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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 11 Volume: 79

Published: 20.11.2019 <http://T-Science.org>

QR – Issue



QR – Article



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## THE KING OF WORDS OF HIS TIME

**Abstract:** In the article information about one of the representatives of Kokand literary environment Fazliy Namangoniy's life and creative heritage was complemented and analyzed.

**Key words:** Kokand literature, Fazli Namangoniy, Tazkirai Kayyumiy, anthology, Uzbek literature.

**Language:** English

**Citation:** Toshboltaeva, T. (2019). The king of words of his time. *ISJ Theoretical & Applied Science*, 11 (79), 90-92.

**Soi:** <http://s-o-i.org/1.1/TAS-11-79-22> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.11.79.22>

**Scopus ASCC:** 1208.

### Introduction

There are information in a number of sources about Abdulkarim Fazliy Namangoniy, who was a poet, anthologist and historian. The information in Pulatjon Kayyumiy's work "Tazkirai Kayyumiy" and the three attached poems show that this person had a great reputation in the literary environment of Kokand. In the anthology the followings were noted: "This person is from Namangan, a figure flourished at the beginning of the XIX century. He famous for his services in showing us the poets of his time. Together with Mirza Kalandar Mushrif he created an anthology named "Majmuat ush-shuaro". Around 100 poets and poetesses and their laudatory poems and ghazals written in turkic and tajik languages were evaluated in it.

His one hexagon written begging to Umarchan showed that he stayed in Kokand, but because of the provocation of the aristocrat poets in the palace he was expelled from the palace. He begged so meanly, in a lowly way that there came a consideration to the mind that the threat of death must have forced that man, who had such grace an perfection, to get into such lowly position... the name fazliy means mulla Abdulkarim. Master Fazliy is a mature poet with his charming songs, hymns among the Uzbek classical poets too. There must be some collections..."[1] we have a purpose of citing such a big citation from our "Tazkirai Kayyumiy". Fazliy's place in Uzbek literature study and historiography as a poet,

anthologist and historian was focused a lot. [2]. But his personality, reputation in the palace of Umarchan, his behavior was rarely mentioned. Whereas, in the development of the direction in the literary creation of any writer not only the social environment surrounding him, but also the character that stands firm in his personality and his worldview is also of importance too. Pulatjon must have meant this in his information given about Domullo Fazliy that in the first meeting with the khan he was in relationship without being startled. Moreover, as it was noted in the anthology, that he was mentioned with respect in Kokand and Namangan, there spread good opinions about him among the people, he was a pleasing talker and ready with an answer, knew his place in every situation and could attract the attention of his partners also make an impression about his personality.

However, we can come across different opinions about the biography of Fazly in valuable sources. For example, in the textbook of V. Abdullaev published for high schools we can read the following notes: "Abdulkarim Fazliy Namangoniy was one of the extremely reactionary (conservative) eulogist poets of Kokand palace, he exalted, praised Amir Umarchan in his masnaviys (a style of poetry where each couplet has a different rhyme) "Zafarnoma" or "Shohnoma", laudatory poems and ghazals and he was a person who protected the benefits of palace and khan, and was very pleased with his this activity"[2]. Also, it shouldn't be forgotten that during the periods of time

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in which the above mentioned notes were written the class character theory of the Soviet ideology was dominating.

There are quite fair opinions about Fazliy Namangoniyy's life and creative work in the book "Literary environment of Kokand" of Academic A.P.Kayumov. the author of the book appraised the biography of Fazliy as clearly as possible and addressed to a number of sources: "In manuscripts, he was often mentioned as Fazliy Namangoniyy. S.Ayniy, in his work "Namunayi adabiyoti tojik" (Model of Tajik literature) called Fazliy as Fazliddin. Where this version was taken from is unknown for us. But Makhmur, who was a contemporary of Fazliy and a poet stood in contradictory position with him, gave the title to his satirical poems about Fazliy as "Dar hajvi Mavloni Fazliy saromadi she'r musammo Abdulkarim Namangoniyy" (The leader of the poem called Abdulkarim Namangoniyy is Master Fazliy). The author noted in the footnotes of the book that it was taken from the book published in 1956. If the year the book was published is taken into account, this fact also cannot be said to be quite reliable.

