Kokand Khanate, which provide valuable information about the sources of the literary environment directly related to this history.⁸ As a philological research aimed at studying the literary environment of Kokand in connection with the personality and creativity of Amiri, the research of the Amiri scientist Z. Kabilova on the Phd topic "Amiri's literary activity", on the DSc topic "Issues of influence and continuity in artistic creativity (On the example of Amiri's creativity)" and monographs appeared on their basis.⁹ Amiri's books in Uzbek and Persian were prepared for publication by Z. Kabilova and other co-authors.¹⁰ Also N.

⁴ Abdurauf Fitrat. *Selected works. Volume II (Scientific Works)*. - T.: Spirituality, 2000. - p. 59–60.

⁵ Miyeon Buzruk. *General view on the history of Central Asia and Uzbek literature. Part 1*. - T.: Publishing House of Uzbekistan, 1930. - p. 74–86.

⁶ Fitrat A. *Review of Uzbek literature after the 16th century / Selected works. Volume 2*. - T.: Spirituality, 2000. - P.59.

⁷ Kayumov A. *Literary environment of Kokand*. - T.: Fan, 1961.

⁸ Beisembiev T.K. *Kokand historiography. Research on the source study of Central Asia in the XVIII–XIX centuries*. Almaty: Print-S LLP, 2009. 1263 p., Beisembiev T.K. *Annotated Indices to the Kokand Chronicles*. Tokyo: ILCOA, 2008. ; Babadzhanov B.M. *Kokand Khanate: power, politics, religion*. Tokyo-Tashkent, 2010.; Vakhidov Sh. *Historiography in the Kokand Khanate at the beginning of the XIX-XX centuries*. Tashkent: Akademyashr, 2010.

⁹ Kabilova Z. *Amiri and his literary activity: Dissertation of the candidate of philological sciences - Tashkent, 2007*; Z. Kabilova «*Issues of Influence and Inheritance in Artistic Creation (on the Example of Amiri's Poetry)*». *Thesis of Doctor of Philology (DSc) - Tashkent, 2021*.

¹⁰ Amiri. *Do not touch your eyebrows with a pencil* (Editors: A. Madaminov, E. Ochilov, Z. Kabilova). - T.: Editorial board of the Shark publishing and printing joint-stock company, 2008. - 336 p.; Amiri Dewan. *I. Uzbek poems* (prepared for publication by A. Madaminov, E. Ochilov, Z. Kabilova, O. Davlatov). - Tashkent.: "Tamaddun", 2017.

Jabborov, K. Pardaev, I. Adizova, N. Mukhiddinova, A. Turdialiev, D. Abdullaeva, O. Zhuraboev, D. Zokhidova, S. Eshonova, A. Dekhkanov, A. Mukhammadiev, Sh. Karimova, T. Toshboltaeva created studies dedicated to a special study of the creativity of representatives of the Kokand literary environment.¹¹ Analysis and solution of scientific and theoretical problems related to the direction "Amiri and the literary environment of Kokand" (2017), "Alisher Navai and the literary environment of Kokand" (2021), "The role of women's poetry in the literary environment of Kokand" (2021), "The Literary Environment of Kokand and the Third Renaissance" (2022) also found their expression in the materials of the conference held at the international and state levels.¹² Elucidation of the nature of the literary revolution associated with a particular geographical name requires consideration of the issue from a historical and cultural point of view. From this point of view, the literary environment, denoted by the term "Kokand literary environment", is not strictly limited, but is a concept related to a certain geographical and historical region and period. The foundation of the Kokand Khanate is historically associated with the Ming clan, one of the clans of the Ferghana Valley. At the beginning of the 18th century, the territory of Shahrukhbi, who was the leader of this clan, consisted of districts around Kokand, Isfara, Namangan and Margilan and formed a new state, relatively independent of the Bukhara Khanate. During the reign

- 452 p.; Amiri Dewan. II. Tajik poems (prepared for publication by O. Davlatov, Z. Kobilova). - Tashkent: "Tamaddun", 2017. - 384 p.

