

THE ROLE OF "SHOHNOMAI ANDALIB" IN UZBEK LITERATURE

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Abstract. This article contains information about the life and work of the poet Andalib, who lived and worked in the 19th century, as well as his famous work "Shahnomai Andalib". The article also describes the reasons for writing the work, its components, and the experiences of the period.

Key words: *shahnama, poet, epic, manuscript, events.*

Introduction

The history of Uzbek literature has ancient origins. It has given rise to numerous poets. Despite the division of the time into khanates, Uzbek poets continued to create. Andalib also played a significant role among the poets of the 18th and 19th centuries. His literary work titled "Shahnomai Andalib" has not gained any recognition at this time. It is a literary and historical epic written in the Uzbek language.

The epic poem "Shohnomai Andalib" recounts the sad events that took place in the Kokand Khanate in 1842. It was written by the poet Andalib, who resided and created within the Kokand milieu. Andalib bu is an Arabic phrase that translates to "bulbul" in Uzbek. It is most probable that the poet is referring to himself using this term. We lack information regarding the poet's biography, including details about his life and professional achievements. Andalib is a pseudonym, and his actual name will likewise stay undisclosed. Nurm Muhammad Andalib, an eminent 18th-century scholar, played a pivotal role in the establishment of Khiva madrasas and is renowned for his contributions as an author of several sagas and poetry. His name is etched in the annals of literary history. However, it is not entirely accurate to claim that this poet is identical to the author of "Shahnomai Andalib," our protagonist. "Shahnomai Andalib" recounts the events of 1842 in the Khanate of Kokand, and it becomes evident that Andalib himself witnessed these events through his songs dedicated to that region. Therefore, it may be inferred that the author's country was located within the Khanate of Kokand.

According to certain accounts, Nurm Muhammad Andalib is documented as residing and operating in Khiva, and passed away in 1770.

"Nurm Muhammad Andalib (bulbul)ning ismi, tug'ilgan joyi va hayoti haqidagi uning "Yusuf va Zulayxo" dostonining kirish qismida keltirilgan. Shu dostonidagi to'qson olti misrali masnaviyda:

*Ismim edi Nurm Muhammad g'arib,
So'zda taxallusim edi Andalib.
Shahrimiz Urganch viloyat edi.
Xonimiz Shohg'ozim himoyat edi...*

*Bo'yla Qoramozi erur joyimiz,
Zikri xudo ishqila dilxonimiz...
Barcha xaloyiq ichra mening ishim,
Yetibdur ellik beshga mening yoshim...*

*Munisning "Firdavs ul-iqbol" asarida keltirilishicha, Andalibning yuqoridagi misralarida nomi keltirilgan hukmdor Shohg'uzi atiga ikki yil hukmdorlik qilib, 1767 yili o'ldirilgan ekan. Bundan Andalibning 1711-1712 yillar mobaynida tug'ilganligi ma'lum bo'ladi. Biroq uning vafoti sanasi ma'lum emas. Ba'zi tadqiqot manbalarida uning 1770-1771 yili vafot etganligi taxmin qilinadi. U Xiva madrasalarida o'qib, o'z zaminasining zukko shoiralaridan biri bo'lib kamol topadi"*¹.

The work "Shahnomai Andalib" by Andalib is a historical-artistic piece. Two manuscript copies of this work are preserved in the foundation of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, with reference numbers 596/III and 696/I. The manuscript, located at No. 596 / II, was relocated in 1925 AD (1344 AH) to the city of Kokand. The dimensions are 18 centimeters by 31 centimeters, and there are a total of 28 pages. The painting was replicated using green ink and written in Nasta'liq script. The primary source of information regarding this manuscript is the scholarly work by St. Qayyumov titled "The Kokand literary environment."

The manuscript of work No. 696/I was also replicated in the city of Kokand, consisting of a total of 21 sheets. The document was replicated on yellow paper using the Nasta'liq script.

The "Shohnoma" is an artistic and prose account of the events that occurred in Kokand throughout the 19th century. The poet provides a concise self-description and explains the motivations behind penning the epic.

