



**THE STUDY OF THE LITERARY GENRE OF TA'RIX IN FERGANA
LITERATURE DURING NATIONAL REVIVAL**

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ABSTRACT

The article analyzes the lyrical works in the genre of Ta'rix during the national revival period in the Fergana literary environment. It highlights the unique stylistic talents and distinctive features of Abdulmajid Hofiz, Amoniy Araboniy, and Mirzoabdulla Nasriddinov (Bokiy), who lived during this period but whose creative legacy has not been widely recognized by the public in the historical genre.

Key words

Ta'rix, isqot, historical motif, abjad calculation, explanations of literal and figurative terms, calculations of hijri and miladi years, texts written about the construction of mosques and madrasas, texts written in connection with the deaths of certain individuals.

The old and venerable poetic genre is considered Ta'rix. It is noted both as a poetic genre and as a literary art in some works. The glossary regarding literary studies, published under the leadership of Prof. D. Qurbonov, states that "ta'rix or tarix (Arabic. Ta'rix - past) - is the recording of significant historical dates of birth and death of prominent figures, the writing of significant socio-political events, the recording of the time of construction of buildings, etc. using abjad calculation (q). In Eastern classic poetry, it is usually recorded in more verses along the poetic path" [Quronov D., Mamajonov Z., Sheraliyeva M. 1:315], and provides a specific explanation for this genre.

Additionally, information about the successive stages of the development of Ta'rix and its place in each literary environment is provided in scholarly works of literary scholars such as A. Hojiahmedov's "Mumtoz badiyat malohati", S. Jamolov's "O'zbek klassik she'riyati janrlari", A. Juvonmardiyev's "Harflar raqamga aylanganda", F. Is'hoqov's "Eski o'zbek adabiy tili va yozuvi", Y. Is'hoqov's "So'z san'ati so'zligi", R. Jumaniyozov's "Harflar tilga kirganda", and other scholarly works.

It is known that Ta'rix is based on "abjad - a. The first of the imaginary words indicating the order of the ancient Arabic alphabet and the name of this collection



of imaginary words (each letter in this collection corresponds to a certain numerical value)" [Shamsiyev P., Ibrohimov S. 2:21-22] and is closely related to it. In this regard, the linguistic scholar F. Ishokov writes: "Based on abjad calculation, one of the important arts related to letters in writing is the historical art. The art of Ta'rix is the art of expressing some events recorded in life, which need to be remembered, using abjad calculation and in an unforgettable form" [Ishokov F. 3:95], while literary scholar and linguist Y. Ishokov elaborates on the unique features of this genre, emphasizing that "in Ta'rix, the poet expresses the date perceived in the eye in ordinary verbal forms". A. Juvonmardiyev names the works in this genre as "sarih" and "ta'miya". The term "sarih" in the dictionary means "open, clear". In this genre, the poet expresses the date perceived (for example, "mingu uch yuz ham o'tuz" - in the year 1330) in an open manner. "Ta'miya," on the other hand, means "hidden, concealed" in the dictionary, and in our literary criticism, terms like "complex Ta'rix" and "spiritual" are being used in relation to it [Ishokov Y. 4:241-424].

The main purpose of referring to Ta'rix by a poet is to embed specific numerical figures within the lines written, such as certain battle dates and times, weddings, or funeral times, madrasas, mosques, guesthouses, or facets of minarets. For this purpose, "isqot" (Arabic "elimination, removal, eradication") - 1. (From the verb "scoot") refers to money or items allocated with the intention of eliminating sins or warding off misfortune. The concept of this important term related to Ta'rix: "Another condition for the poet's adherence to the historical motif. Choosing words for the motif also requires great skill from the poet. Firstly, the words in it should be composed of words relevant to the theme of the poem." Similarly, it is also stated that: "In Ta'rix, another feature is also necessary which is directly related to the historical motif. That is, the name or some quality of the deceased person, the year of construction (repairment) of the building, the title of the published book (journal or newspaper) or any other quality is reflected in Ta'rix".

In the works of poets belonging to the national revival period of the Fergana Valley, events related to earthquakes, famous personalities' deaths, construction of mosques, majestic structures, or other important dates or years are often mentioned. For example, the historical writings of Oxunjon qori Vodiliy, born in Vodil in the Fergana district, are worth analyzing. About the poet's historical works: "Oxunjon qori's, especially, the writings that have become famous in the Eastern classical literature according to the ancient tradition of abjad calculation are specially emphasized. There are some writings in Ta'rix attributed to Oxunjon qori in existing manuscripts, mainly about important events of that period, including the construction date of mosques and madrasas, various inscriptions at the



Khonaqoh madrasa, and the 'biographies written in connection with the deaths of prominent figures of that period' [Abdulahatov N., Zohidov F.5:50]".

