

## LITERARY ATMOSPHERE IN THE KOKAN KHANATE

**Makhmudov Muhammadjon**

Master student of NamSU

Mohlaroyim Nodira is a famous poet, statesman, patron of culture and literature, who lived and worked in the first half of the XIX century. The poem was born in 1792 in the family of Rahmonkulbi, the governor of Andijan. His mother, Oyshabegim, was an enlightened woman. By family lineage, he belonged to the Babur dynasty, and the poet's parents were also prominent people of those times.

Mohlaroyim's upbringing took place in this environment, and during his school years he was closely acquainted with the history, culture, science and literature of our people.

Mohlaroyim became interested in poetry at an early age. The teacher matured spiritually, believing in the work of scholars such as Navoi, Jami and Bedil.

It is known that Kokand Khanate was ruled by Alimhan in those years. His brother Umarchan was the governor of Margilan, one of the most influential cities in the Fergana Valley. In 1807, Umarchan and Mohlaroyim, long in love, got married. It was in this context that Mohlaroyim came to Margilan. A short time later, as a result of the ongoing fighting in Kokand Khanate, Olimkhan was assassinated in 1810 and was replaced by Umarchan. From that moment on, the fate of Mohlaroyim was tied with Kokand. In these years, he entered the field of art as a great poet.

While at Khan's palace in Kokand, Nodira was introduced to government affairs. In particular, they try to approach people of literature and art, to follow the path of our century-old literature and to raise the poetry of the time to a higher level. Mohlaroyim and Umarchan had two sons. Muhammad Alikhan and Sultan Mahmudkhan grew up. After the untimely death of Umarchan in 1822, the young Mohammed Alikhan began to rule the state. Nodira also joined her younger son and took an active part in running the country.

Over the years, relative peace has been achieved in the country, Nodira exemplified the patronage in the management of state and national affairs in an eventful and fair manner. Trade and other agreements were made with neighboring countries and their rulers. Nodira's work in the country in the field of construction, in the field of culture and literature is highlighted in the preface to the poet's office.

This information provided by the poet is supported and verified by the historical works of tazkira writers and their contemporaries such as Nadir, Khatif and Mushrif. In his epic poem Haft Gülshan, dedicated to Nodir Mokhlaroyim, the poet says that he pays attention to scholars and poets, encourages them to create talented poets, and especially protects women's poets and their poetry. Hakim Abdunabi Khatif, who lived at that time, tried to present the poet's scientific and social activities in his memoirs about Nodira and the poet's life and social activities with convincing

evidence, but it is an unfinished story. "My purpose in writing this is to show that Nodira is a smart, intelligent woman who values science and the word," she said. The leadership of Nodira as a patron of culture and literature is particularly noteworthy: "after the death of Umarkhan", Khatif, the pearl of chastity, considered it ungrateful that "the pearl of the pearl went through days of sadness and separation. He went to Chahorchaman Park and invited fossils, scientists, calligraphers and painters from Fergana, Tashkent, Khojand, Andijan and other cities to his service. He built a madrasa, a mosque, a hamam, a caravanserai, and appointed numerous foundations for madrasas and mosques, ordered them to write and decorate books nowadays, and built a library. His secretaries, calligraphers and painters were so well received that his voice became known around the world. Ruby writers, Mirali figures and Moni gathered here on this side of Amudarya. Thus, this woman is known as "Nodirai Davron" for her wisdom and good qualities and is praised by the public.

However, ongoing disputes between the khanates hindered Mohlaroyim's development. As a result, the Emir of Bukhara, Nasrullo, occupied Kokand with various guerrillas and tried to regulate Sharia rules. He persecuted the prominent people of the khanate and brutally killed Mohlaroyim, his two sons Mohammed Alikhan, Sultan Mahmudkhan and his grandson Mohammed Aminkhan.

In this way, the life of the great poet of the Uzbek people ends tragically.

