

## CREATION OF FEMALE POETS IN THE KOKAN LITERARY ENVIRONMENT

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### ABSTRACT

The article provides information about the formation of the Kokan literary environment, the life and work of poets who worked in the palace during the reign of Amir Umar Khan. Excerpts from works describing their life in the palace and their place in cultural life were interpreted. Some aspects of poets lyrics were analyzed.

**Keywords:** Kokan literary environment, poets lives, Fazliy Namongoni's work "Majmuoi shairon", Uvaisi's lyrics, Komila, Maknuna, Nadira's socio-political activities, Mahzuna, mushoira, "Ashiqman" mushoira

### INTRODUCTION

Kokand is one of the most ancient centers of science of the Fergana Valley, known and famous all over the world. The Kokand literary environment formed at the beginning of the 19th century also played an important role in the cultural life of the khanate. A number of representatives of the Kokand rulers continued the tradition of the Timurids and made great efforts to develop the science of poetry. In particular, the eras of Umar Khan and Muhammad Ali Khan are clearly distinguished from the Kokhand. An important feature of the literary environment of Kokand is that during this period the talent of a number of famous Uzbek poets developed widely. For example, the works of Dilshad Barno, Zebuniso, Mohzoda Begim, Mahzuna, Mushtari, Nadira, Nozuk Khanim, and Uvaisi are particularly important.

Jahan Otin Uvaisi is one of the representatives of our classical literature, which has been studied the most since the middle of the 18th-19th centuries. Uvaisi took a worthy place among poets such as Nadira and Mahzuna, who lived and worked in the Kokhand khanate. Jahan Otin was born in a family of art lovers in Margilon, one of the oldest centers of civilization in Central Asia. His father played a big role in his love for literature. In some sources, there is information that the poems were finished under the pseudonym Qalandar of his father. The poems of Qalandar, who lived both as a weaver and an artist, written in the Persian-Tajik languages, were cited in Fazliy Namongoni's work "Majmuai shairon".

Jahan Otin Uvaisi's life in the palace is directly related to the poet Nadira. Amir Umar Khan, who came to the throne after the death of Amir Olim Khan, who left a name in the history of the khanate as "the cruel khan", and his wife Mohlaroyim – Nadira Uvaisi are very interested in the artistic skills. Uvaisi, who caught the attention of Nadira with his fiery and passionate ghazals, is invited to the palace. Later, due to his intelligence and pure morals, he shows great courage in a short time, and his fame, which is widespread among the people, is praised even in the palace.

For example, Uvaisi spent the brightest period of his work in the palace under the patronage of Amir Umar Khan and Nadira. She works as a school teacher in the palace and begins to educate concubines. After the death of Amir Umar Khan, Uvaisi returned to his father's house in Margilon and continued his creative activity there.

If we look at the lyrical legacy of Jahan Otin Uvaisi, we can feel the influence of his teachers Lutfi, Fuzuli, Alisher Navoi in his lyrics. In this respect, the subject scope of the poet's lyrics is wide and varied. It is no exaggeration to say that the poet updates the main themes of our classical lyrics based on the demands of the times and gives them a new spirit. The main theme of the poet's works is love. But the love mentioned in the poet's ghazals is used only to describe human beauties. At the same time, the main characters in Uvaisi's lyrics are women who are oppressed, humiliated, deprived of all rights. While Uvaisi defends the rights of the oppressed class, she does not turn a blind eye to the injustice and oppression in the society, and he emphasizes the rebellious spirit in her ghazals. In a word, her lyrical heroes are women who are used to all the worries of life. At the same time, the poetess pays special attention to singing friendship and loyalty against brutality and oppression. In Uvaisi's ghazals, good and evil, goodness and evil are always in conflict. In her works, she emphasizes beauty over evil.

Although she spent most of her artistic life in the palace, she pays more attention to social issues in her works. Along with the theme of love, social issues that shed light on the fate of the victimized, silent mass of people, especially women who are condemned to live only under restrictions, occupy a large place in her lyrics. The poetess infuses her ghazals with her misfortunes, sorrows, worries, and loneliness. Nevertheless, the poetess respects the society in which she lives, accepts all its traditions and values as they are.

Uvaisi was able to create rare examples of aruz in almost all genres, especially in the ghazal genre. The simplicity and fluency of the language of her ghazals is remarkable. The exaggeration, exaggeration and similes used in her lyrics indicate the maturity of the poet's artistic skills. Indeed, Uvaisi is a poet who has her own style. However, the most important feature that distinguishes her from other poets in our classical literature is her skill in creating chiston. It is no secret that Alisher Navoi and Jahan Otin Uvaisiy wrote the most beautiful and perfect examples of chistan not only in Uzbek literature, but also in the classical literature of the East.

