

The Description of Sources of Literary Heritage and Qori Zakir's Life

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Annotation: The article is devoted to the research of sources related to the life and work of Qori Zakir Muhammadnazar ugli who is one of the representative of the Andijan literary atmosphere, in which the manuscript and printed sources related to the poet are fully described and the information is analyzed comparatively. The newly identified sources of the poet's work are given special scientific information.

Key words: literary atmosphere, manuscript, devon, autograph, poetic letter, lament, epic.

At the end of the 19th - beginning of the 20th century, where Qori Zakir spent the first period of his creative activity, Mukhammad Aminkhoja Muqimi (1850-1903), Zakirjon Furqat (1858-1909), Muhyi Khokandi (1837-1911), Ubaydullah Zavqiy (1853-1921), Ziyovuddin Khan Hazini (1867-1924) were major representatives of the Kokand literary environment in the Ferghana Valley poets like found inspiration in the field of poetry with their works. In particular, as we have seen in the previous part, hot literary processes took place in the spiritual land of Andijan, many artists - poets appeared in the city and its surrounding villages, large population centers. Manzur, Ojiz, Muntazir, Bimi, Muhib, Jozibhoja Rindi, Saib Andijoni, Pirimqori, Hoif, Nadimi, Sadriddin Qori Andijoni, Abdulmajid Hafiz, Mushtoq, Oraziy, Khayrati and many other creators created the literary environment of Andijan in this period, their high talents they had acquired the potential and maturity to be able to compete with artists from other regions.

It would not be wrong to say that the work of Qori Zakir was formed and perfected together with the poets mentioned above. Qori Zakir with his high artistic skills, already uses the creative experience and achievements of past poets in his work, who is able to create complete poetry with a spirit similar to the times, and shows himself as a mature artist of words. His literary heritage is a vivid example of this.

It can also be known that Qori Zakir achieved high perfection in science and creativity from the fact that his contemporaries honored him with the name "Mavlana". In particular, in one of his letters to Qori Zakir, Muhammad Khan Mahjuri, who was the leading scholar and poet of his time, with full respect:

Ey zubbai shoiri mashhur,
Vey umdai sohironi manzur, –
(Oh, the best of famous poets
And the basis of pleasant speakers.)

And also the following poem is said like this:

Ey fuzalo xaylini siz zubbasi,
Vey shuaro ahlini ham umdasi, –
(Oh, the best of the good people
And the foundation of the people of poets.)

The poet himself, in one of his poems, shows eloquence and mastery of words as a factor that determines the maturity of a person and shows his intelligence:

Dedi xiradmand: suxanvar emish,
Kishvari aql anga musaxxar emish (2;26).
(The wise man said: He who is a master of words,
The land of wisdom will be subject to him (2;26).)

It should be said that factual information about the life and activities of Qori Zakir has not reached us. Even in the manuscript library, which is the only literary source, such information is very few. After all, the available materials are not enough to create a complete picture of the poet's entire life path, to form his scientific biography. Nevertheless, it should be said that since the end of the 60s of the last century, a number of scientific studies have been conducted on the poet's life and work. In particular, the article "Qori Zakir" by Nabijon Kabulov, candidate of philological sciences, is a prelude to research in this direction (6;1). The author's monograph "Progressive Poets of Andijan" (5; 46-72) and the study guide "Erk va marifat kuychilari" (7; 50-53), published in co-authorship with U. Dolimov, started the study of the unique aspects of the poet's work from the point of view of literary studies which can be recognized as primary sources. In addition, Sabir Abdulla's novel "Mavlano Muqimi" (1; 202), V. Dadaboev's candidate's dissertation (3; 15-22) and J. Koldosh's "With the Light of Independence" (9; 67-68), M. Is'hakov's "Andijan Literary circle" (4; 13-16) contains valuable information about the poet's biography and work. There are different views on the question of the year of birth of Qori Zakir in the available sources. For example, in the monograph "Progressive Poets of Andijan" by Nabijon Kabulov, who initially conducted research on the life and work of Qori Zakir, his year of birth is indicated as 1870 (5; 46). Literary critic Vakhobjon Dadaboev mentions 1876 as the year of the poet's birth in his candidacy work dedicated to the work of People's Poet Zakirjon Habibi, a fellow villager and student of Qori Zakir (3;18). However, the identity document issued to Qori Zakir in 1935 in the Habibi monument section of the State Museum of Andijan Regional History and Culture - his birth date is written as 1867 in the passport. Therefore, it is correct in all respects to take the date of 1867, which has a documentary basis, as the poet's year of birth.

