

THE MERCHANT AND CREATOR LOVING POETRY, ZAKIRJON KHALMUHAMMAD UGLI FURQAT

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Abstract. *This article is about the life path and creative activity of Furqat, the son of Zakirjon Mullo Kholmuhammad, the leading representative of Uzbek literature. Furqat, son of Zakirjon Kholmuhammad, is one of the leading representatives of Uzbek literature of the period of national renaissance. He left a rich spiritual legacy as a poet, writer, literary critic, historian, philologist and translator. He was also one of the famous calligraphers of the Furqat era.*

Keywords: *Furqat, Kokand, creative activity, poet, writer, literary critic, historian, philologist, translator, merchant, creative artist, lyricist, publicist, prose works, scientific works, translations, ghazals, mukhammas, takhmis, treatise, Farhat, Russian intellectuals, Travelogue.*

The way of life

Furqat- Zakirjon, the son of Mulla Kholmuhammad, was born in 1859 in the city of Kokand in the family of a small merchant. The future poet's father was one of the leading people of his time. Since his youth, he was engaged in intense creative activity in the environment of poets such as Muqimi, Muhyi, Zavqiy, Nisbat, Muha yyir. The owner of an extraordinary talent, diligent and inquisitive by nature, he graduated from school in Zakirjan neighborhood, learned calligraphy and Arabic language from teachers and clerks. At the age of 8, he memorized Fariduddin Attar's work "Mantiq ut-tayr". Alisher studied deeply the works of Navoi, the heritage of Persian literary figures, and perfectly mastered the Persian language. At the age of 14, he became a madrasa student. Furqat studied at madrasa in 1873-1876. The Kokan khanate was abolished and the madrasahs were closed. In 1876, at the request of his uncle, a merchant from the city of Yangi Margilon (now Fergana) went there and helped him in his trade, and later he opened a small shop. At the same time, he takes lessons from a private teacher, improves his knowledge and soon begins to teach others. At the same time, as a calligrapher, a scholar, an intellectual, he wrote the petitions and requests of people in the form of applications to official courts, and also served as a mirza. But his favorite hobby was artistic creation.

The beginning of his oeuvre.

Furqat took full shape as an artist in New Margilon, gave his ghazals the nickname "Furqat" and began to gain fame. The years spent here were an important stage in the formation of Furqat's populist outlook and advanced literary and aesthetic concepts.

In the early 1880s, Furqat returned to Kokan with his father's wish, built a family and directed all his talent and energy to creativity and poetry. His poems are popular among literature lovers. Muqimiy and Muhyi communicate directly with a group of artists such as Zavqiy, Nadim, Nisbat, and Muhayyir, who are the leaders, and become an active participant in literary gatherings and poetry evenings organized by them.

Furqat's works of this period in Kokan are noteworthy both in terms of variety of types and themes, content and form, as well as in terms of fruitfulness. He created many romantic ghazals and epics in the spirit of classical poetic traditions. Alisher Navoi attached beautiful views and assumptions to his works, social spirit and modernity began to occupy an increasingly large place

in his poems (in the radifli muhamma "It Happened" and other poems). Furqat was saddened by the people's political disenfranchisement and economic impoverishment ("What a crime we have committed, so Fergana has become a tang?..."). It was created in connection with the event of the sudden end of the Kokan Khanate and its complete transformation into a colony: "Demish Khan, one day, where are the eras and times?" This work, written in the name of Khudoyor Khan, who was deprived of the throne, honor and glory, is also a proof that the modern social theme occupies a large place in the poet's work.

Creative heritage.

If we look at the legacy of Furqat, we can be sure that the writer is a prolific creator. His work includes the following works: 1. Lyrics; 2. Journalism, prose work; 3. Translations; 4. Scientific works. The lyrics consist of genres such as ghazal, masnavi, mukhamas, musaddas, mustazad. Most of his poems are ghazals, their number is around 200.

Four scientific works can be found in Furqat's creative heritage. Three of them are ethnographic in nature and are called "Description of a Wedding", "Description of a Speech", and "Description of Mourning". The fourth one is called "Ilmi ash'ar's ruqayi awzoni" (Measurement rules of the science of poetry) and was compiled as a guide for lovers of literature, in which the rules of aruz weight are described.