Apart from the creative work of Oxunjon qori Vodiliy, poets such as Abdulmajid Hofiz from Andijon, Mulla Yoldosh o'g'li Khilvatiy from Namangan, Amoniy Araboniy from Margilan, and representatives of the Kokand literary environment such as Muhsiniy and Mirzoabdulla Nasriddinov (Bokiy) have also presented unique examples of this lyrical genre in their works. Ta'rix of the mentioned poets have been under-researched, the issues addressed in them have not been fully resolved, and Ta'rix has not been fully revealed. For example, in the early periods of the era, we learn about the high literary skills of the poets in the poems "The Earthquake of Andijan" and "The Death of the Mother of the Beloved by Mercy and Sacrifice", as well as "The Feast of the Prophet" by Abdulmajid Hofiz, through the works in Ta'rix created in the Persian-Tajik language.

Even if Abdulhamid Majid expresses his deep sorrow of being separated from his mother throughout his life, he writes about it with patience and perseverance. He, who never abandoned the remembrance of Allah, passed away in the Hijri year 1333:

Ming uch yuzu o'ttuz uch edi sol,

O'nunchi edi hilol shavvol.[Madg'oziyev I. 6:173]

So, when the death date of the poet's mother is calculated according to the Hijri-Lunar years, it falls around the months of Sha'ban, namely between the 7th and 4th of May and June, indicating that she passed away at the beginning of the summer season of the year 1915 in the Gregorian calendar. The lyrical works in Ta'rix on the theme of separation are attributed to Amoniy Araboniy, who lived in Margilan. He originally came from Osh, Kyrgyzstan, and devoted himself to gaining knowledge in Margilan to pursue education, engaging in literary creation for several years. He addressed the deaths of famous religious scholars, and Qozi's of the time. The poet's work "Mahbub al-mahbub" ("Beloved of the Beloved") has been revised and prepared for publication by Professor Mahmud Hasaniy, who was a doctor of historical sciences, professor, linguist, and literary scholar. In this work, there is a poem titled "Ta'rix az mavlono Rojij bar favti devona Eshon", meaning "The history of the death of Devona Eshon, a eulogy attributed to Rojij." This historical piece provides information about the life and death of Devona Eshon, a poet in Margilan who lived a humble, modest, and devout life.

Umrida kir soqoli bir shona ko'rmay o'tti,

Asbobi ziynati deb ahli riyo tarog'i [Hasaniy M. 7:13]

Descriptions like these have served to paint a portrait of Eshon.



Indeed, the term "isqot" in Ta'rix, derived from Arabic meaning "elimination" or "removal", further enriches the content of this genre. Ta'rix of the poet, traditionally associated with a qasida, ends as:

Ta'rixig'a dedim men Farg'onadin keldi,
Boshini go'r yoshirg'och devonani oyog'i

According to the writing requirements of Ta'rix, the addition of a special mark or the inscription of the word or phrase to be eliminated is necessary. In the mentioned historical work, due to the absence of adherence to this tradition, phrases such as "Farg'onadin keldi" (came from Fergana), "boshini go'r yoshirg'och" (seeing the beginning of the journey), "devonani oyog'i" (the bow of the devon) could potentially serve as historical motifs. Furthermore, "Ta'rix vafoti hoji Muhammad domullo ah'ami O'shiy (Navarallohu marqadahu) az Xojajon domullo qoziyi - Marg'inoniy al-mutaxallis ba Rojiy" (The history of the death of Hoji Muhammad Domullo, the master of Osh (may Allah sanctify his grave), from the lineage of Hoji Jon Domullo, the qazi of Margilan, who took the name Rojiy) concludes with the author's name inscribed as part of the motif he wrote.

Rojiy avsofi bilan ta'rix vafotig'a dedi,
Ko'hna mullo zinda suvrat mayyiti bejon ekan.

Apologies for the oversight. Let me revise the paragraph with corrections and adjustments for clarity:

In the poem "Ta'rix vafoti domullo Buzrukxon eshon imomi jom'i Mashhadi mashhur dar Baldai Marg'inon, mutavaffo dar Madinai munavvara az eshon qozikalon al-mutaxallis ba Rojiy (sallamahul Valiy)" by Rojiy, we find another example of Ta'rix. The poem narrates "The history of the death of Domullo Buzrukxon Eshon, the imam of the famous Mashhad Jomi' mosque in Baldai, Margilan, who passed away in the illuminated city of Madina, from the lineage of Eshon Khojaqalon, titled Rojiy (may Allah bless him)". Regarding the narrative motif recounting the famous elder Eshon's demise in the holy city of Mecca, wise narrators have expressed it as follows:

Dedi xirad aning-chun ta'rix irtiholin,
Qochti imomi buzruk Farg'ona mardumidin.

