

## THE FUSULIVOR SPIRIT OF KHAN'S CREATION

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**Abstract:** *In this article, the Kokan ruler Muhammad Alikhan, who created under the pseudonym Khan, continued the traditions of the Azerbaijani poet Muhammad Fuzuli, issues of literary influence, and information about Khan's manuscripts kept in museums. Also, samples of Khan's work were analyzed artistically.*

**Key words:** *Literary tradition, Muhammad Fuzuli, Muhammad Alikhan, manuscript, language and style, tazmin, takhmis, artistic expression.*

The literary atmosphere of Kokan, formed at the beginning of the 19th century, played an important role in the cultural life of the khanate. A number of representatives of the Kokan rulers continued the tradition of the Timurids, engaged in science and education, and made great efforts to develop this field. Especially, in the works of Umar Khan and Muhammad Ali Khan of the Kokan khans, along with the traditions of Navoi, the traditions of Fuzuli are clearly visible.

Muhammad Alikhan makes compensation for the beautiful ghazal of Muhammad Fuzuli.

Qil tafoxurki, saning ham vor mandak oshqing,

Laylining Majnuni, Shirinning agar Farhodi vor. [1]

-V--/-V--/-V--/-V-

Ramali musammani maxzuf

"You should be proud that if Laila has Majnuni and Shirin has Farhad, you have a lover like me!"

This verse further develops matla, i.e. the first verse, and the simile of love is again connected to Majnuni Farhad. And this verse was taken as a verse for the work of the sensitive writer Abdulla Qadiri "The Scorpion from the Altar":

"If Farhad's Shirin is Madnun's Laila,

The fate of death is the Queen of flowers for me."

V--- /V---/V---/V---

Xazaji musammani solim

It also reminds me of the verses.

Ghazal by Muhammad Ali Khan

Yuz-u qadingga ermas bu chamanning sarv ra'nosi

Shu hayvon chashmasiga bo'lsa bil Isoning anfosi.

V--- /V---/V---/V---

Xazaji musammani solim

It seems that Muhammad Alikhan and Abdullah Qadiri got the content from Fuzuli, and Abdulla Qadiri got the form from Muhammad Alikhan.

Muhammad Alikhan cites exactly the first line of Alisher Navoi's ghazal, which begins with "O saba, go and tell my dearest cypress" in his poem as compensation.

Ghazali mat by Alisher Navoi

Ey sabo, holim borib sarvi xiromoning'a ayt,  
Yig'larimning shiddatin gulbargi xandoning'a ayt [2]

- V — — / - V — — / - V — — / - V —

foilotun / foilotun / foilotun / foilon

Ramali musammani maqsur

Khan's ghazal

Sabo bir lutf go'rsaturmi dildora izhor et,  
Yetur arzimni ul janona xabardor et. [3]

V — — — / V — — — / V — — — / V — — — mafoilun / mafoilun / mafoilun / mafoilun

Although the content of Tazmin ghazal is the same as the content of Navoi's ghazal matla, it seems that the language and method are similar to Fuzuli's method.

It is recognized that there are many poets who wrote poems in Fuzuli's style, especially Muhammad Alikhan, the son of Umar Khan and Nadira, deeply mastered Fuzuli's style, and it is even difficult to distinguish his poems from Fuzuli's.

In his work "Tuhfat-ul Ashab" Voze'h himself wrote, "Regardless of his khanate, we recognize him as a talented Khoqand poet who follows Fuzuli. The lyrics are powerful." said and gave examples of his poems.

Ohkim do'kdi falak qonimi mujgonidin

Qilmadi bok damodam to'kulan qonimdin. [4]

The ghazal of this line, which begins with "Ohkim, dokdi falak kanim mujgonimdim" is written in a very harmonious way to Fuzuli's poems. Poet Muhammad Alikhan incorporates not only the formal aspects of Fuzuli's poems, but also the style of expression and their ideological essence in the poem.

Vadud Mahmoud pays particular attention to the issue of literary influence in one of his analytical articles. The section of the article "Fuzuli's influence on Turkestan" provides information about this. Fuzuli's strong influence on the work of Turkestan poets, the fact that his works are widely distributed as "one of the most famous books", and the emergence of bilingualism under Fuzuli's influence. [5]

Khan writes tributes to Navoi and Fuzuli. Fuzuli's ghazals are filled with reparations and speculations. The mystical foundations of Khan's poetry go back to the Naqshbandi sect. He uses various mystical symbols in his work and creates artistic ghazals. Our opinion is confirmed in the following manuscripts of Muhammad Ali Khan.

1. Foundation of the Institute of Oriental Manuscripts of the St. Petersburg FA of Russia, manuscript number D400. [6] This term

is a



complex of divans, which contains a selection of poems by Navoi, Fuzuli and Khan.

This source contains 20 Uzbek ghazals, 2 muhammas, 1 Persian rubai and 2 fards. On page 3b of the preface, information is given that he read Navoi and Fuzuli a lot.

2. Manuscript No. 157 of the Fund of the Alisher Navoi State Literature Museum of the Republic of Uzbekistan [7] is called "Ash'ori Fuzuliy and Khan". It is said that Fuzuli's poems were inspired by Khan's poems and the poems of both poets. The source gives 36 ghazals of Khan.

Tabibo, sonmakim chashmim yoritmish to'tiyolardur,  
Bu ravshandur bangakim, gardi rohi dilrabolardur (157)

3. National Library of France in Paris, manuscript number 1446 [8]. In one small manuscript in the form of Bayoz, there are 2 Uzbek ghazals of the khan, the problem of Muhammad Sharif Dabir's ode to Muhammad Ali Khan and the problem of Abdurahman Jami's ode to Husayn Baiqaro.