Let's have a look at the next data: we have no enough information for the present about when Fazliy came to Kokand and how he gained an important position in the khan's palace. But it is known that Fazliy was one of the foremost poets in Umarchan's palace and was close to the khan.

There are general opinions in the book of Prof. E.Shodiev named "Fazliy Namangoniyy and Khujand poets". "the name of Abdulkarim Fazliy Namangoniyy is known in our literature since a long. When talking about the Uzbek and Tajik literature of the end of the XVIII century and the beginning of the XIX century, all the scientists mention his name, take a number of fact materials from his anthology "Majmuai shoiron", but a good attention has not been paid to study his creative work, and assessed the poet as a representative of reactionary literature of that time and one of the extreme eulogist poets of the palace" [3]. New information concerning the life of Fazliy is not met in this source either. In most cases they were satisfied only with the opinions about what works had, which poets were mentioned about in "Majmuai shoiron" and his attitude to some poets as well.

The following information given in A.P.Kayumov's book "Literary environment of Kokand" enables to generalize the ideas about the biography of Fazliy: In the anthology "History and literature of Kokand" it was told that Fazliy was expelled twice from Umarchan's palace. This fact found its confirmation in the last lines of his ghazal beginning with "Gul yuz uzra zulfingni bog' aro namoyon qil" (Show your braids on your beautiful face through the garden). Fazliy finishes this ghazal like this:

*Fazliyo, Umar Sulton dargohiga yo'l topsang,  
Tuprog'in olib ko'zga surmai Sulaymon qil.*

*(Hey, Fazliy, if you find a way to Umarchan's palace,  
Take the soil and wipe against your eyelids out of respect.)*

This poem might have been written when Fazliy was expelled from Umarchan's palace. But the reason why he was expelled was not mentioned.

However, we think that this information enables us to make a conclusion about the biography and creative activity of Fazliy.

The contest between Fazliy and the poetess mahzuna has reached us. There is an idea in "Tazkirat us-shuaro'i Khashmat" that this contest was written at the time when he was in love with Mahzuna. There mentioned a lot that Fazliy wrote a history book named "Umarnoma" in which he poetically described the military movements of Umarchan, his heroism, and the events happened during his reigning. About it Mushrif Isfaragiy, the author of the work "Shohnomai Nusratpayom", informed quite in detail. As Mushrif wrote, Fazliy was first a poor man. Later, after he had written the above mentioned work, he gained the favour of the khan and this work was always read at the meetings of the king. In the introduction part of "Majmuai shoiron" Fazliy giving the description of all the poets said about himself:

*Digar bandayi Fazliy dar anjuman,  
Hamon bahre az xo'd nago'yam so'xan.  
Ba te'dodi on qavm donish maob,  
Kim manki doxel shavam dar hisob.  
Hamin bas bud qadram, ey nomjo'yi,  
Ba nomi Amiram "Zafarnoma" go'yi. [11. 6]*

Meaning: Another one at the meeting is me – Fazliy, I am going to talk a little about myself. *Who am I that I can join those wise men. I found a respect by writing a work named "Zafarnoma" on behalf of the Amir. I am satisfied with this.*

Among the chosen ghazals in "Majmuai shoiron" Fazliy's poems were also given. The following lines are met before them:

*Maro niz Fazli havas dar dilast,  
Tabiat ba zavqi suxan moyil ast.  
Chu omad ba kaf nusxayi on g'azal,  
Haftim chu avroq ko'm dar bag'al.  
Dar on shivaye man ham g'azal soxtam,  
Ba ruyi ham oine pardoxtam.  
Vali in kuj, rishte on ko'jo,  
Ki firift dar qul shoh va gado.  
Suxan garchi abyoti musulmon bud,  
Namonand guftori sulton bud.*