Highlighting the poet's literary prowess as a native of the Fergana Valley himself, his passing away is expressed with the word "qochti," meaning "departed," suggesting that he passed away at dawn. The tradition of ending with the deaths of famous personalities and historical figures has become a distinct feature of the literary environment in Margilan. One of the notable poets from this city was Xonaqohiy Hazrat Marg'inoniy (1840-1918), known among the people as "Hazrat domla," "Xonaqohiy Hazrat," "Muhammad Yusufxon domla," or "Hazrat Domloyi Xonaqohiy," who was born in the Bachqir neighborhood of Margilan and lived in



the courtyard of the Novvoy house. He passed away at the age of 78. Xonaqohiy Hazrat Marg'inoniy, a famous allama poet, saint, and jurist, played a significant role in the education and upbringing of the poet during his time. Many of his close disciples, including several poets belonging to the Fergana Valley, dedicated historical elegies to certain individuals, considering them their contemporaries. Most of these poems are preserved in the personal library of Rahmatulloh Fayzullayev, the former head imam of the current "Robiya Hoji Ona" (formerly Oqmasjid) mosque in Margilan, as manuscript No. 7. For instance, the poem in Ta'rix written in Tajik by Muhammad Muso Bekiy Polmoniy (1882-1977), who was born in Quvasoy town, tells the life story of the poet Qurbon Muhammad A'lam, portraying the great and noble qualities of this revered individual in a realistic manner. In Ta'rix, the poem written in 1336 Hijri by Bekiy Polmoniy, the poet's profound knowledge and his great abilities are expressed as follows: "The tongue of interpretation was like a key to the most difficult places of knowledge, and his gaze was like a bright insight into the depths. His meanings were the key to his knowledge, and his words were like Mantiq in the field. He was like an expert grammarian, as precise in his sarf science as an experienced Hojib, who was able to solve difficult problems. In his morphology, he was like a Manor, and his languages were explained in his Tavze'. In the science of Hadith, he was like Shohi Sitta."

The tradition of ending with the deaths of famous religious figures is also observed in the works of renowned spiritual poets of the time, such as Bokiyy, belonging to the Rishton district of the National Revival period. While Bahodirxon Azizov, a teacher of history, and Mizointizom Abdullayev, a teacher of the Russian language, have recently assisted in finding the poet's life path and deciphering his manuscript poems, we express our gratitude to another dedicated researcher, Tusunxo'ja Abdurahmonov, who prepared his collection of lyrical works, "Bokiyy's Garden," (which is still unpublished and not yet submitted for academic review) and conducted their translation into Uzbek and Tajik. Bokiyy's historical poem "Ayyomi kun," written in Tajik, was dedicated to the passing of his contemporary, Sayyid Nosir. This Ta'rix ends as:

Bahri ta'rixii vafotash in nido omad ba go'sh:

"On dahri noyobro dar bahri rahmat g'arq kun"

[Abdurahmonov T.9:29]

ان در بايا برادر رحمت غرق کن

50+20+100+200+1000+400+40+8+200+8+2+200+4+1+200+2+11+51+200+4+50+

1

In the second line of the verse, the "historical motif" is mentioned, and then, based on it, the year of Sayyid Nosir's passing is identified using the "isqot"



(elimination of a word) method. Upon calculating the mentioned historical event using the abjad calculation formula, it becomes apparent that Sayyid Nosir's year of passing corresponds to the Hijri year 1326, which is equivalent to the Gregorian year 1906.

In Bokiyy's work titled "Ta'rixi vafoti shayxulislom in ast va Raman ey mekunam" (The History of the Death of the Chief of Islam and Raman, O' My Fate), the year of the Shayxulislom's (Arabic for "chief of Islam") passing is reflected. The motif of this work is also articulated in its concluding verse.

Man ham az ro'yi balog'at yoki v-az duni tab',
Bahri ta'rixash biguftam: "dod Farg'ona raft"

The poet's imaginative and artistic skill is evident in the captivating wordplay within his verses. For instance, when we apply the abjad calculation to the phrase "dod az Farg'ona raft," considering that "dod" originated from Fergana, precisely this word is eliminated. As a result, the year 1307 Hijri, corresponding to 1909 in the Gregorian calendar, emerges.

In the final verse of the poem written in connection with another Shayxulislom's passing during the poet's era:

Bahri ta'rixi vafoti on janob az murg'i fikr,
Bokiyyi dilresh guftam: hu baromad "par birext"

The historical motif in the verse is followed by the addition of the phrase "hu baromad par birext," which is embedded within brackets. This phrase, employing the metaphorical meaning of "the arrival of the foot," signifies the conclusion or finality of the event being described.

ح و ب ر م د پ ر ب ر ط ت

400+9+200+2+200+2+4+40+200+2+6+8

The elimination of the historical motif occurs. That is, the year of Shayxulislom's passing corresponds to the Hijri year 1870, aligning with 1908 in the Gregorian calendar. Bokiyy's poem titled "Ta'rixi vafoti To'ra domla" ends as follows:

Burunash ikki qaydi tanash ro' pok,
Chi bo' az quli jismi on bevafo.
Ta'rixi favxush xirad guft: raft,
Zi - iqlim Farg'ona bo'yi safo.

In summary, during the era of national revival in Fergana's literary environment, Ta'rix served as a prominent means to express themes of love, compassion, and the exaltation of human worth, often emphasizing the construction of specific buildings or monuments. This ancient and simultaneously intricate genre demanded a high level of mastery and patience from the poets of the time. The specific numbers mentioned in the poems of this genre further fueled the



curiosity of subsequent generations of poets, enhancing their interest in poetic creativity at the beginning of the next era.

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