In the memoirs of his contemporaries, it is said that he studied in Bukhara and Koqan madrasas, in particular, during his studies in Kokand, he got to know the leading poets of his time, Muqimi, Furqat, Zavqi, Muhyi, and others, and had creative relations (9; 67). In fact, the friendship and mutual understanding between them was reflected in some of the poems.

During the study of the poet's literary heritage, we find facts that allow us to say that his first work began in the late 80s or early 90s of the 19th century. Qori Zakir wrote in his Masnavi called "Hajvi Umarali choyfurush" "When I was young, a boy named Mullo Umarali was killed in a new tea vendor's shop at Khoqandqishlaq. He treated everyone with humor. We also had a conversation, and I wrote (a poem) and left it somewhere. As it was written almost forty years ago, I made a copy of it" (2; 286). In terms of its simple style, this humorous masnavi, which is very different from other poems, can be considered as one of the first examples of the poet's creativity.

As mentioned above, there is very little information about the poet's life. However, there are memories of some of his contemporaries, which help us to visualize the physical appearance of the poet, as well as to fill some places of his biography. At this point, we turn to the memories of Qori Zakir's fellow villager and contemporary Jora Koldosh (1916-1998) about the master poet:

"When I knew Qori Zakir as a poet, he was quite old. It was as if he was throwing his bent little body on a stick. He often took his grandson out on the streets. However, his intelligence and eloquence were still known. He used to weave poetry on his way.

One day, he was walking around the market stalls and stopped somewhere. When he was asked about this situation, he said that he used to have a jewelry store here. It was set on fire by the reds, or rather by the Dashnaks. In this fire, the entire market of Khoqandqishloq - more than 400 handicraft shops, workshops of artisans and craftsmen, the canopy built over the streets - was burnt to ashes"¹.

So, from this it becomes clear that in addition to being a creative and intellectual, Qori Zakir was also engaged in trade and commerce. By the way, another of his fellow villagers, Mulla Mamajon Mamadaliev (1905-1995), in his memoirs, said that Sulayman Bazzoz, the father of the famous independence poet Abdulhamid Cholpon, also had a shop in Kokangqishlaq, that Cholpon came to Kokangqishlaq many times because he was a friend of a young man named Marufjan, who worked as a seller in this shop, and poets from Kokangqishlaq. at the conferences participates and tells that he recognized Qori Zakir as his teacher (9; 68).

On the basis of the above memories of Mulla Mamajon Mamadaliev, the poet Jora Koldosh created his epic "Cholpon" on the occasion of the 100th anniversary of the birth of Cholpon. The author describes Cholpon's first acquaintance with Qori Zakir through his friend Marufjan as follows:

“Jonajon do‘stimdir bu aziz mehmon,
Siz o‘sha she‘rlarin o‘qigan Cho‘lpon.”
Quchoqlashib uzoq, so‘rashar ahvol,
Diydor ko‘rishgandan bo‘lishib xushhol.
Cho‘lpon izlar edi o‘ziga ustoz,
Bo‘lsa u murabbiy shoiri mumtoz.
Topdi sig‘ingani munosib bir pir,

¹ This commemorative manuscript is kept in the section of the Zakirjon Habibiy memorial museum of Pakhtaabad district of Andijan Regional State Museum of History and Culture - I.M.

Zamona Lutfiysi bu – Qori Zokir.
U tartib aylagan nazmiy bir devon,
Bitgandir muxtasar tafsiri Qur'on.
Tahsil olar ekan hali Qo'qonda,
G'azali kuylanardi Andijonda.
Muqimiy nazariga tushgan bu tolib,
She'riy bahslarda bo'lgandi g'olib .
Kamolga yetgandi uning ijodi,
Arziydi Cho'lponning bo'lsa ustodi. (8; 39)
("This guest is my dear friend,
That is, that Cholpon whose poems you read."
They asked him how he was,
They were happy to meet.
The shepherd was looking for a true teacher.
That is, a classic poet.
He found a real teacher, that is,
Qori Zakir, who was the Lutfi of his time.
He compiled a "Divan" of his beautiful poems
and interpreted the Holy Qur'an.
The poems he wrote while he was studying in Khokand
were sung as songs in Andijan
As a student, the poet Mukimi
was noticed and won poetry nights.
His creativity was very mature and
he was worthy of being a mentor to Cholpon (8; 39).)