In Furqat's creative heritage, traditional poetic types and the main themes of Uzbek classic literature occupy a leading place. His ghazals, poems, and takhmis charm the reader with their vitality, musicality, and extreme sincerity. Furqat's poems clearly describe the nature of the motherland and the beauty of spring, passionate love and true human qualities, rejoicing in life's joys and complaining about life's worries, in general, people and the universe, the spiritual world of people, love and anger. For example, "If there are enough flowers in the spring", "Life will not be happy if the spring days are not desert", "Your eyes are dark, your hands are lavender", "Your flower garden is more beautiful than the flowers of heaven", "I will not find any pain in my heart, I will ask for a cure", " Fasli navbahor oldi ketubon zimistonan, his ghazals beginning with verses such as "Etti Falak", "Biri", "Istar Kongul", "Došt", "Kokulung" radifil mukhammas, takhmis to Navoi's ghazals are both ideologically and artistically mature examples of the poetry of the period.

In Furqat's poetry, condemnation of the evils of the colonial system, dissatisfaction with the current injustice and violence, lack of rights and poor life, with the ignorance gaining attention in modern times and the wise being despised, are depicted in memorable artistic colors.

Perfect verses such as "I learned from the language of the poet: Ignorantly pushes Aysh and wisely pulls the kulfat" reflect the social orientation of the poet's work. The Uzbek national spirit is artistically expressed in the poem "Bormasmiz". In the well-known poem "Sayding koyaber, sayod...", the poet defends the right of a person to live freely and strongly condemns tyranny and tyranny.

In the same years, Furqat writes the treatise "Hamam Imagination". Translates the story "Chor Dervish" from Persian. Creates a book of poems called "Nuh Manzar". "Since then, all my ghazals have become famous in Fergana province (that is, nearby villages and towns) and other countries," the poet writes. In the same years, Furqat collected his poems for the first time and turned them into a collection. Unfortunately, this collection, like the pamphlets, poems and translations recorded by the poet himself, has not been found to this day. It is rare in Uzbek literature to have a poet like Furqat, who was awarded the rank of devan in the early period of his work - at the age of 21-22.

The poet is in the city of Tashkent.

Around 1886-1887, Furqat went to Margilon and lived there in the Masjidi jame room, and although he opened a small shop with the help of his brothers, he was mainly engaged in poetry. He got to know artists like Tashboltu Royik and held literary conversations. It was here that Furqat got acquainted with the newspaper for the first time and learned that it was "published in the city of Tashkent". Thirsty for news, the progressive poet is interested in the changes in social life, in the examples of science and technology that are gradually spreading, he has a desire to get to know the news directly, to see it with his own eyes. At the beginning of 1889, he went on a trip to Tashkent, stopping in Khojand, meeting with poets and fans of literature, the chief of Toshkhoja Asiri, and taking part in literary evenings. Finally, he came to Tashkent in June 1889. He lives in one of the cells of the Kokaldosh madrasa in Tashkent. They get to know prominent scholars and virtuous people. Sharifkhoja writes poems under the pseudonym "Farhat" (joy, joy) for a while, on the recommendation of Eshan, but soon returns to his old pseudonym.

In Tashkent, Furqat got acquainted with the Russian intelligentsia and the European way of life. The authorities of the tsar organized the admission of the poet to the theater and gymnasium, to various concerts, and took him to exhibitions. As a result of observing the changes that occurred due to the new historical conditions, Furqat's worldview undergoes a serious change, and this situation finds its artistic expression in his work - enlightenment, European science and culture, and sympathy for science and technology become the leading ideas of the poet's poems. This became the basis for Furqat to introduce new topics and new ideas to the centuries-old Uzbek literature. As a result of observing the gymnasiums, educational institutions, centers of culture and art that were opened in Tashkent, as well as the scientific and technical innovations that are coming in more and more, he wrote "The nature of science", "Gymnasium", "On the occasion of Vistavka", "On the occasion of the meeting of the Act", "The dance party in the city of Tashkent" in particular, "Suvorov" and other works appeared, and all of them were published in the newspaper of the Turkestan region in the 1890s. Here he met Nikolay Ostroumov, director of the Tashkent land gymnasium, editor of the "Gazette of the Turkestan region". After this meeting, Furqat joined this newspaper as a translator, and it can be said that his journalistic and publicist career began after that.

