

ABOUT THE LIFE AND WORK OF FURQAT (REAL NAME ZAKIRJON KHALMUHAMMAD OG'LI)

Razzoqova Shokhsanam Abdurafik qizi
Tashkent architecture and Construction University
Direction of standardization and
Management of Metrology
Stage 3- student

Annotation: This article will further highlight the life and work of the Furqat poet, and in our country the life and work of poets will be reflected in different languages, in addition to the literary heritage of Furqat.

Keywords: The leading place in the creative heritage of the poet is occupied by traditional poetic types, the main topics in Uzbek classical literature. His gazelle and his fans, the couplets he associated fascinate the reader with his vitality, musicality, extremely sincerity. Furqat poems clearly describe the nature of the native land and the beauty of spring, ardent love-love and genuine human qualities, joy from the joys of life and complaints of life concerns, in general, the spiritual world, affection and laughter of Man and the universe, people. For example, "if there is a meadow in the spring Ayyam," "if there is no desert in the spring Ayyam," "if there is no spring Ayyam," then look at your eyes, your hands are hinodin lolarang", "the beauty of your flower garden from the flowers of Paradise", "I will go without finding a pain, I will always seek a cure", "the season is a turn kokulung "radifli mukhammas, Navoi Gazals are both ideological and artistically mature examples of poetry of the time.

In Furqat's poetry, condemnation of the vices of the colonial regime, dissatisfaction with the current injustice and violence, disenfranchisement and disadvantaged life, the humiliation of the wise, finding attention in time, are described in memorable artistic paintings.

About Furqat life

Furqat (real name Zakirjon Khalmuhammad og'li) (1859, Ko'kan - 1909, Yorkent) is one of the leading representatives of Uzbek literature of the period of national renaissance. He left a rich spiritual heritage as a poet and writer, literary critic and historian, philologist and translator. Furqat was also one of the famous calligraphers of his time. Since his youth, he was engaged in intense creative activity in the environment of poets such as Muqimi, Muhyi, Zavqiy, Nisbat, Muhayyir. He became literate at the school in his neighborhood, learned calligraphy and Arabic from teachers and clerks. At the age of 8, he memorized Fariduddin Attar's "Mantiq ut-Tayr". At the age of 14, he became a madrasa student. Furqat studied at the madrasa in 1873-

1876. Alisher studied deeply the works of Navoi, the heritage of Persian literary figures, and perfectly mastered the Persian language. In 1876, at the request of his uncle, a merchant from the city of New Margilon (now Fergana) went there and helped him in his trade, and later he opened a small shop. At the same time, as a learned intellectual, he wrote the petitions and requests of people in the form of applications to official courts, and also served as a mirza.

The beginning of his creation

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 1980s, Furqat returned to Kokhan, started a family and mainly engaged in creative work. 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 ("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 contemporary social theme occupies a large place in the poet's work.

Creative legacy

The leading place in the creative heritage of the van is occupied by traditional poetic types, the main topics in Uzbek classical literature. His gazelle and his fans, the couplets he associated fascinate the reader with his vitality, musicality, extremely sincerity. Furqat poems clearly describe the nature of the native land and the beauty of spring, ardent love-love and genuine human qualities, joy from the joys of life and complaints of life concerns, in general, the spiritual world, affection and laughter of Man and the universe, people. For example, "if there is a meadow in the spring Ayyam," if there is no desert in the spring Ayyam, "if there is no spring Ayyam," then look at your eyes, your hands are hinodin lolarang", "the beauty of your flower garden from the flowers of Paradise", "I will go without finding a pain, I will always seek a cure", "the season is a turn kokulung "radifli mukhammas, Navoi Gazals are both ideological and artistically mature examples of poetry of the time.

In Furqat poetry, condemnation of the vices of the colonial regime, dissatisfaction with the current injustice and violence, disenfranchisement and disadvantaged life, the humiliation of the wise, finding attention in the Times of the ignorant, are described in memorable artistic paints.

Harmonious verses such as "dagmen from one dialect of charh kajraftor: an ignorant surub of Aish, a wise tortadur of kulfat" reflect the social direction in the poet's work. In the poem "we will not go" radifli, the Uzbek national spirit is artistically expressed. Famous "Sayding qoyaber, Sayyad..." and in musaddasi, the poet defends the right of the individual to live freely, strongly condemns tyranny and tyranny.

Furqat writes the treatise "Hammomi fantasy" in the same years. Translates the story "Tsar darvesh" from forsha. He creates a poetic book called "Noah manzar". "Bulardin Lane has become a kind of gazaliyotim Fergana muzofotoga (i.e., to the surrounding rural towns) and a muntashir (famous) to the digar countries," the poet writes. In the same years, Furqat collected his poems for the first time and made them complex. Unfortunately, this complex, like the pamphlet, manzuma and translations recorded by the poet himself, has not been found to this day.

