

## **Nodim Namangoniy as an Enlightened Poet in the Intellectual and Literary Milieu of Namangan in the Second Half of the 19th Century and the Early 20th Century**

**Nazarova Xilola Gulomjonovna**

Lecturer, Samarkand State Pedagogical Institute

[xilolanazarova1992@gmail.com](mailto:xilolanazarova1992@gmail.com)

**Abstract:** The creative processes of the Kokand Khanate period, the intellectual collaboration of scholars from Namangan, and their literary traditions are analyzed. Based on historical and literary sources, Namangan is presented as a historically significant cultural center that has long produced prominent poets and enlightened thinkers. The life and creative activity of Nodim Namangoniy, his attitude toward the socio-political events of the colonial period, as well as his satirical and didactic views, are examined on a scholarly basis. The study contributes to a deeper understanding of the role of the Namangan literary environment in the history of Uzbek literature and the significance of Nodim Namangoniy as an enlightened poet.

**Key words:** Kokand history, Namangan intellectuals, Namangan literary milieu, writers and scholars, *Khit Qildi, Ehtiyoj*.

### **Introduction**

As emphasized by the respected President of the Republic of Uzbekistan, Shavkat Mirziyoyev: "...Namangan has long been a sacred land that gave wings to the flight of many great figures. ...The names of poets and enlighteners such as Makhdumi A'zam Kosoniy, Boborahim Mashrab, Fazliy Namangoniy, Nodim Namangoniy, Is'hoqxon Ibrat, and Muhammadsharif So'fizoda, who were born and created in this ancient land, are mentioned with deep respect by our people" [1].

During the years of independence, the prominent specialist on the history of the Kokand Khanate, H. Bobobekov, through his works and articles, has provided valuable information about the political, socio-economic, and cultural conditions of the khanate, while also offering important data about writers and intellectuals from Namangan [2].

The second half of the nineteenth century represents an important period in the cultural history of Namangan. During this time, a shared cultural environment emerged under the leadership of prominent enlightened figures such as Muqumiy, Nodim, Shavqiy, Hayrat, and Xilvatiy. The period of national awakening that began at the end of the nineteenth century enriched their works with new ideas, themes, and artistic images, giving rise to positive creative innovations.

**Methodology.** The study of the creative heritage of prominent enlighteners who emerged from the Namangan region has attracted the attention of a number of researchers. First and foremost, scholarly works devoted to the lives and activities of Namangan enlighteners have been produced. A group of Namangan intellectuals, including writers, poets, and literary figures, have conducted research on issues related to their scientific and creative legacy. Among such studies, it is appropriate to mention S. Hasanov's *Sayyoh olimlar*, P. Qayumov's *Tazkirai Qayyumiy* (Books I, II, III), V. Abdullayev's *History of Uzbek Literature*, N. Mallayev's *Uzbek Literature* (Book I),

and G'. Karimov's *History of Uzbek Literature (from the Second Half of the 19th Century to the Beginning of the 20th Century)*" (Book III).

An analysis of Soviet-era literature concerning the activities of Namangan enlighteners shows that the political, economic, and social processes of that period were studied through the prism of communist party ideology and interpreted from a class-based perspective. In particular, during the Soviet period, research mainly focused on the medieval history of the region and the period of the khanates. As representatives of Namangan intellectuals, primarily the literary works of writers were studied, and research on this topic was conducted mainly by philological scholars, with attention largely given to the literary aspects of their scientific and creative heritage. In none of the works published during the Soviet era were the lives and activities of Namangan progressives examined from a scientific-historical point of view; as noted above, this was due to the prevailing political system and ideology.

During the years of independence, various periods of the history of Uzbek literature, particularly the era of the khanates, the period of Russian conquest, and the dominance of the Soviet system, began to be studied on the basis of new perspectives and approaches. This is evidenced by the scholarly research published in the independence period.

In this period, the activities of Namangan intellectuals have not merely been described superficially; rather, the socio-economic, political, and cultural environment in which they lived, the impact of prevailing ideologies on the development of science and culture, as well as the present-day evaluation of each enlightener's life, scholarly heritage, and creative activity, have also been reflected. Among such studies are H. Bobobekov's *History of Kokan*; B. Ro'zinov, S. Rajabova, A. Ubaydulloh, A. Qosimov, and Yu. Ismoilov's *Cultural Heritage of Namangan Region*; and A. Xalilbekov's *The Literary Garden of Namangan*.

In the second half of the nineteenth century, important innovations and changes took place in the cultural life of the region. A well-organized cultural life based on mutual friendship, literary cooperation, and ideological-aesthetic solidarity flourished, bringing together the region's enlighteners, strengthening their unity, and elevating spiritual thought to a new level. Nodim, Ibrat, Shavqiy, Hayrat, and Xilvatiy were leading representatives of this creative group. As Furqat noted, "Regular literary gatherings were organized, where poetic improvisations were performed, *tatabbu'* was demonstrated within a single ghazal, one theme was expressed in various forms, ghazal practice was carried out, and mukhammas compositions were created; literary activities similar to those in Kokand continued in Namangan as well" [3].