In the works of this series, Furqat appears as a propagator of innovation and development, science and European education and culture; urges his compatriots to thoroughly acquire modern knowledge and take a place among advanced nations. However, Furqat, like some of his contemporaries, could not immediately understand the true nature of the Russian colonial policy. The Russian later realized that behind the European culturalism was hidden the policy of local Russification. In the same years, in the work "Poet's condition and poetic exaggeration", Furqat opened up about creativity and fiction and raised the issue of realistic image in poetry.

Activities as a publicist.

Furqat is rightfully considered one of the founders of Uzbek journalism. Furqat's career as a publicist began in 1890. Officially joined the "Gazette of the Turkistan region" and directly participated in the preparation of the newspaper. For more than a year, he worked in cooperation with advanced intellectuals such as Sattorkhan and published his articles on the pages of the newspaper. For example, in the first half of 1891, "The condition of the Khokand poet Zakirjon Furqat." He wrote a journalistic work "Uzi yozgani" and published it in this newspaper. In May 1891, he went to Samarkand, got acquainted with antiques, sent messages to the newspaper, stayed

with his friend, merchant and ethnographer Mirzo Bukhari, whom he had met through letters, and then went to Bukhara. In July, he went on a foreign trip. There are various speculations about his trip abroad. According to some reports, he was deliberately expelled from his country so that he would not return. So, in July 1891, he went to Istanbul via Marv-Ashkhabad-Baku-Batumi. In his letters to his friends, he reflected the mood of a person who would be separated from his homeland for a lifetime, as if he knew the events in advance. For example, in the poetic letter "Sabaga Hitob" written from Istanbul, the motifs of longing for the homeland, longing for friends, the pains of exile and loneliness came to the fore.

Poet's Journey.

Furqat moved from Istanbul to Bulgaria and Greece. He visited several cities of the Balkan Peninsula. In March 1892, he went from Istanbul through the Mediterranean Sea to Arabia - to the cities of Mecca, Jeddah, and Medina. He created the work "Hajnoma" in connection with the pilgrimage to Mecca. Then he came to Bombay, traveled to several regions of India. His prose and poetry letters written during this period reflect depression, homesickness and suffering. In this respect, the series of lyric poems known as "Adashganman" and "Kashmirda" and "Bulbul" are unique hijran poems. In March 1893, Furqat went to Eastern Turkestan through Kashmir and Tibet and settled in Yorkent. He built a family. The poet, who was aware of medicine, opened a shop selling medicinal plants, was engaged in creative work and calligraphy. Furqat always lived with the hope of returning to his homeland. He continued the work on the work "Travel" that he started in Yorkent. But this work has not been found yet. From there, he sent journalistic works, correspondence on various topics, and letters to his friends in Fergana and Tashkent. Furqat started the column genre in the history of the Uzbek press ("Hind narangbozi in Yorkend", 1905).

Furqat works as a secretary in the Russian Muslim office in Kashgar. His science is astrology and medicine. He married a woman named Rana and had children. Until 1906, he did not lose contact with Turkestan, with the "Gazette of the Turkestan Province".

Furqat, who made a great contribution to the development of our national literature at the end of the 19th and the beginning of the 20th century with his perfect lyrics, attractive prose and publicism, died far from his motherland. His body was buried in the Dongdor cemetery of Yorkent. In 1990, a mausoleum was built over the poet's grave.

Memory

Furqat, the son of Zakirjon Khalmuhammad, enriched the treasury of our literature with his lyrical poetry, was one of the branches of enlightenment literature and laid the foundation stones of Uzbek publicism. Furqat's poems were first published as a book in 1913 together with Muqimi's poems, and were published many times in the 1950s and 1980s. A number of scientific works were written about the poet's life and work, dissertations were defended, an opera libretto, a film script, etc. were created. A number of villages, districts, schools, streets and avenues, parks in Uzbekistan are named after him.

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