At this point, it should be noted that there are facts in the Devon of Qori Zakir that confirm his relationship with Sulaymanqul Bazzoz. In particular, a poetic letter of 18 verses addressed to Sulaymanqul Bazzoz and 2 muvashshah ghazals written under the name of "Sulaymanqul".

Indeed, as the leading poet and intellectual of the era of Qori Zakir, he was always in close contact with the people of creativity. These ties were territorially wide and united creative people of Andijan, Kokand, Osh and Tashkent. The poet's poetic letters from Kokangqishlaq to Andijan, Osh and Tashkent testify to this.

There are many facts about Qori Zakir's family situation and children in the manuscript library. According to the information in it, the poet's wife was Qambar Khan, and he had two sons named Muhammad Sabir, Muhammad Ghafir and a daughter named Qabila Khan, a total of 3 children. In the work of Qori Zakir, there are a number of poems written for his children. They were written in the form of sermons, letters and laments.

There is also information that Qori Zakir lived in Tashkent in the mid-1930s. In connection with the appointment of the former head of Kokangqishloq district Yoldoshboy Khalilov (1892-1935) to the executive committee of Yangiyol district of

Tashkent region, he took the younger son of his mentor Qori Zakir, Muhammad Ghafirjan, to work with him. Unfortunately, Y. Khalilov died suddenly on April 20, after serving in this position for only 3.5 months. (Incidentally, the poet's devon contains a poetic letter written in response to his letter and a 10-verse lament written on his death.) So, in order to encourage his young son, who was not yet 20 years old, Qori Zakir moved to Tashkent in the fall of this year and stayed with him until May 1936.

After returning to his village, his only daughter became seriously ill and died soon after. This calamity brings especially deep grief to the old father. He writes down his painful experiences in the form of a lament:

Ayo do'stlar, fig'onkim, Qobilaxonimdin ayrildim,
Ko'zim oqu qarosi, marhami jonimdin ayrildim (2; 282).
(O friends, unfortunately I lost my daughter Qabila Khan,
Alone, I lost the medicine of my soul (2; 282).)

Above, we said that Qori Zakir studied in Bukhara and Kokan madrasas, and was a great mullah and a Qur'an memorizer who mastered all the programming sciences of his time. In fact, after he finished his studies and returned to his village, he worked as a school teacher for almost 40 years and educated the younger generation. In this regard, his student Abdurahab Sayfiy (1897-1955) writes as follows in his obituary:

Муаллим ҳам мударрис, шоир эрди,
Ўқуб ишқ аҳлиға ҳол ила қол.
Ёзиб ахлоқ учун ашъор доим,
Зиёи халқ учун қатнашди фаол.
(He was a teacher and a great poet,
He recited poetry to people of love.
He wrote poetry to educate people,
He was active in intellectualizing the people.)

In particular, Mahjuri, Habibiy, Ashkiy, Sayfiy, Anisiy, who learned the secrets of poetry and science directly under him, made their worthy contribution to Uzbek literature as great poets in the future. The modest poet Qori Zakir, who devoted his whole life to the development of youth, died on March 28, 1943, at the age of 76, in his hometown of Kokandqishlaq.

Now about the manuscript sources that contain the poet's literary heritage. As mentioned above, Qori Zakir brought us the devon he arranged. This manuscript, which is kept under item number 747 in the treasury of the State Museum of History and Culture of Andijan Region, consists of 153 sheets, 306 pages, which is written by the poet himself in a letter of thanks on yellow Russian factory paper with stripes, covered with ordinary cardboard. The author wrote the poems in black, yellow, green, blue and red inks with a cane and a fine pen. This autograph is composed of 260 poems written in 12 genres of classical poetry such as ghazal, sokiynama, mustazad, murabba',

mukhamas, musaddas, rubai, qit'a, tuyuq, fard, masnavi, mushoara, and it is about 5500 verses.

At this point, it is necessary to say that there are aspects of the Qori Zakir divan that deviate from the tradition of devan arrangement, which should be mentioned separately. The first is that the alphabet and genres are not strictly followed in the manuscript: there are many cases where mukhammas or poems of other genres are placed after the ghazal.

The second peculiarity of the manuscript devon is that, along with the poet's works, some poems of his contemporaries Sulayman Ashiq, Sa'duddin elder, Ghurbati, and his students Mahjuri and Habibiy were also included.