4. Foundation of the Institute of Oriental Studies named after FA Beruniy of the UzR, manuscript number 1808 [9] (I got acquainted with this manuscript) In the card file of this resource, it is written "Devoni Khan Muhammad Alikhan". Texts are tabulated. While the source is called "Devoni Khan", some examples of Khan's poems are given in the order of Devoni. 48 ghazals and 1 mukhamas are given in Uzbek language.

Ajoyibki, bu bir necha dilrabo  
Demaslarki, bu shah erur yo gado  
Agar chandi Xoni zamonam bango  
Hama eldin ortiq qilur jafo  
Ajab yorlardur, ajab yorlar.(1808 tabi' xud muxammas)  
Jonim veraram orazi dil jo'ying uchundur,  
Oh ayladug'um zulfi suman bo'ying uchundur. (1808)  
Bag'irning qon o'ldig'in qabolardin so'rung,  
Ashkimni xunobasin ilgi xinolardin so'rung. (1808)

5. Manuscript No. 401 of the Foundation of the State Literary Museum of the Republic of Uzbekistan. [10] On pages 209a-210b of this bayaz belonging to the second half of the 19th century, there are 2 verses to Khan's Fuzuli ghazals.

Muxammas: (Following Maulana Fuzuli Baghdadi)  
Inju dishi jon qulzumi ichra guharimdur  
Ikki labi dil mahzanida la'llarimdur  
Bul juzvaya mahrum alardin nazarimdur  
Namlu edajak domanimni chashmi tarimdur  
Pur la'l edan chashmimi xuni jigarimdur

In these verses, the poet said that the teeth of the yor are pearls, the jewel in the soul of the poet, that the two lips of the lover are like a

mute

in the heart of the lover, when I see such a beauty of the yor, especially because of the muteness of the two lips, blood flows in my liver like a spring. .

We can see the expression of the poet's use of words in the Oghuz dialect in these verses: it is evidenced by the word "tooth" instead of "tooth".

6. Foundation of the Gafur Ghulam Kokan Literary Museum, manuscript number 256. On pages 173-174 of this 19th-century bayoz, there is a complete copy (10 paragraphs) of the famous poem "Ajab yordur, ajab yorur" with the title "Mukhammasi Muhammad Alikhan Marhum". [11]

Your eyes are plotting against me,  
You are making noise over my head,  
I am disgraced by the world,  
You fill the heart with joy,

These are tricksters, these tricksters (1808,256,v.h)

In his tazkiras, Vozech also gave short, interesting information about Khan that was not found in other sources, 1 Uzbek ghazal and 2 Persian rubai. Then Polotjon gave examples of information and poems about the Khan in the works of Qayumi's Tazkiras and Khoqand History and Ava Literature.

Xonki be mahvashim sha'm ruhan yod etaram  
Yonajakdur falak ohi dili so'zonimdin.  
Muhammad Ali ("Tuhfat-ul-ashob", 105-bet).

Qit'a

Bog' mendek sarg'ayib bulbul meningdek bo'ldi lol  
Go'iy o bundoq emish bir guldin ayrilganda hol.

(Xo'qand tarixi v ava adabiyoti)

So, the creative heritage of Khan, which has been identified so far, consists of about 100 poems and several letters. These poems in the genres of ghazal, mukhammas, musaddas, rubai and fard qita show Khan's poetic talent and show that he was a creative poet with a unique potential. Ruboyi and Fards are Uzbek. Almost all of his poems presented in these manuscripts contain words in the Oghuz dialect, which shows that Fuzuli's influence was strong in the poet's work.

If we dwell on the opinions of scientists about Muhammad Alikhan, in the work "Tazkirai Qayumi" by Polotjon Domulla Qayyumov, Khan is mentioned in the 57th place and says "...The poet often follows the Azerbaijani poet Fuzuli in his poetry...". [12] Academician Aziz Qayyumov, in his 10-volume book "Works", while thinking about Khan's place in literature, says: "...In Nazm, his nickname was Khan. Khan was a poet influenced by Fuzuli. Fuzzy spirit and exciting artistic expressions are clearly noticeable in his poems. [13]

Khan's ghazals and poems are beautiful and pure. Citing excerpts from poems in the poet's book, the scientist emphasizes that "... it

is



not important that the poet repeats a theme, but how he repeats it." [14] Academician Aziz Qayumov also mentions the poet's unique findings in classical literature.

“Yorning yuzini quyoshga oxshatish ifodasini Xon topgan:

Munavvar orazing tobina betob o‘ldig‘im andin,

Ki, qilmas zarracha orom xurshidi jahon ko‘rgach.

But if that unkind person were to ask about the condition of his beloved young man, this word would be higher and more valuable for Khan than the air of the kingdom" [15] Thus, in the scientific research of these scholars who commented on the Sahibdevan Shah and the poet Muhammad Ali Khan Khan ordered the devan not only wrote ghazals similar to the ghazals of Muhammad Fuzuli, but also wrote a poem similar to the epic "Laylov-u Majnun" (which has not reached us), but it was not finished [16], There are opinions among the people that Muhammad Ali Khan and his wife Aikhonposhsha, whose love was incomparable in beauty, were called "Layli and Majnun", that Muhammad Ali Khan made two cannons and named one "Layli" and the other "Majnun".

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