

**THE IMPORTANCE OF THE TA'RIX GENRE IN THE NATIONAL REVIVAL PERIOD OF THE
FERGANA VALLEY**

<https://doi.org/10.5281/zenodo.10988861>

Barziyev Oybek Xabibullayevich

Department of Uzbek Language and Literature

Lecturer Doctor of Philosophy in Philology, (PhD)

Abstract: *The article analyzes some lyrical works attributed to the poets of the national revival period in the Fergana Valley: Mirzoabdulla Nasriddinov (Bokiy), Amoniy Araboniy, Mulla Yo'ldosh o'g'li Xilvatiy, Muhammad Obid Namongoniy, and Muhammadsiddiq Eshon Mavjiy. The research work, conducted in the genre of Ta'rix, focuses on the principles of this genre, with particular emphasis on the significance of the first-time scholarly utilization of certain year names calculated through the abjad system.*

Key words: *Ta'rix of the hotel and the school, Amoni Araboni's artistic skills, the dates written in the name of Eshon and Khalfa, abjad calculation, certain numbers based on the Hijri and AD years.*

It's well-known in the history of Uzbek classical literature that the historical genre is characterized by its incorporation into the structure of lyrical poems, and its necessity to find its own solution, especially based on the abjad system, is emphasized. Moreover, it's essential to highlight that this ancient genre demanded not only a high level of creativity from the authors but also a unique responsibility accompanied by diligence.

During the national revival period in the literature of the Fergana Valley, the tradition of referring to this genre persisted from the predecessors who had been influenced by literary figures who had previously lived and created in this genre.

Mirzoabdulla Nasriddinov (Bokiy), a prominent poet from the Rishton district of Fergana province, describes this in his poem «Ta'rix mehmonxona» («History as a Guesthouse»), referring to it as «oliy hukumatxona» («a high government house»):

Ajab xurram havoyi farxatafzo manzili dilkash,

Misolin ko'rmag'on to davri olam dahrning zoli.

Zihi, ta'miri tarhig'a yetolmaslar muhandislar,

Qaror o'lmas tafakkur aylasa, bir ahli ahmoli [Abdurahmonov T.1:33].

When the poet reflects on this guesthouse, his striking comparisons prompt deep reflection, intellectual contemplation, and emotional resonance. There's also recognition of the engineers' expertise in restoration works and admiration for the brilliance of the building's design. Alternatively, when it's referred to as the «foundation of the Islamic school,» it's depicted as a unique sanctuary of religious knowledge. After its restoration,

it's beautifully described how it's adorned with blessings, praises, and overflowing gratitude:

Janobi qoziyul quzzoti islom,
Dabistonxonaye qildilar ijod.
Kelub har soridin tahsinu rahmat,
Saloyi yuz muborak, ofarin bod!

In "Ta'rixī maktabxona", it mentions that this building is renowned in Khujand, or rather in Kokand, and it recounts that the person who founded it (Homiy) was Alijon Hoji:

Ibodatxona hamarh bo dabiston,
Hama olamg'a tarhi bo'ldi mashhur.
Alijon hoji qildi oni bunyod,
Erur tujjori Xo'qand ichra mashhur.

Furthermore, it proudly asserts the widespread approval of the mosque school's design, underscoring its commendable nature. In the historical narratives of our esteemed forebears, another notable figure, Mirzoabdulla Nasriddinov (Bokiy), showcases innovative iterations of this genre in his works. The poet adeptly employs the dual, triple, and quadruple forms unique to this genre. In Bokiy's poem "Ta'rixī mehmonxonai Hoji Akbar" written in Persian-Tajik:

Ta'rixash xirad bo xud gufto:
Binoi dilkashi nehmat farovon,
Gavhari sadaf fazlu jud...

indicate that the structure was built in the year 1298 Hijri (corresponding to 1881 CE). Alternatively, in the poem titled «Ta'rixī hujrai Mirzokarimxo'ja,» the following verses are present:

Nihoda sarxush iqbol gufto:
Zi-hi hujrai soni xub zebo [Abdurahmonov T: 2:48]

In addition, another significant moment in the life of Amoniy Araboniy, a renowned poet of the Fergana Valley's cultural renaissance, was written in Ta'rix. Despite his captivating beauty, Amoniy faced numerous challenges throughout his life, residing in Margilan, the Osh region of Kyrgyz Republic, and cities like Andijan, where he endured poverty and hardship. An event from his life, narrated by Andijan literary scholar Nabi Qobulov, sheds light on Amoniy's work in the historical genre: «In 1931, while wandering the mountains of Osh to showcase his humanitarianism, Yo'lchi qo'rboshi, a character from Arabon's tales, abducts Amoniy to inscribe history on a rock at Aravon Pass.»

In his tale, Amoniy writes the word «qozi,» but upon closer examination, it appears as «tozi» (dog). As night falls upon its completion, he inscribes the final verse, erases the rest, and escapes to Andijan. Tragically, the poet's life ends in the harsh winter of Xrabek village in Andijan, leaving his final moments concealed within this manuscript. This excerpt underscores the importance of attention to detail and precision when depicting historical

events in literature. For instance, Amoniy's use of «rixida» instead of «g'ayn» in Arabic script piques the curiosity of readers.