¹¹ Jabbarov N. *Life and creative heritage of Furkat abroad: sources, textual criticism, poetics. Doctor of Philology Dissertation - Tashkent, 2004*; Pardaev K. *Text history, editing and interpretation of Mukimi's poetry. Thesis of Doctor of Philology (DSc) - Tashkent, 2020*; Adizov I. *Renewal of poetic thinking in Uvaisi's poetry. Thesis of Doctor of Philology (DSc) - Tashkent, 2020*; N. Mukhiddinova. *The poetic perfection of the traditions of predecessors in the poetry of Ghazi and Sadoi. Doctor of Philology Dissertation (DSc) - Tashkent, 2021*; Turdialiev A. *Sources of the literary and scientific heritage of Mahmud Hakim Yaifani: Dissertation of the candidate of philological sciences - Tashkent, 1997*, Abdullaeva D. *Life and work of Osmankhodzhi Zori, Ph.D. dissertation - Tashkent, 2003*; Zhoraboev O. *Life and creative heritage of Khazini Khokandi, dissertation of the candidate of philological sciences - T. : 2003*; Zokhidova D. *Garibiy and his department, dissertation of the candidate of philological sciences - Tashkent, 2006*; Eshonova S. *Kokan poets of the early 20th century (Niso and Khani), PhD thesis - Tashkent, 2006*; Dekhkanov A. *Life and work of Mukhayir. Dissertation of the candidate of philological sciences - Tashkent, 2007*; Mukhammadiev A. *Poetics of Turkish and Persian books of Mukhin: Dissertation of the candidate of philological sciences - Samarkand, 2008*; Karimova Sh. *Poetic content and updates in Uzbek classical poetry (on the example of the works of Zavkiya and Mukhsini) Dissertation of the candidate of philological sciences - Tashkent, 2018*; Tashboltaeva T. *Fazli Namangani: Traditions and Identity in Majmuay Shayron. Dissertation of the candidate of philological sciences - Tashkent, 2021*.

¹² *Materials of the Republican scientific-theoretical conference on the topic "Amiri and the Kokand literary environment". – Kokand, 2017*; *Materials of the international scientific conference on the topic "The role of women's poetry in the literary environment of Kokand". - Kokand, 2021*; *Materials of the international scientific-theoretical conference "Kokand literary environment and the third renaissance". – Kokand, 2022*.

of Abdulkarimbi, Abdulrahimbi and Erdanabiy, the descendants of Shahrukhbi, the borders of the Kokand Khanate expanded significantly. Under Norbotabi (1770-1801), Andijan, Osh and Khojent became part of the khanate. Under the son of Norbotabi, Olim Khan (1801-1810), the political positions of the khanate with its center in Kokand were strengthened, Tashkent, Chimkent, and Turkestan were conquered.

Umar Khan (1810-1822), who succeeded his brother Olim Khan on the throne, also pursued a policy of strengthening his power and expanding the territory of the Khanate. At the same time, he carries out a number of activities related to the rise of the country's economy, the improvement of the country, and pays special attention to the development of science, culture and literature. In the history of Uzbek literature, Umar Khan is considered the founder, leader and leader of the literary and cultural phenomenon called "Kokand literary environment". Umarkhan, who wrote under the pseudonym "Amiri", was a talented poet who was equally fluent in Turkish and Persian. "In this celestial age, scientists, students, and people of knowledge are developing, and poetry is reliable," writes the historian Ibrat. "He himself died in the poem, and his eloquence and maturity are evident in "Majmuat ush-shuaro""¹³.

By decree of Umar Khan, a number of reforms were carried out in literary life. He returns to Kokand a number of scientists and educated, as well as well-known intellectuals who fled from the oppression of Olim Khan and left for neighboring countries. Having slightly strengthened the internal power, it will include such cities as Kashkar, Turkestan, Uratepa, Jizzakh.

In those years, the people of Tashkent, who stubbornly fought against Olimkhan, met Umarkhan with honor and respect. Umarkhan built fortresses and military fortifications in the lands of the Kypchak steppes, such as Okmasjid, Yangikurgan, Kamyshkurgan, Julek, Kushkurgan. The presence of these fortresses was important for the preservation of the independence of Turkestan and the protection of trade and caravan routes.

During the time of Umar Khan, the construction of mosques and madrasahs was widely developed. In 1816-1818, he took the initiative to build a Jame mosque and a madrasah in Kokand. Because of this, scholars have given him the nickname "Jannatmakon". Umar Khan "gained the right to mint coins in his own name and to add his name to the sermon in Friday prayers. Administrative control was introduced, as in the Emirate of Bukhara, and soon the Kokand Khanate was legally formalized"¹⁴.