Lyrical poems and epics sung by Fergana hafiz and narrators are of great importance in Uvaisi's full-fledged artistic career. Four divans and three sagas of Uvaisi have reached us. However, manuscript copies of these works have not yet been found. The largest among the copies of divans is the copy of Maghzi, which is kept in the Andijan library. In addition to samples written in the genres of ghazal, mukhammas, musaddas, masnavi, and rubai, this copy includes tahmis written on ghazals of poets such as Alisher Navoi, Fuzuli, Fazliy Namongoni.

Mohlaroyim, referred to as Nodirabegim in the sources, is one of the poets who had a place in the Kokand literary environment of the 19th century. Nodira also created under the pseudonyms Komila and Maknuna. First of all, she actively participates in state management as the husband of Amir Umar Khan in the palace. In addition, together with Amir Umar Khan, she pays great attention to art and culture. In general, the Kokand Khanate turns the palace into a center of science and culture. Along with patronizing the activities of poets, Nadira tried

to raise the level of education of the population by educating women. Poet Komila, Nodira, Maknuna collected samples of her work and created three collections. He used the pseudonym Maknuna in his works written in the Persian-Tajik languages.

One of the main themes of Nadira's lyrics is love. Unlike Uvaisi, Nadira sings about loyalty and devotion in her ghazals. In addition, she writes about social events happening in the society. In her lyrics, the wisdom of Ahmed Yassavi and similar approaches to the Yassavi sect can be felt. Sufism religious sciences, is one of the specific themes of the poet following in the footsteps of Alisher Navoi and Fuzuli. The divan written under the pseudonym Komila mainly contains works on religious topics. In the preface of the Dewan, praises to God and examples from the hadiths of our Prophet (pbuh) are cited. Manuscript copies of the poetess divans are now kept in the UzFA.

Mahzuna is another prominent poetess in the Kokand literary environment of the 18th-19th centuries. There is not enough information about the life and work of Shoiras. We can learn information about Makhzuna's biography only through her works. According to Fazliy Namongoni's work "Majmuoi shayron", "Umar Khan herself created under the pseudonym Amiri. In the court of Amir Umar Khan, from the sultan to the vizier and the dervish, even the common soldier was interested in poetry and some kind of art. In such a time when the culture of the khanate grew, female poets such as Nadira, Uvaisi and Mahzuna grew up in Kokand."

There are few written sources about Makhzuna's literary activity and writings. The only source that exists to this day is "Ashiqman" by Fazli and Mahzuna, which is included in "Majmuoi shayron". However, there is no information about when and why this attack happened. Brief information about the poem "Ashiqman" by the poet is given in the book "Anthology of Uzbek Poetry", "Anthology of the History of Uzbek Literature":

Fazliy

-Yuz ofarin so'zingga lubbi lubob ko'rmay,

Arzi jamol etarmu, oyina ob ko'rmay?

Mahzuna:

– Kimdin chiqar bu so'zlar bag'rin kabob ko'rmay,

Ganj o'lmag'ay muyassar holing xarob ko'rmay.

The dialogue between Fazli and Mahzuna is causing various debates among literary scholars. Since it was written in the Persian literary language, it can be traced back to a much older history. In Fazli's words, it is said that Mahzuna is smart and responsive, and that she is a famous poetess in Kokand. Hashmat, Pisandi, and historian Akhmadjan Tora also report on Mahzuna's excellent poetry. Fazli is the only poet who has written the most warm thoughts about his poetic ability and personal qualities. "Although she is weak, she is superior to men in terms of the content of her speech," says Fazliy Namongoniy in his work.

According to oral traditions, Mahzuna's father, Mullah Bashman, was an educated and intellectual person of his time, and gave his daughter Mahzuna a very good education. One of the main reasons for his attentiveness and sharpness of mind in discussions with poets is the education given by his father.

In fact, an oriental woman is a model of femininity, wisdom, and modesty. Like a beautiful flower, she gives her beauty, love and affection to everyone. Every oriental woman is unique and talented. In Uzbek poetry, a group of Kokand poets sang the beauty of eastern women. Some of them had a difficult fate, but the mark they managed to leave is very bright. It is no exaggeration to say that the classic literary works created by Nadira, Uvaisiy, Anbar atin, Mahzodabegim, Mahzuna, Mushtari and others are unique, but very valuable.

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