**Discussion and Results.** One of the enlightened figures who lived and created during the second half of the nineteenth century and the early twentieth century was Sulaymon Ulug'xo'ja o'g'li Nodim Namangoniy, who was born in 1844 in the Jome' (present-day Baynalminal) neighborhood of Namangan into an educated family. Among the people, he became known by the name Eshon Boboxon ("Great Scholar"). He received his primary education at the Saidqulbek madrasa.

The annexation of Central Asia by Russia and the harsh living conditions under colonial rule deeply influenced the young Nodim's worldview, as he was already at an age when he could intellectually comprehend the events of life. The Kokand literary environment played a significant role in Nodim's life and creative activity, as the literary life there connected the poet with such "passionate-hearted" figures as Muqimiy, Furqat, and Zavqiy. In the poet's works such as "*Xit qildi*," "*Ehtiyoj*," "*Shikoyati paxta*," "*G'alati*," "*Hapalak*," and "*Bezgak*" [7], one can observe vivid depictions of the tragic realities of people's lives during the colonial period. Nodim's progressive work titled "*Muxammasi Nodim ba ahvoli zamon*" is also of particular importance. Of the 53 stanzas in this work, 11 are devoted to the fraudulent election conflicts in Namangan. It sharply criticizes the fact that electoral matters were resolved not through justice and fairness, but through bribery. In several bayoz collections such as "*Bayozi Nodim*,"

“*Tuhfatul-obidin*,” “*Anisul oshiqin*,” and “*Bayozi Muhallo*,” one can find samples of the poet’s works as well as information about his life and creative activity.

By the years 1940–1945, attention to the poet’s life and work began to increase in Uzbek literary scholarship. During the Soviet period, Nodim’s poetic heritage was first widely introduced to readers through the “*Chrestomathy of the History of Uzbek Literature*” compiled by O. Sharafiddinov in 1945. Later, T.N. Qori Niyoziy’s “*Essays on the History of Culture of Soviet Uzbekistan*,” G‘. Karimov’s commentary written for the 1958 edition of Muqimiy’s “*Selected Works*,” as well as several articles published between 1960 and 1963 by G‘. Karimov and A. Tursunov devoted to various aspects of Nodim Namangoniyy’s life and creative activity, further contributed to the study of his legacy.

The first information concerning Nodim’s biography and creative activity was published in the late 1950s. In 1960, G‘. Karimov’s article “*About Nodim Namangoniyy*” was published in the scientific proceedings of Tashkent State University. These articles also included examples from the poet’s works. In this way, various articles about Nodim’s life and literary activity were published, and his creative heritage gradually gained wider recognition. From the mid-1960s onward, Nodim’s life and work were included in textbooks and teaching manuals for secondary schools and higher educational institutions. For example, a separate chapter on Nodim Namangoniyy’s life and creative activity was included in Volume 5, Book 2 of “*Uzbek Literature*,” published in 1968. A special section titled “*Sulaymon Ulug‘xo‘ja o‘g‘li Nodim*” is also found in Volume 5 of the five-volume textbook “*History of Uzbek Literature*,” published in 1980. However, the popularization and publication of the poet’s works occurred relatively late: in 1964, A. Xalilbekov and A. Tursunov published the collection “*Selected Poems of Nodim Namangoniyy*.” This collection included the poet’s humorous and satirical poems, his mukhammas compositions, and impressions from his travels.

**Conclusion.** The educational and literary environment that developed in the Namangan oasis during the second half of the nineteenth century and the early twentieth century occupies an important place in the history of Uzbek literature. In this period, the creative activity of prominent enlighteners such as Nodim Namangoniyy, Muqimiy, Ibrat, Shavqiy, Hayrat, and Xilvatiy led to the formation of a critical and progressive literary consciousness that was not indifferent to the problems of social life. This environment developed on the basis of literary cooperation, poetic gatherings, and ideological-aesthetic affinity, elevating the cultural life of the region to a new stage.

The works of Nodim Namangoniyy appear as an essential component of this literary process. In the poet’s writings, the socio-political realities of the colonial period, the hardships of the people’s lives, and the manifestations of injustice and bribery are expressed in a satirical and critical spirit. Overall, the historical significance of the Namangan literary environment and the role of Nodim Namangoniyy as an enlightened poet have been subjected to in-depth scholarly analysis and hold considerable importance for future literary and historical research.

#### References:

1. Mirziyoyev, Shavkat. *We Will Build Our Great Future Together with Our Brave and Noble People*. Tashkent: Uzbekistan Publishing House, 2017.
2. Bobobekov, H. N. *History of Kokand*. Tashkent: Fan Publishing House, 1996. 238 p.
3. Nodim Namangoniyy. *Selected Poems*. Tashkent, 1964. 88 p.
4. Khalilbekov, A. *The Literary Garden of Namangan*. Namangan, 2007. p. 111.
5. Hasanov, S. *Traveling Scholars*. Tashkent: Uzbekistan Publishing House, 1981. 284 p.
6. Qayumov, P. *Tazkirai Qayyumiy*. Book II. Tashkent: Editorial and Publishing

Department of the Institute of Manuscripts, Academy of Sciences of the Republic of Uzbekistan, 1998. 225 p.

7. Khalilbekov, A. *The Literary Garden of Namangan*. Namangan, 2007. 467 p.