Nodira is the representative of a big stage in Uzbek classical literature. During the poet's life, Uzbek literature flourished in the Kokand Khanate, creating a unique literary environment. At the head of this literary atmosphere was the khan of Kokand, the wife of Nodira, Umarkhan-Amiri.

We have a great legacy of lyric works from Mohlaroyim in Uzbek and Persian-Tajik with the pseudonyms "Komila", "Nodira" and "Maknuna".

Studies on the lifestyle and literary heritage of scholars and poets, such as Nodira's place in the literature of her time, such as Lutfulla Olim, Fitrat, S. Ayni, V. Zohidov, V. Abdullayev, Utkir Rashid, T. Jalilov, are noteworthy.

Few of the poet's words were known until the 60s, although literary sources and commentaries indicate that Nodira had a great legacy. After years of research, a number of sources of the poet's legacy have been identified. As a result of the author's tireless search, the manuscripts of the poet's office were found, and scientific work continued to study and analyze them. As a result, it turned out that the poet's office under the pseudonym Komila from Samarkand was compiled in the Uzbek and Persian-Tajik languages and copied throughout his life. A collection of the poet's works was found in Namangan under the pseudonym Nodira. Another Persian-Tajik poetry collection was discovered in Tashkent, created under the pseudonym Maknuna.

The first great divan of the poet, nicknamed Komila, was famous in his time. Later, Nodira's office was established, when the poet's contemporaries, recognizing his extraordinary enterprise and beautiful talent in the field of culture and literature, earned him the title "Nodirai davron". An unknown author, who wrote a preface to the poet's Persian-Tajik divan, said that the divan was compiled after the death of Umarkhan, and Persian poems were given the pseudonym Maknuna on the advice of the poet's circle. Thus, the demons written under these three pseudonyms contain about ten thousand lines of poetry.

Nodira's devotions in Uzbek and Persian-Tajik begin with prefaces written in these languages. These pronouns can be considered as an important source of information about the poet's life, his creative stages, the features of the literary environment surrounding him, the content of the demons in question.

When we look at the manuscripts of the poet's above-mentioned devans, we see in them a rich view of the themes of oriental literature, especially Uzbek literature, characteristic of the genre. At the same time, Mohlaroyim's ideologically and artistically mature works that delight in the deep traditions of the past are particularly noteworthy.

Nodira considered Alisher Navoi her mentor. The main content of Navoi's work is explained by his humanity. Nodira tells the state of mind of a person in high tones. The poet's Ghazali "Saint":

Manuscripts of poet demons are held in the collections of the Beruni Institute of Oriental Studies of the Russian Academy of Sciences and the Institute of Manuscripts named after HS Suleymanov.

Ashraf came from all over the world,

There is no beloved person in the world. -

Its verses are directly reminiscent of Navoi's rubai, which begins with the words "I love you, my dear life."

When Nodira entered the field of poetry, she also enjoyed the poems of Jami, Fuzuli, Bedil, Babur and Mashrab. Following in the footsteps of these great masters, Nodira enjoyed the creatures that surrounded man and his songs. Nodira loves and values life, she said that Love is the eternal light that God puts in people's hearts:

A man without love is not a man,

If you are a man choose love! ..

Burn, O Nodira, to the world

Unleash the dialect of love!

The poet defines the qualities of generosity, patience, contentment, honor and humility as a means of enlightenment, that is, an approach to obtaining divine revelation. When a person is deprived of these qualities, hypocrisy gets in the way.

In her works, Nodira expresses her spiritual world on the path of divine love, as well as her spiritual world to society and nature, in very beautiful and vivid verses based on the direction of Naqshbandi mysticism, in addition to secularism. For a poet, it is necessary to know and enjoy love and beauty. It is an honor to say and feel the joys and sorrows of love. The poet in radifi ghazal "Otash ast":

I can't stay narrow nest, Maknuna, less suxtan,

My notebook is on fire.