*"Bir kunki bo'lib bu ta'bimiz xush,
Yori beribon xirad bila xush.
Sa'yu jadali rafiqu ahbob,
Ham bo'ldi sabab bu ishga as'hob,
Bo'lsun dedilarki nusxa bul so'z,
Mahfil ichida ki sham'i afroz.
Yo'q erdi kaminada bizoat,
Bu qissa yozarda istitoat.
So'z avjini etmas erdi idrok,
So'z martabasi baland zerok.
Ey Andalibi hazinu xomush.
Guftor mayini aylagil no'sh."*

The narrative does not commence with accolades and NA't fragment conventionally. The specific information about the events may be recorded. The poet presents events in a poetic format that is specific, brief, and succinct. Subsequently, Nasriyah Bayan ensued. The epic is akin to a historical composition presented lyrically. The piece is composed in Uzbek and is not devoid of certain deficiencies. An academic who researched Andalib's work was present. Kayyumov observed that not all poems in the composition exhibit a superior level of artistic merit, and there are also instances of rhymed lines present in the work.² This might be described as a historical-artistic endeavor, in which the author's intention is not to create a complete work of art but rather to shed light on historical events through an artistic approach. In 1842, the tension between the Kokand Khanate and the emirate of Bukhara

¹ Rahmonqul Orzibekov. O'zbek adabiyoti tarixi. –T.: , 0 'zbekiston Yozuvchilar uyushmasi Adabiyot jamg'armasi nashriyoti, 2006. – B.127

² Aziz Qayyumov. Qo'qon adabiy muhiti. –T.: O'zbekiston SSR Fanlar akademiyasi nashriyoti,1961, – B. 329

intensified, leading to a highly tense relationship between the two. The piece mostly focuses on these phenomena, with the poet occasionally discussing his observations and ideas. The Shohnoma provides a detailed account of the historical events that occurred during the reigns of Muhammadalikhan and Sheralikhan in the Khanate of Kokand.

The Khan of Kokand, Amir Umarkhan, passed away in 1821 due to an illness. Throughout Emir Umarkhan's rule, there were scarcely any significant conflicts. Amirkhan successfully consolidated the country's territories and achieved a state of relative affluence for the inhabitants. A scientist, who attracted a group of intellectuals, patrons of the arts, and art enthusiasts, provided financial support to them, significantly contributed to the advancement of literature, science, and art, and played a pivotal role in creating a new literary atmosphere in Kokand.

“Ulamo va fuzalo donishlari qadr topdi. Sipoh va askarlari nizom, oroyish topib, davlatidin xalq ko‘nglida ravshanlik paydo bo‘ldi. Adliding raiyalar osoyish topib, rohatda bo‘ldilar. Xaloyiqni in‘om va ehson birla shod qildi. Fozil va raso va ulamo va shuaro birlan suhbat tuttilar. Alarni suhbatlaridin istifoda olib, kundan-kunga fazli, ziyoda bo‘lub, ovazasi viloyatlarga mashhur bo‘ldi. Atrofdagi podshohlar Said Umarxonni ikromlarini bajo keltirib, tortuq va hadyalar yubordilar. Yurush va turushda zafarlik bo‘lib, umrida jilovi va inoni qaytmadi. Idbor yuzini ko‘rmadi. Tamomi umri iqbol bilan davlatda o‘tti. Turkiston maa (arab tilida “birga” ma’nosida qo‘llaniladi) Dashti qipchoq fath bo‘ldi va yana daryodan suv chiqarib, andak tavajjuh bilan Shahrixon degan shahar chiqardi. Sahl kunda obod bo‘lub, g‘allasi Ho‘qand askariga kifoyat qilib, yana ziyodasi anbor bo‘lur erdi...”

Bilaxir, ul ham domi ajalga giriftor bo‘lub, tamomi umaro va fuzalolarni oldig‘a chorlab, uzr aytib, rozilik talab qilib, sanai bir ming ikki yuz o‘ttuz yettida juma kuni olami foniyydin baqolik olamiga xirom ayladi. O‘n ikki yil podshohlig‘ qildilar³.

Following the untimely demise of Amir Umarkhan, the country's leadership has been entrusted to his eldest son, Muhammadalikhan, as well as his cherished wife, and an art enthusiast like himself, the renowned love singer, fastidious Mohlaroyim Nodhira. Mohlaroyim Nodira exerted significant effort to secure the serenity and uphold the robustness of the nation. From Nodira's lyric poems, it is evident that she not only supported her son Muhammadalikhan in governing the land but also showed concern for the fate of the land even during the rule of her beloved yori Amir Umarkhan. She consistently advocated for justice and opposed dishonesty in the government, which made her popular among the people.