The khans of Kokand, including Umar Khan, trace their origin from Amir Temur through the personality of Babur. In this regard, one cannot ignore the legend of the "Golden Cradle". In the work of Mirza Alim Mushrif "Ansob us-salotin va tavorikh ul-havokin" this "event" is given a large place. It is written that the history of the Kokand Khanate begins with this "event"¹⁵. The

¹³ Ibrat. *History of Fergana*. - T.: Kamalak, 1992. - p. 290.

¹⁴ *History of the peoples of Uzbekistan. Volume 2*. - Tashkent: Fan, 1993. - p. 68.

¹⁵ Mirza Alim Mushrif. *Ansob us-salotin va tavorikh ul-khavokin*. - T.: Literature and art, 1995. - p. 11-15.

famous "History of Fergana"¹⁶ by Ishak Khan Ibrat and "History of Turkestan"¹⁷ by Mulla Alim Makhdum Haji also contain brief information about this.

According to the legend of the "Golden Cradle", "Mirza Babur left his country and went to Kabul and India. On the way, his son is born. With different thoughts, he puts the baby in a golden cradle and leaves him alone. By the will and fate of God, this baby grew up, and his descendants subsequently founded the dynasty of the Kokand Khans. However, it should be noted that nothing is written about this in "Baburnam"¹⁸.

Fazliy created the epic "Umarnama", which tells about life, activities, military campaigns, the qualities of a king, a poet and a person. But this work, created on his orders, does not suit the king, and he asks Mushrif to translate it into prose with some corrections and changes. Historian Sh. Vakhidov explains the reason for this by the absence of a story about the Golden Cradle¹⁹. Scientists assess the emergence of this story as an attempt by the Kokand khans to create legitimation for their power.

It cannot be said that Umar Khan throughout his career always acted fairly and did not allow harassment. For example, Umar Khan, who laid siege to Uratepa, ordered the crops to be set on fire in order to break the resistance of the inhabitants of the city and dry up their land. The poetess Dilshodi Barno, who was a direct witness and participant in these events and the author of the work "History of Settlers", said: "The abstract news among the people that the city is under siege, looting by emir soldiers, buildings in villages, especially in the suburbs, burning bridges, burning trees caused panic and fear among people..." he writes. However, in the work of Dilshodi Barno, we see two different attitudes towards Amir Umar Khan: although she criticizes Umar Khan as a ruler, she highly appreciates him as a poet. For example, describing the events of the invasion of Uratepa in the work "History of settlers", he writes: "Emir of Fergana Umar Khan, being himself a scientist and a great poet, did not spare a single scientist and poet of this oppressed city"²⁰.

An incomparable contribution to the development of the Kokand literary environment under the leadership of Amiri was made by his life partner, the great lyric poetess Mokhlar oyim Nodira (1792-1842). Even after the death of her husband, it was Nadira, together with her son Muhammadali Khan, who actively continued the literary and creative process in the Kokand Khanate.

The traditions and principles of the literary school founded by Amiri survived until the first quarter of the XX century, despite the fact that they sometimes underwent certain changes under the influence of the prevailing historical, cultural, socio-political reality. In general, the history of literature characteristic of the Kokand literary environment can be divided into three stages:

¹⁶ Ibrat. *History of Fergana*. - T.: Kamalak, 1992. - p. 285–286.

¹⁷ Mulla Alim Makhdum Haji. *History of Turkestan*. - Karshi: Nasaf, 1992. - p. 7-9.

¹⁸ Matgozиеv A. *Events through the eyes of an eyewitness (Foreword) // Mirzaalim Mushrif. Ansab us-salatin va tarikh ul-khavokin*. - p. 4.

¹⁹ Vahidov Sh. *Kokand historians Fazli and Mushrif*. - T., 1996. - p. 10–11.

²⁰ *There*.

1. The period of Amiri and the Kokand khanates (1810-1822 and the 3rd quarter of the XIX century).
2. The period of the occupation of tsarist Russia (the last quarter of the XIX century and the beginning of the XX century).
3. The era of the Soviets (from 1917 to the second quarter of the XX century).

1. The period of Amiri and the Kokand Khanate (1810-1822). During this period, under the material and spiritual guidance of Amir Umar Khan, who was also a talented lyric poet, a creative association of about a hundred poets and virtues was formed, and a literary school called "Kokand literary environment" was formed in modern Uzbek literary criticism. It was the Amiri period that remained in history as the first and peak stage in the development of the Kokand literary environment. Wadud Mahmud assessed the literature of the Amiri period as the second golden age of Chigatai literature, while Fitrat says: "Literature rose again in the time of Umar Khan" ²¹.