Its purpose is:

I have nothing but to write in the words of Maknuna,  
My notebook is a collection of stains, and my book is a fire, -  
he wrote. Nodira's love poems also exalt the feelings of loyalty and devotion that hold this love in high esteem:

Then my life will last forever,

I am interested in the domain name.

Nodira insists that a person does not have a high moral value in his heart, cannot appreciate love, and says, "Do not go to the desert of obscene love."

Nodira was fascinated by nature. In some of his poems, the arrival of the spring holiday, the beginning of the festive songs associated with Navruz, the blooming of flowers in the gardens, the colorful costumes and the spreading of fragrant fragrances are sung in wonderful images. Nodira, who deeply understands the spirit of Islam, the teachings of mysticism and the philosophy of life in her poems, always looks at life with hope and looks for the seeds of goodness in it.

Thus, the wider the range of themes in Nodira's words, the more serious their meaning. The artistic tools that the poet uses to reveal these subtle meanings testify to his great talent.

One of Nodira's most devoted poets is her contemporary and follower Dilshod Barno (1800-1905). Dilshod devoted special poems to Nodira, describing him as "the star of the sky of knowledge and poetry", "the gazelle of the squirrels", "the nightingale of the sugar cane".

Queen of poetry in her time, Nodira entered our quality as an artist of elegant words. As soon as the large and small manuscripts of Nodira's legacy reached our people, the texts were studied and a number of publications were published. In particular, the first selection of poets published in the 60s was later enriched as separate volumes of the poet's works (Nodira. Devon, volume 2, book 3, 1968-72). In 1968-72, the poet's two-volume, three-volume divan in Uzbek and Persian-Tajik was published (with prose translation of Persian ghazals). Nodira's work has been published in Tajikistan and Afghanistan, and St. Russian translations, translated by St. Petersburg orientalist SN Ivanov, also reached Russian readers.

With our republic's step towards independence, the revival of our past values has opened new pages. In 1992, the 200th anniversary of the poet's birth was widely celebrated in Kokand, Andijan and other cities of the country, culminating in scientific conferences and celebrations in the capital. During these years, the books "Nodirasi Davr" and "O Sarvi Ravon" were published. In 1994, Fan Publishing House presented readers with a new edition of the Poems series of Uzbek Poets Uvaysiy and Nodira's Poems. In fiction, the image of Nodira was embodied, dramas, novels and films were created. Towns and villages named after this sensitive artist have cinemas, streets, libraries and cultural centers.

#### References:

1. Karimov I.A. Tarixiy xotirasiz kelajak yo'q. T.: SHarq 1998  
O'zbekistonning yangi tarixi. 1-kitob Turkiston chor Rossiyasi mustamlakachiligi davrida.  
T.: SHarq 2000

2. 2. Ziyoev X.Z Turkistonda Rossiya tajovuzi va hukmronligiga qarshi kurash. T.: SHarq 1998  
TileukulovS.T.,U.Utepbergenova. Turkiston mustaqilligi uchun kurashlar tarixidan
3. X.Bobobekov. O'zbekiston tarixi (Qisqacha ma'lumotnoma). T.: SHarq 2000
4. Tarixi Jahonnomayi, Avaz Muhammad Attor Xo'qandiy SHarq yulduzi, 1998 yil 8-son.
5. Muhammad YUnus Toib Tarixi Aliquli Amirlashkar. SHYU. 1996 yil № 1-2
6. Isxoqxon Ibrat. Farg'ona tarixi. T.: Meros. 1991
7. Muhammad YUsuf Bayoniy. SHajarai Xorazmshohiy. T., Meros 1991.
8. Mullo Olim Maxmudxoja. Tarixi Turkiston. Qarshi, 1995
9. Muhammad Aziz Marg'iloniy. Tarixi Aziziy. T.: Ma'naviyat, 1999.