Another notable figure in historical literature is Mulla Yo'ldosh o'g'li Xilvatiy, a prominent voice in Namangan's literary scene during the national revival period. His anthology, edited by Ismatulloh Abdulloh, an esteemed Eastern scholar, includes extensive works such as «Ta'rix Xilvatiy alayhirraxma baroyi imorati eshon qoziyi Kafa» and «Madhi ta'rix.» Xilvatiy meticulously details the construction of the Imorat named after Eshon Kafa qozi, emphasizing the immense effort and expense involved. He notes its completion in the time of Abdulboryxon (d. 1931) and Abdulxodiy (d. 1909), grandsons of the qozi, on a Saturday, corresponding to Hijri year 1321 or 1903 CE.

Bir ming uch yuzu yigirma birda edi,
Sanai hijrati rasuli xudo.
Xilvatiy bu bino tamom o'ldi,
Lutf etib ul Xudoi behamto [Mulla Yo'ldosh Xilvatiy: 467].

In the poem of "Madhi ta'rix" of this writer:

Chunki bu xonai tarab afzo,
To'ti lutfi Xudo bila bunyod.
Payi ta'rix qil bahaq gufto:
To abad dilnishinu dilkash bod.

According to Ta'rix, the phrase «payi ta'rix» in the second line corresponds directly to the completion of the history, which aligns with Hijri year 1311 or 1893 CE. When the phrase «Dil bahaq gufto, To abad dilnishinu dilkash bod» is calculated using the abjad system, the following numbers emerge.

و گ ب احق ا د ی

6+20+100+1+5+1+2+30+10+4

ن ب ا د د ی ل ک اش د ل ی ش ی ن و ا ب ا د ت ا ف ط ا

+4+1+2+300+110+3010+4+6+50+10+300+10+50+4+4+1+2+1+1+400+1+9+80+

Alternatively, in the historical genre poem titled «Ta'rix xatmi bayoz az nabayiji afkori muhtamimi haqir al-mutaxallis ba Obid» by the poet's disciple Mulla Yormuhammad Namangoni (known as Muxlis, estimated to have passed away around 1888), the completion of his own poetry is specified to the particular years, precisely aligning with Hijri year 1326 or 1908 CE:

Ta'rix ming uch yuz, ey mukarram.
Ustida yigirma olti ham zam.
Oltinchi rabihul-avval, ey yor,
Itmomig'a yetti jamhi ash'or [Muhammad Obid Namangoni:5:229]

In stating this, the poet explicitly indicates that he completed all his poems precisely in that year.

Muhammadsiddiq eshon Mavjiy (1879-1960), the representative of the literature of Andijan, also composed a historical elegy upon the death of his companion, written in

Persian-Tajik. The poet depicts his emotional state following the completion of his history and the year of separation from his beloved through the themes of longing and sorrow, as tears dampen his eyes due to the profound sense of parting:

Sad figon har dam zanam mavjiy zi hijron ashkiman,
Az firoqash bar taniman merasad ranju alam.

Soli ta'rixi vafotash az xirad fursida shud,

“Bog'i firdavsiy ba gufti raft onjo jud muqim [Ko'hna sadolar: 6:261].

In the verse, the inclusion of the phrase «bog'i firdavsiy» serves as an example of historical reference, with its numerical value corresponding to Hijri year 1333, or 1915 CE:

ف یرداوی * یر اغا

10+5+9+6+1+4+200+1+80+10+1000+1+2

In summary, through national independence, we have been honored to study ancient genres such as Ta'rix freely and respectfully. In today's era of globalization, introducing young people to specific events or years associated with this genre, or acquainting them in detail with the lyrical heritage of poets from various regions of the Fergana Valley, is considered a paramount task. Several years of historical facts associated with the layers of Ta'rixgenre not only vividly reflect our past but also indicate the creative intention and literary skill of the poets who relate to it.

REFERENCES:

1. T. Abdurahmonov. «Bokiy's Anthology.» – Rishton: 2022.
2. N. Qobulov. «Progressive Poets of Andijan.» – Tashkent: Fan, 1979.
3. Mulla Yo'ldosh Xilvatiy. «Anthology.» Edited by Ismatulloh Abdulloh. – Tashkent: Fan, 2001.
4. Muhammad Obid Namangoniy. «The Gift of Obid and Ansul-Oshiq.» Edited and revised by Safarboyev M., Rahimov S. – Tashkent: Navro'z, 2019.
5. «Ancient Voices.» Compiled and edited by Madg'oziyev I, under the general editorship of Prof. Quronov D. - Tashkent: Akademnashr, 2020.
6. Barziev O. (2024 / 1) «Poetic Works Related to Travel Impressions: A Case Study of the National Revival Period in Tajik and Uzbek Poetry.» «Scientific News.» FerGU. – pp. 284-289.
7. Barziev O. (2023) «Comparative Research on Poetic Works of the National Revival Period in Fergana Valley and Karakalpak Poetry.» Proceedings of the International Scientific-Practical Conference on «Language and Style Issues in Mass Media: Analysis, Compilation, Comparison». – Tashkent. – pp. 254-260.
8. Barziev O. (2023) «Comparative Commonalities of the National Revival Period in Fergana Valley Poetry and Turkmen, Tatar Literature.» Proceedings of the International Scientific Conference on «The Impact of Modernism and Its Influence on the Literature of Turkic Peoples». – Qarshi. – pp. 162-165.