Among the creative people of this period are such as Fazli, Ado, Gazi, Hazik, Mushrif, Faizi, Akmal, Makhmur, Gulkhani, Ashik, Vazir, Nola, Mayus, Mujrim, Ramzi, Afsus, Miri, Nadir-Uzlat, Ravnak, Hatif, Hijlat, Khan, Nadira, Uvaisi, Dilshodi Barno, were talented wordsmiths who wrote in Uzbek and Tajik. The main directions of this stage were Devan literature, historiography and writing. The creation of Fazli's anthology of writing "Majmuai Shairon" in poetic form was a new experience for Uzbek literature. *Tatabbu, tavr, tahmis, mushoira* and others from the traditions of oriental classical lyrics were used to a high degree, which created a spirit of healthy creative rivalry in the literary environment. As the leading lyrical genres, *the ghazal, muhammas, qasida, masnavi* and others were widely used. The seven-part works of Nadir "Haft Gulshan", the epic of Khazik "Yusuf and Zuleikha", the historical epics of Uvaisi "Karbalonoma", "Vokeoti Muhammadalikhan", which are examples of the epic genre, were created.

One of the great merits of Amiri in the history of Uzbek literature was that he, along with his wife Nodira, supported the artists of his time and gave them the opportunity to express themselves in the field of poetry. It should be noted that this trend is not observed in the neighboring literary environments of Bukhara and Khiva of that period. It is a phenomenon that such poets as Uvaisi, Nadira, Dilshodi Barno, Makhzuna, Anbar Otin left the Amiri literary school almost at the same time.

Humor, especially satire, flourished in the writings of such poignant writers as Gulkhani and Makhmour. At the center of Makhmur's satire, the author of about 70 comic works of various genres, are representatives of the socio-politically influential strata of society, which to a certain extent can be assessed as proof of the freedom of creative expression in Amiri's time. Having created several works dedicated to the humor of one person, Makhmur laid the foundation for the tradition of creating a satirical cycle for the first time in Uzbek literature ("Avsofi qazi Muhammadrajabi Avj", "Ghazali qazi Muhammadrajabi Avzh dar borai hud"; "Avsofi Hadji Niyoz", "Ghazali Hadji Niyoz dar borai hud"; "The gift of sifati koziyi Khoja sagbon", "Ghazali

²¹ Abdurauf Fitrat. *Selected works. Volume 2. Tashkent: "Spirituality", 2000, p. 59.*

koziyi Khoja sagbon" and others). Later, this tradition can be seen in the work of Mukimi, another representative of the Kokand literary environment ("Khadzhvi Viktorboy", "Khadzhvi Viktor", "Vokeyi Viktor"). "Zarbulmasal" Gulkhani, created on the initiative and under the patronage of Amiri, presented about 400 folk proverbs and aphorisms in the form of an apologetic work with a single composition, and at the same time is a unique example of creativity that includes elements of humor, and its analogue is not found only in Uzbek and Eastern classical literature.

In the literature of this stage of the Kokand literary environment, there are many still insufficiently studied poets, such as Ado, Behjat, Nola, Hijlat, Mayus, Hotif, who received recognition for their talent and the study of their works on a deep and scientific basis is one of the tasks facing the Uzbek literary criticism. The fulfillment of this task will allow creating a more accurate scientific understanding of the significance of the literary environment of Kokand as a literary phenomenon and its contribution to the development of Uzbek literature. For example, one of these poets, Sultankhantor Ado, was a well-known Sheikhu'l Islam of his time, a descendant of Khoja Ubaidulla - Khoja Ahrori Vali, one of the famous figures in the Muslim world, the murshids of the Naqshbandi order. Ado is a sweet-spoken and beautiful lyric poet, and contemporaries praised: Fazli defines him as a sultan in the sense of Ado's property, Hiradmandi as the climate of Turan".

