

## HAZRAT FAKIRI - BRIGHT CREATORS WHO APPEARED IN UZBEK LITERATURE

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**Аннотация:** В данной статье творчество Фахири является новинкой в литературе, а его наследие своим орифонным содержанием и романтическим духом заполняет страшную брешь в узбекской литературе колониального периода. В конце 19-го и начале 20-го веков в Шахрисабзе родились и жили здесь несколько поэтов и писателей. Среди них добродетельными художниками были Мирза Умрбаки Шахрисабзи-Самарканди (1878-1957), Файзуллахходжа Равнаки (1892-1978), Исмаилхан Факири-Шахрисабзи и др. Среди этих писателей говорят, что литературное наследие Исмаила Хана Факири важно и что примеры его произведений дойдут до литературных людей.

**Abstract:** In this article, Fakhiri's work is a novelty in literature, and his legacy, with its oriphonic content and romantic spirit, fills a terrible gap in Uzbek literature of the colonial period. At the end of the 19th and beginning of the 20th centuries, several poets and writers were born and lived here in Shakhrisabz. Among them, virtuous artists were Mirza Umrbaqi Shakhrisabzi-Samarkandi (1878-1957), Faizullahkhoja Ravnaki (1892-1978), Ismailkhan Fakiri-Shakhrisabzi and others. Among these writers they say that the literary heritage of Ismail Khan Faqiri is important and that examples of his works will reach literary people

**Ключевые слова:** создатель, значение орифоны, романтический дух, просветительская поэзия, деванская литература, владелец девана, концепция баяза.

**Key words:** creator, meaning of oriphon, romantic spirit, educational poetry, Devan literature, owner of the devan, concept of bayaz.

In recent years, in our country, research, translation, interpretation of manuscripts of Uzbek literature, writing scientific conclusions about works, creating critical texts of poets' sofas, studying their linguistic and poetic features have become the most important and urgent task of domestic literary criticism. In literary studies, the study of the influence of mystical literature on classical literature remains one of the main issues. Especially in Muslim countries, the influence of the literature of the Holy

Quran, the ideas of Hadith and Tariqa, as well as the expression of many mystical themes through classical poetics are becoming increasingly important in the ideological improvement of our literary studies. In recent years, the field of literature, along with all other sciences, has received special attention. The great creator of Uzbek enlightened poetry of the twentieth century, a modest representative of Devan literature, Allama and Sheikh, the perfect murshidi of the Naqshbandiya sect, a descendant of the Prophet, poet, creator, poet and patient

In particular, Professor Shodmon Vakhidov and a young scientist Masudkhan Ismaili, the grandson of the writer, wrote a number of scientific articles on the creation of a large amount of information about this writer.

His Highness Fahiri was a contemporary of such writers as Oybek, Ghafur Ghulam, Sheikhzadeh, Habibiy, but since his sheikh, Islamic life and works were based on divine enlightenment, their names and works never appeared. They showed carefree patience: "They will find a buyer for our hazfpora as well." Here, by the grace of God, a buyer was found for the writer's work. At the time of independence, he demanded his inheritance. A clear green peak appeared among the mountains familiar to the eye. Literary critics are also increasingly interested in literary works.

Of course, it can be assumed that the surnames and nicknames of the author, who used his pen in any field of literature, will not leave the reader indifferent. Their full names are Ismail Khan ibn Ibrahim Khoja ibn Hidayatullah ibn Mirza Kalon Abdul

When they met the poet Habibiy in Tashkent, they felt that the nickname "Fakiri" did not correspond to the ideology of that time, so they chose the nickname Khalili for him. Out of respect, Fakiri writes a poem under this pseudonym and dedicates it to Habibi. After that, they will remain faithful to the nickname "Fakiri".

Ismail Khan Fakiri was born in Shakhrisabz in 1910 AD, 1328 AH. They are separated from their fathers at the age of three and from their grandfather at the age of four. Adib died in 1980 in the village of Sariosiya, Kitab district, Kashkadarya region. His descendants currently reside at this address.

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The suffix "Shakhrisabzi" in their names is not a special poetic nickname, but evidence of belonging to this Homeland, the birthplace of His Holiness Fahiri is the city of Shakhrisabz, one of the ancient centers of science in Central Asia. Shakhrisabz maintained its educational position even after

The suffix "Shakhrisabzi" in their names is not a special poetic nickname, but a certificate of belonging to this Homeland. The poet's grandfather was Mufti Inayatullah Khoja Orak ibn Mirza Kalani Shahrishabza. Their father, Ibrahim Khoja Orok, was an imam khatib, the city representative (orokh) of the emir's government and the head of the madrasah in Shakhrisabz, built by Mirza Ulugbek in the XV century. After the

death of his father in 1914, three-year-old Ismail Khan remained under the care of his grandfather Inayatullah Khoja. After his death, a loving mother made great efforts in raising a four- to five-year-old boy, sent him to school and instilled literacy. When the Shura government is formed and Islamic schools are closed, they continue their education. Their mother was an educated woman who wrote poetry under the pseudonym Makhzuna. In the prelude of the Bayaz veteran, they mention their mothers with great respect. When Najmiddin Khoja's brothers were imprisoned under the Soviet regime, they performed musadas on behalf of their parents at the request of their mother. They are in it

When Ismail Khan was nine years old, he began to study Navoi. This is not a joke. To understand Navoi, it is necessary to know the Turkish-Uzbek language, as well as Arabic and Persian dictionaries. Compared to this, the young Ismailkhan Fahiri, although he himself: "What are you doing? Although they modestly call themselves literate, it is clear how talented and mature they are.