Zakirjon Habibiy, who got acquainted with the devon of his teacher, wrote the following ghazal consisting of 7 verses on page 180:

Bu daftar ichra, Qori ako, sizdan asar ko'rdim,
Ajoyib xo'blar vasfida rangorang hunar ko'rdim.
Tamosho ayladim bir-bir boqib boshdin-ayog'ining,
Falakdan oshti zavqim qudrati Haqdan xabar ko'rdim.
Mushavvash xotir erdim, tashnalab erdim kitobingga,
O'zimni bir nafasda soqiy jondan bahravar ko'rdim.
Nechuk durdonai qimmatbahodur lafzi ma'nosi,
Taajjub bir g'azal har safhada shirin-shakar ko'rdim.
Zamona ahliidan ko'p talx komu tang dil erdim,
Farahmand o'ldi ko'nglum go'yiyo halvoyitar ko'rdim.
Qalandardek o'qurda gah kularman, gohi yig'larman,
O'zimni qumridek hu-hu demoqda har sahar ko'rdim.
Habibiy birla Tobe' sayr etub bog'i bayozingni,
Boqib atrofa hay-hay turfa go'yo kun samar ko'rdim. (2; 180)
(Reading this notebook, teacher, I saw the poems you wrote,
I also saw the praise of beautiful people.
I watched it from start to finish.

My joy reached the sky as if to the sky, I saw the news of the power of the Creator.

My mind was troubled, I was thirsty to read your book,
Taking the book, it was as if life entered my body in one breath.
The meaning of words is like a precious gem,
The ghazal on each page is very nice.
I was displeased with the people of the time and my tongue hurt,
After reading this book, I felt calm and happy.
Every time I read it, sometimes I am happy, sometimes I feel sad.
I feel like a sad wandering bird every morning.
Poet Habibiy read your collection of poems,
He looked at the world as if he saw the best fruit of the tree (2; 180.)

We did not quote Habibiy's ghazal in full for nothing. If you pay attention, the author calls the manuscript of his teacher, which we call "devon" in one place "daftar" and in another place "bayaz". In any case, it can be seen from the text that Habibiy Domla finished this ghazal during the life of Qori Zakir, after getting acquainted with the manuscript. Therefore, it is natural that it seems strange that he did not say "devon" anywhere, even to please his teacher. However, there is no surprise here. The reason, in our opinion, is that the handwriting of the scholar Habibiy, a scholar of our classic literature, does not fully comply with the rules of devan sorting, so it seems that it is called a "daftar". Later, it was called "bayaz" and it can be explained by the fact that Qori Zakir included poems of contemporary poets and students. The fact that Domla Habibiy returned the manuscript and wrote the ghazal well knowing that Qori Zakir would read it deserves a special example. After all, it is appropriate and useful to learn from both artists. A good teacher does not pretend to beg his teacher, he tells the truth honestly: he calls an object with the name of thing itself. On the other hand, if he didn't know that his teacher would accept it as a matter of course, a gentle person like Habibiy should have been satisfied with expressing his impressions without saying "daftar" or "bayaz" in order not to hurt his feelings. So, it seems that Habibiy knew well that his teacher is a person who accepts the right word, so he did not hide his opinion and expressed it politely.

Taking into account the above, we tentatively refer to the Qori Zakir manuscript as "devon" in our work.

As in traditional devons, ghazals occupy the main place in Kori Zakir devons. Most of his ghazals have nine and eleven verses and most of them are written in hazaj and ramal bahrs.

Another unique aspect of the manuscript is that the poems were not written by Qori Zakir are created with the signatures of the poets named above. This shows that the manuscript can serve as an important source for researching the literary heritage of other authors belonging to the literary environment of that time, as well as for studying the history of inter-environmental literary relations.

There is no exact information about when the order was issued. However, in terms of the period of creation of the poems in it, it can be assumed that the first belongs to the beginning of the 90s of the XIX century, and the last ones to the end of the 30s of the XX century.

Qori Zakir's Devan has the following features in general:

- the rules of the traditional devan order are deviated from: the order of genres is broken, the poems of other poets are also included;
- traditionally started with ghazals in the spirit of basmala, hamd, munojot and naat;
- all the poems in the devon are in Uzbek;
- composed of poems on religious-mystical, romantic-lyrical, social-philosophical and social-household topics;
- contains poems written in 12 genres of our classical poetry.

Realizing the fundamental nature of the historical development of our national literature, its traditions and methods, creative achievements and innovations, in-depth study of the heritage of its sources and representatives has an urgent importance. In this sense, converting and analyzing the literary heritage of Qori Zakir from the old Uzbek script to current spelling is one of the important tasks before our literary studies.

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