In the work of Rahmatullah Vozeh "Tukhfatul-ahbob fi tazkiratul-ashob" (1871-72), it is reported that Ado, who left two devans in the Uzbek and Tajik languages, was once considered worthy of the title of "malikul-kalam".²²

The literary traditions of the Amiri period were continued during the period of the later Kokand khans. According to V. V. Bartold, if the tasks of the new khanate were defined during its founder, then the foundation of cultural work was laid under his successor Umar Khan and continued by his son Muhammad Ali Khan²³. Academician A. Kayumov, reflecting on the distinctive features of the literary environment of Kokand from other literary environments of the region, emphasizes that one of them is the leading position of the Uzbek language in this environment: "... it was in the literary environment of Kokand that the Uzbek language won leadership among other official languages region - Arabic and Persian-Tajik. Many Uzbek poets grew up here, poets who wrote poems in Uzbek, their native language, were rightfully headed by Amiri and Nadira"²⁴. Amir Umar Khan sent a collection of poems called "Muhabbatname", composed of Lutfi, Navai, Fuzuli and his own Turkish poems, as a gift to the Turkish Sultan Mahmud II, as an attempt to strengthen unity between the Turkic-speaking peoples. During the reign of the last Khan of Kokand, Khudoyor Khan, the Amiri traditions of supporting the native language were continued, for

²² Valikhodzhaev. B. *Great spiritual murshid*. - Tashkent: Fan, 2004. 125 p.

²³ Bartold V.V. *Compositions*. 2 vol. - M.: Nauka, 1963. - p. 289.

²⁴ Kayumov A. *Amiri - the founder of the Kokand literary environment // Materials of the republican scientific-practical conference "Amiri and the Kokand literary environment"*. - T.: "Tamaddun", 2017. - p. 9.

example, during this period, correspondence was conducted in the Uzbek language in the palace devan.

2. During the occupation of tsarist Russia (the last quarter of the XIX century and the beginning of the XX century), by 1976, the Kokand Khanate was officially abolished and the Fergana province was formed in its place, but literary and creative life within the geographical and administrative territory continued during the period of the Khanate. Kokand continued to function as a creative center, where many poets organized their activities. The diversity of the literary life of that period was reflected in the work of writers who appeared on the stage of creativity at that time. At this time, many poets appeared, such as Mukimi, Mukhiy, Furkat, Nisbati, Zavki, Fansurullah Khisrav, Khazini, Gurbat, Yori, Nusrat, Muntazir, Pisandi, Tahayyur, Zari, Kari, Raji, Mukhayir, Nayiri, Mirzai Hokandi, Mahmoud Hakim Yaifani, Muhsini, Shaidai Hokandi, Mavlavi Yuldosh and others. In the 80s of the 19th century, a literary conference was established in Kokand, consistently continuing the traditions of creative cooperation in the Amiri era, as evidenced by the following thoughts of Furkat: "... my elders of the century are, such as Maulana Mukhiy and Maulana Mukimi and Maulana Zavki and Maulana Nisbat, we always met and discussed our stories, and in one ghazal we saw each other's thoughts, and we found all kinds of expressions"²⁵. Mukimi (1850-1903) expresses in his poems the fact that Amiri was a master of words in the status of a teacher to himself:

When you look at Mukimi's song,

In subtlety does not lag behind Umar Khan²⁶

The satirical traditions of the Amiri era, which are characteristic features of fiction, include Mukimi's satirical works "Tanobchilar", "Tuyi Ikonbachcha", "Maskovchi fight tarifida", "Vokeai Victor", "Sailov", "Dar shikoyati Lakhtin", "Vokeai kur Ashurboy Haji", was continued in humorous works such as "Aroba", "Loy", "Bezgak", "Pashshalar", in the satires of Zavka (1853-1921), such as "Hajvi ahli rasta", "Talading baring", "Vokeai kazi saylov" and "Veksel".

By this time, the functions of the city of Kokand as a literary center were partially transferred to the cities that were part of the Kokand Khanate. But, despite this, the people of clerks from Tashkent, Namangan, Andijan, Khujand had creative communication with each other. Of course, as a result of changes in the established socio-political life, new themes and features were solved in the poetry of the Kokand literary environment of this period, such as modernity in the bosom of traditionalism. In particular, motives of protest against the colonial policy of tsarist Russia appeared, and the ideas of Islamic enlightenment, which were an expression of intolerance towards tyranny, intensified. For example, such works as "Munojoti musaddas", the radiant gazelle "Begim", the radiant mukhammas "Buldi" of Furkat (1859-1909), Mukimi's march "Tarihi favti noibi Toshkandiy", written on the occasion of the death of Inomkhodzhi, acted as an open artistic

²⁵ *The position of the Kokand poet Zakirjon Furkat - written by him // Turkestan regional newspaper. 1891, No. 9.*

²⁶ *Mukimi. Works. (Preparation for publication by G. Karimov). - T.: Literature and Art, 1974. - p. 203*

expression of this mood. one of the organizers and active participants in the Tashkent uprising in 1892, "Ajab Ermas" Zavki.