If you look at the literary environment of Shakhrisabz of the twentieth century, you will be happy to see that here is pure literature that has protected itself from the quagmire of colonial politics, far from praise and flattery. Even the poor were not interested in pomp and pageantry, titles and positions, they lived steadfastly in faith and are faithful to classical poetry, because poets know well that life does not consist of today. Times are changing. Over time, literary knowledge and passion for creativity will increase. It would be an exaggeration to say that he was among such great people as Haji Mirza Hamiduddin Makhdoom Hamidi, his uncles Shukrullah Khoja Khone, grandfathers Inayatullah Khoja Orokh Jurmi,

Devonian literature does not mean court literature or court poets. Maybe it's the other way around. Devonian literature is an Islamic literature that originated in the 11th century in Movarunnahr (on the territory of modern Uzbekistan) during the Karakhanid period, benefited from Islamic culture and, consequently, was influenced by Arabic and Persian literature. This classical literature, which has absorbed the meanings of the Holy Quran and Hadith, is based on the hadith that "metaphor is the bridge of truth," that is, it sings the truth through metaphor, glorifies divine love as a justification for metaphorical love. .

Fahiri is one of the last outstanding representatives of such literature. The reason why we say "newest" is that Islamic knowledge was banned in the Shura system, mystical poetry was also banned, even in the 1930s, 1940s and 1950s, it was forbidden to write aruz-weight, and gradually sofa literature almost disappeared. . The mystical meaning of usco

But after studying the book, we dared to call him "Sahib Diwan".

Speaking of Devoni Fakiri, it is impossible not to mention his stories. Fahiri Bayozi was composed in 1950-1965 and consists of poems selected and sorted



independently. Devon includes almost all types of classical poetic art: ghazal, Muhammad, musaddy, musabba, muzambal, mustakhzad, masnavi, rubayot and kitas. The book contains a number of tatabbu and tazmin, as well as humorous poems by Muwashshah and Mutayibat. Most of the poems are original works of art.

According to Devonian tradition, just like Navoi, Fuzuli and Nadira, Fakiri also wrote prefaces to his devons. There is a matla in the prelude, which begins with the name of Allah the Merciful and Merciful and continues with the praise of the Almighty and the blessing of His Messenger. In it, with the high manners and modesty characteristic of the keepers, a brief biography of the poet and the desire to leave the monument in the world are described. But even in the modesty of a poet with And there will be a suitable buyer for these things. For example,

Navoi says:

There is a buyer of cypress tulips,

There is also a market in Lek Tikon. In other words, they have a special opinion that the thorn has its place, just as every flower has its buyer. Interest in the work of His Holiness the Fakir has also increased in this place.

The devan begins with ghazals praising the power and art of God, praying to Almighty God and praising the Holy Prophet. Indeed, this is the etiquette and tradition of classical Devan literature.

Turkish gazelles such as "Paido", "Yo Rab", "Boldim" and "Zulfing girihi", "Sunung Sani...", mustahzadi, "Jamil", "Hasrat", "Chi Shudi" in Persian? Musaddasi and Kunand by radifli tazmini musabbas are the royal works of His Holiness Fakir.

Lutfi, Fuzuli, Hilali, Amiri (Amir Umarchan), Furkat, Sayyid Ahmad Wasili, Gulshani, Mullah Arif Gulhani, Mukhlis Namangani, Makhdoom Hamidi, Ulfat (Nusrat), Baki, Tufaili Yusuf Khan Torah Dehlavi, etc. Tazmin, tatabbu and pairava, nap

To prove that Fahiri-Shahrisabzi's literary and aesthetic views consist in presenting Soviet works to readers, promoting morality and religious values in an artistic form;

- the harmony of content and form characteristic of Eastern classical literature, thematic diversity, the positive influence of his literary and aesthetic views on the development of classical poetry in the artist's work, the poetic perfection of the traditions of his predecessors, religious and mystical motifs in the lyrical heritage of the poet, scientific evidence of the consistent continuation of classical literary genres and symbols.

The role of Fakiri's creativity in the history of teaching and the literary environment of that time, copies of the poet's study, their composition, traditions of Zulisanain in the poet's work, mystical and mystical motifs, mystical synthesis of

Uzbek ghazals and revealed figurative, religious and philosophical aspects of artistic images, interpretation; a variety of themes in the poet's poetry, genre characteristics,

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