Poet in Tashkent

Furqat went to Margilan about 1886-1887, where he lived in the Jome cell of his mosque, while yor-he opened a small shop with the support of his brothers, mainly engaged in poetry, got acquainted with such creative people of the city as intellectuals, including Khujajan Roji, Muhammad Umar Ulshdmy Havi, Mulla Tashboltu Royik, and built literary conversations. For the first time, Furqat got acquainted with the newspaper and knows that it is a printed newspaper in Tashkent. A poet who is hungry for novelty, progressive, arouses interest in changes in social life, samples of Science and technology that are slowly spreading, the desire to get to know the news directly, to see it with his own eyes is exacerbated. At the beginning of 1889, he goes on a trip to Tashkent, stops in Khujand, meets with poets, fans of literature, participates in literary evenings in Toshkhoja captive chief. Finally, it comes to Tashkent in June 1889. He lives in one of the cells of the Blue Madrasah in Tashkent. An outstanding scientist gets acquainted with fozils. Sharifhoja writes poems under the pseudonym "Farhat" (joy, joy) for a certain period on the recommendation of eshon, but soon returns to his old nickname.

Furqat was introduced to the Russian intelligentsia, European way of life in Tashkent. The Tsarist authorities organized the inclusion of the poet in the theater, gymnasium, various concerts, took him to exhibitions. As a result of observing the changes that have occurred due to new historical conditions, there will be a serious change in the worldview of the Vanquish, and this will find its artistic expression in his work — the Enlightenment, European sympathy for science and culture, science and technology will become the leading idea of the poet's poems. This was the basis

for the introduction of New topics and new ideas into the centuries-old Uzbek literature. As a result of observation of the lands gymnasium opened in Tashkent, educational institutions, cultural and art hotbeds, more and more incoming science and technology news, his works "nature of Science", "Gymnasium", "Vistavka", "on the assembly of ICT", "in Tashkent on the basis of the Olgan Nagma base", "Suvorov" and others came to the Square, and all of them were published in the newspaper of the Turkestan region in the 1890s.

In the works of this category, Furqat appears as a promoter of innovation and progress, science and European education-culture; encourages his compatriots to master modern knowledge and take a place among advanced peoples. However, the vanquished, like some of his contemporaries, could not understand at once the true essence of Russian occupation policy. The Russian understood later that the policy of local Russification behind European culture was pinhon. In the work "on the condition of the poet and the exaggeration of poetry", created in the same years, the van opened a ban on creative and artistic literature and raised the issue of a realistic image in poetry.

Activities

Furqat is rightfully considered one of the founders of Uzbek journalism. Furqat's career as a publicist began in 1890. Officially got a job in the " Gazette of the Turkestan region", directly participated in the preparation of the newspaper. For more than a year, he worked in collaboration with such advanced enlightened people as Sattorhan, publishing his articles on the pages of the newspaper. For example, in the 1st half of 1891, "the situation of the poet Zakirjon Furqat from Khodqand. He himself wrote the journalistic work " yozgoni " and published it in the same newspaper. In May 1891, he went to Samarkand, got acquainted with osori atiqas, sent messages to the newspaper, and then visited Bukhara. And in July he went on a foreign trip. There are various assumptions about his trip abroad. According to some reports, he was deliberately expelled from his land, making no return. So, in July 1891, Marv—Ashgabat went to Istanbul through Baku—Batumi. In his letters to friends, he reflected the mood of a person who, as if knowing the events in advance, would be separated from his homeland for a lifetime. For example, in the poetic letter "Sabuga hitab" from Istanbul, the motives of the passion of the motherland, the longing of friends, the suffering of pride and loneliness came to the fore.

-Poet's journey = Furqat passed from Istanbul to Bulgaria and Greece. It was in a number of cities of the Balkan Peninsula. In March 1892, he went from Istanbul by the Mediterranean Sea To Arabia — the cities of Mecca, Jeddah, Medina. In connection with the pilgrimage in Mecca, he created the work "Hajnoma". Then he arrived in Bombay, traveled to a number of Indian provinces. His prose and nazmic letters written during this period reflected depression, homesickness and anguish. The series of lyric poems, known as " lost "radifli and" Kashmir", " Nightingale", is in this respect a kind

of hijrannoma. In March 1893, Furqat went through Kashmir and Tibet to East Turkistan, where he lived steadily in Yorkent. Built a family. Aware of the healer, the poet opened a shop selling medicinal plants, engaged in creative work and calligraphy. Furqat always lived in the hope of returning to his homeland. He continued the work on the work "travelogue", which he started earlier, in Yorkent. But this work has not yet been found. From there, he sent publicistic works to Tashkent, letters and articles on various topics, letters to Fergana and his friends in Tashkent. Furqat began the genre of the feuilleton in the history of the Uzbek Press ("Indian trickster in Yorkend", 1905).

Conclusion

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 movie script, etc. were created. A number of villages, districts, schools, streets and avenues, parks in Uzbekistan are named after him. I can conclude that Furqat is a great poet, even now movies are being made about Furqat's life.

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