Meaning: *I am going to tell those who envy me from heart that my nature also tends to say a word. Because of the ghazal at my hand, I looked through it and made word pearls in the nature of this ghazal. One of the word pearls is the king, and the other is the beggar. Whereas, though this word is the verses of a Muslim, it doesn't fit the sultan's pleasant talk.*

It is not difficult to realize Fazliy's modest behavior from his these verses. However, as Mushrif wrote, Fazliy, even went up to the degree of

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“Malikush shuaro” (The king of the poets). His contemporary Makhmur too called him “saromadi she’r” (The leader of the poem). As it was mentioned in the anthology “History and literature of Kokand”, Fazliy went to Namangan after the death of Umarkhan and spent the last years of his life there.

Because the collections of Fazliy didn’t reach us and there are not enough facts related to his biography for the present, it is difficult to describe his creative way (in the literary life of that time) completely. It can be seen from the sources known to us, that Fazliy’s poetic talent was strong. His lyric poems written in Uzbek and Tajik languages are delicate and literary perfect poems. One of his great services is his collection “Majmuai shoiron”. The information given about each poet in it attracts the attention by its extreme clarity. According to some data, the manuscript number 956 in the wealth of manuscripts of the Academy of Sciences of Tajikistan in Dushanbe city was copied out by Fazliy Namangoni, the first part of the book is “Devoni Foni” and the second part consists of its complete Persian collection [4]. There is Fazliy’s work “Bahri ta’vil” in this fund. In the manuscripts fund of the institute of Asian nations in St Petersburg his historical epic poem “Umarnoma” concerning the history of Kokand khanate is kept. /inv.№ C 2467/. Written in poetic way this historical work was written having been inspired by “Temurnoma” of Abdulloh Khotifiy. E.Shodiev noted in his above mentioned work that Fazliy Namangoni was the author of a number of manuscripts such as “Ahodis ul-mukaddas”/inv.№737/T/, “Khikoyati bulbul”/inv.737/III/, “Khikoyat”/inv.№ 737/14/, “Ta’rifi choy”/inv.№2542/4/ which are kept in the fund of the institute of manuscripts named after Hamid Sulaymonov of the Academy of Sciences of the Republic of Uzbekistan.[4]

“Majmuai shoiron” is differentiated from other anthologies by its particular features. This anthology is the only anthology written in a poetic style, it begins

with praise and commemorations and is divided into two parts.

The first is the part of laudatory poems, the second is the part of nazira (*a literary work written to resemble or respond to that of another author*). The great service of Fazliy was that he attached the works of the poets of the literary environment of Kokand, which was established under the support of Umarkhan, to the history and delivered them to our generation. Besides, Fazliy was represented in the anthology as a perceptive poet too.

The topic of Love was worked out in detail in the ghazals of Lutfiy, Navoiy Bobur, Mashrab and other poets. Various troubles of love were interpreted in different symbols and situations. We can observe that while in one the interpretation was given in too complicated forms, in the other it was given in a simple, common way that all can easily understand. It is, undoubtedly, connected with the poet’s skill, the tradition passing through the years and other features as well. Fazliy’s poem makes an impression that it is a unique synthesis of this situation, truly, as if it was written in both complicated, difficult to understand and in a quite light way that is easy to understand. The lover expressing his woes hinted at that they hadn’t appeared by themselves. Meanwhile, utilizing (making a good use of) the art of hyperbole and personification, the tears flowing down the eyes like blood describe the state of the lover more clearly and brighter. Of course, this hyperbole and personification that could give imaginative emotions and the state of the heart full of grief was met in the works of the predecessors of the poet too. It can be said that Fazliy’s allegories particularly flashed in the bright lights of the poems of the preceding poets.

The creative heritage of Fazliy Namangoni has not been studied well enough yet. For his only poetic anthology “Majmuai shoiron” this poet is worth getting an appropriate place in the history of our literature.

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