*“El aybini zohir etmog‘lig‘,
Yo‘qtur insof ila muruvvatdin.
Ulki, el aybini qilur pinhon,
Tangri saqlar ani har ofatdin”⁴*

Despite Nodira's desire for her children to possess qualities of perfection, courage, power, and prosperous life, her son Muhammadalikhan became preoccupied with pursuits such as indulging in lust, seeking worldly possessions, and distancing himself from virtuous qualities like land management, maintaining tranquility, and establishing justice. In the poem "Shohnomai devona Mutrib", the poet Mutrib provides the following depiction of Muhammadalihan's rule:

*“Davlati kundan-kun haddidan oshdi,
O‘ynab, jo‘sh urub har yona toshdi.*

³ Mizoolim Mushrif. Ansob us-salotin va tavorix ul-xavoqin. –Toshkent.: G‘afur G‘ulom nomidagi Adabiyot va san‘at nashriyoti. – B.19

⁴ [Нодира-Комила. Девон. –Т.: Халқ мероси нашриёти, 2001. -Б. 24-25]

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*Xotin ola berdi, demadi ko'p.
Ba'zini benikoh qaydiga soldi,
Ba'zini benikoh oldig'a soldi.
Nafsini jilovdin olmadi qo'lg'a,
Qo'ya berdi chopib borg'on yerig'a."*

Undoubtedly, the actions of Muhammadalikhan are met with disapproval by those who have embraced Islam and have been nurtured by its teachings. Certain individuals who exploit this opportunity conspire to overthrow Muhammadalihan with the assistance of Amir Nasrullo. Amir Nasrullo withdrew his troops from the Khanate of Kokand due to similar reasons and thereafter conducted significant atrocities in the region. Following Emir Nasrullo's overthrow of Muhammadalihan, he proceeds to murder him, along with his two small children, as well as his younger brother Sultan Mahmud Khan. The "Shohnomai Devonai Mutrib" states in an artistic manner that when the mother learned of the tragic death of her children in a cruel manner, she exclaimed, "O God, take my life and grant me a sign, so that my children may live on and not be forgotten."

*Farzandlardin qolib holim na bo'lg'ay,
Qodir egam, rahm et, jonim berayin.
Oxir odam ajal sharbatin ichar,
Qodir egam, rahm et, jonim berayin"*⁵

The Emir of Nasrullo, known for his violent nature, also paid attention to the poet Mohlaroyim. Maybe he too portrayed her in a sorrowful manner, along with the women in his vicinity. The severe hardships greatly impacted the people's reputation, prompting them to collectively remove the dictator, who is known for his violent tendencies, from their territory with the assistance of Sheralikhan. The progression of these occurrences is documented in the series of Sheri and Nasriy in the literary piece "Shahnomai Andalib", and the distorted spiritual portrayal of Amir Nasrullo is elucidated in the work. Behind every battle is a vulnerable population of impoverished individuals who endure immense suffering. Following the wars, the individuals are caught up in a state of absenteeism, their possessions are looted, and he and his aristocratic family are enslaved by the despots. The verses of the "Shahnomai Andalib" expose the genuinely depraved nature of Amir Nasrullo. In these verses, he instructs his soldiers to plunder the people during the second retreat of an army over the Kokand Khanate. He advocates for enslaving and punishing them unjustly, showing no mercy whatsoever.

*"Chiqsun hamma xalq otlanibon,
Ham jevau javshanin kiyibon.
Farg'ona zamin sari borurmiz,
Ho'qand sari borib olurmiz.
Ho'qand eliga kimiki borsa,
Qilgayki xaxira har narsa olsa
Mardonlarin g'ulom qilsun,
Bizlarga na had kalom qilsun.
Ham ahli ayolini sotinglar,
Sotib, borini pulin olinglar.
Taroj qiling tamomi molin,*

⁵ *Shohnomai devona Mutrib, LB., № 2412, 92-varaqning a va b betlari*

*Qo'ymang uyida siniq safolin.
Uch kecha-u kunduzi kesing bosh,
Yo'luqsa ki anda ham qari-yosh.
Taroj qiling toki uch kun,
Rahm aylamangiz alarga har kun*⁶

Historically, Amir Nasrullo's second effort to regain control of the Khanate of Kokand is unsuccessful. Behind this achievement, undoubtedly, lies the unwavering determination of the individuals, their endurance, and their resolute efforts. Andalib portrays Amir Nasrullah's loss as the culmination of oppressive rule, marking the demise of wickedness through wicked means. The work "Shohnomai Andalib" is a historical and artistic piece that was created in the 19th century. It is a detailed masnawi that narrates the events of 1842. While we do not possess information regarding the author of the Shohnoma, we can gain insight into their contributions and spiritual encounters through the contemplative reflections presented in their work. The piece is composed in Uzbek and is not devoid of certain deficiencies. Academician Aziz Qayyumov interprets this as a "historical-artistic work" where the author's intention is not to create a complete work of art but rather to shed light on historical events using an artistic approach. During the XVIII-XIX centuries, in addition to lyric poetry, there was a significant presence of historical epics that shared similarities with folk epics. One such epic is the work "Shohnomai Andalib". This work is significant not just for its provision of knowledge about literary processes, but also for its comprehensive coverage of the history of this period.

Reference

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⁶ O'Z FA SHI, №596/II, 10-varaqning a beti