3. The era of the Soviets (from 1917 to the second quarter of the twentieth century). In 1917, power passed into the hands of the Soviet government, based on communist ideology. In line with the new totalitarian policy, changes were consistently taking place in the social and literary layers: in ideology, art, literature, in its increasingly rigid iron requirements, in the artistic perception of the reality of creative consciousness formed by these requirements. The hero of a work that is the fruit of new literary "legislation" should be a person who sees life only in bright colors, who considers material well-being and the struggle for it as his ultimate goal. Even under these conditions, in the literary environment of Kokand, where fidelity to the original moral and spiritual values is high, a number of creators appeared, worthy successors of the age-old classical traditions. A special place in the Kokand literary movement of this period is occupied by such artists as Garibi-Shuhrat, Nasimi, Firoki, Charkhi, Shukri, Haidar Shaidoiy, Chusti, Sabir Abdulla, Khabibiy. These poets, whose creative principles are the same, were united by bonds of friendship. While most of them were forced to compromise with the new regime, they remained faithful to the traditions of their predecessors in their works, preserving the poetic and formal content of classical poetry. It is no coincidence that most of the Soviet poets who created in the Aruz style came from the literary environment of Kokand. At the same time, among these poets there were a small number of artists who could not absorb the ideology of the new era and dared to express it not only in classical poetic forms, but also ideologically. One of them was Gharibiy-Shuhrat (1877-1961), whose intolerance towards the social system manifested itself in two ways. First of all, despite the existing restrictions and pressure, he continued his activity, imbued with mystical ideas, as a representative of the Sufi poetry of the middle quarters of the twentieth century. Secondly, in his work there were tones and motifs that reflected the mood of deep dissatisfaction with the policies of the Soviet system. They appear in the work of Garibi-Shukhrat either openly, or symbolically, or ironically. The poet speaks of the era that rejected and neglected his work:

Chiqmagan jon, mo'tirab turgan ko'zum,
Bas haqiqatda o'luk derman o'zum.
Inqilobi dahr, abnoyi zamon
Garchi jonbaxsh, e'tibor etmas so'zum. ²⁷

The poet, who watched the fate of intellectuals and thinkers who spoke the truth, said that in his time "understanding and perception" was torment, and ironically said:

You must die dumb and lie in a corner,
Pretending to be a prisoner, like a parrot ²⁸

²⁷ □□□□. □□□□□ *The manuscript of the Kokand Literary Museum has been preserved. r.*
7125. 47 a-list

²⁸ *Same source, sheet 27 a*

It can be understood that these verses are his sarcasm, because such words about the righteous are likely to make them share their fate. The encouragement of silence and the description of its consequences was the "speech" of the poet.

Conclusion. Amiri, who occupied a special place in the history of Uzbek classical speech art, was one of the talented representatives of the literary environment he founded, who occupied a special place in the creation and development of the Kokand literary environment, which was a special phenomenon, and formed an important link in Uzbek literature. The literary school founded by him lasted almost two centuries - until the first quarter of the 20th century. The history of literature, characteristic of the Kokand literary environment, can be divided into three stages in connection with the historical and cultural conditions, the socio-political situation (the period of Amiri and the Kokand Khanate, the period of occupation of tsarist Russia, the Soviet period). The Amiri period was the period of the heyday of the Kokand literary environment and left in history the name of the second golden age of Chigatai literature. It acquired a number of new features that were not characteristic of the previous stages of Uzbek literature, and had a special impact on the development of the culture of the people. The appearance of "Majmuai shoiron" by Fazli as the first poem created in a poetic vein, the fact that the most famous Uzbek poetesses Uvaisi, Nadira, Dilshodi Barno, Makhzuna, Anbar left the Amiri literary school almost at the same time as an example of the work of such poets such as Makhmur, Gulkhani, Mukimi, Zavki, among which the rise of satire to the level of a special direction of Uzbek classical literature and the preservation of classical traditions and mystical poetry through the work of representatives of the Kokand literary environment until the second half of the 20th century.

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26. □□□□. □□□□□ The manuscript of the Kokand Literary Museum has been preserved. r. 7125. 47 a-list.