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FUZULI AND KOKAND LITERARY ENVIRONMENT

Abstract

The history of literary relations between the Uzbek and Azerbaijani peoples, whose language, culture, traditions and traditions are close to each other, goes back many years. The correct coverage of the history of our literature is the first fundamental step on the path that will form the basis of the unity of the Turkic peoples, which will lead us towards spiritual and spiritual commonality. It is difficult to imagine our literature, common to Turkic peoples, without a combination of Uzbek and Azerbaijani literature.

The article provides accurate information about the life and work of Fuzuli in Uzbek literature about the three existing literary environments: Bukhara, Khiva, Kokand and its unique influence on the environment.

Keywords: *turkish peoples, language, culture, traditions, Muhammad Fuzuli, "Layli and Majnun"*

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Füzuli və Kokan ədəbi mühiti

Xülasə

Dili, mədəniyyəti, adət-ənənələri bir-birinə yaxın olan özbək və Azərbaycan xalqlarının ədəbi əlaqələrinin tarixi çox uzaq illərə gedib çıxır. Ədəbiyyat tariximizin düzgün işıqlandırılması türk xalqlarının birliyinin əsasını təşkil edəcək, bizi mənəvi ortaqlığa doğru aparacaq yolda ilk fundamental addımdır. Türk xalqları üçün ortaq ədəbiyyatı özbək və Azərbaycan ədəbiyyatı vəhdəti olmadan təsəvvür etmək çətindir.

Məqalədə özbək ədəbiyyatında Füzulinin həyat və yaradıcılığı haqqında mövcud üç ədəbi mühit: Buxara, Xivə, Kokan və onun ətraf mühitə özünəməxsus təsiri haqqında dəqiq məlumatlar verilir.

Açar sözlər: *türk xalqları, dil, mədəniyyət, adət-ənənə, Məhəmməd Füzuli, "Leyli və Məcnun"*

Introduction

The fact that we start our literature, common to Turkic peoples, from the time of sak (SAQ), is not hypothetical statements based on assumptions, but rather a fact proven by clear evidence, is the study, research of the heritage left by this period – the requirement of the times, our sacred duty. The study of the history of our literature from what period, into what periods of historical development, is not only one of the main factors in the history of literature, but is also extremely important for us in the study of our history as a nation. The reason is, such studies also shed light on the formation of our national mentality and the way our teran roots as a nation go and grip.

Consequently, if we do not properly cover the history of our literature, we will not be able to bring our weakened national memory to its original state, nor will we be able to develop our national-cultural development program in accordance with the Times.

The history of literary relations between the Uzbek and Azerbaijani peoples, whose language, culture, traditions and traditions are close to each other, goes back many years. The correct coverage of the history of our literature is the first fundamental step on the path that will form the basis of the unity of the Turkic peoples, which will lead us towards spiritual and spiritual commonality. It is difficult to imagine our literature, common to Turkic peoples, without a combination of Uzbek and Azerbaijani literature (Abdullayev, 1980).

It is true that the literature of one people begins from the Times of the birth of the first ancestors who belonged to that people, from the times when the seed-tribes that formed that people were lifelong. Science always continues to progress, to develop. People of each era, based on the material possibilities of their time, conduct research, put forward points of view, analysis. Even for these reasons, Science in each period manifests its own characteristics, rising to a specific level. At this point, Azerbaijani literature cannot be imagined without Fuzuli's work, without his unique literary heritage.

In literature, at a time when the Persian language was a government, there was Alisher Navoi, who showed the great possibility of the Turkic language in the idea, and then it was Muhammad Fuzuli, the creator who made a great contribution to the development of literature.

Muhammad Fuzuli ibn Suleiman (Mammadov) was born in 1498 in the city of Karbala and died in 1556. Poet, thinker and philosopher of medieval Azerbaijan. In the history of Azerbaijani and Turkish literature, it is known as one of the most famous and well-known manifestations of the Devonian genre. A number of Tazkiras are also mentioned by the nickname Baghdad. The other name in the sources is Mullah Muhammad Baghdad. It is only known that the poet was born not in Baghdad, but in the city of Karbala near him. According to the resolution of the Cabinet of Ministers of the Republic of Azerbaijan dated May 7, 2019, 211, Muhammad Fuzuli entered the list of authors whose works were declared state property in the Republic of Azerbaijan (Jalalov, Moinsade, 2009).

Muhammad Fuzuli is one of the seeds of the Turkish Elatli Bayat, which is popular in Azerbaijan. According to some sources, Muhammad's father Suleiman moved to Iraq, from the Arash District of Azerbaijan. Later, the poet's son Fayzullah returned to Arash and lived next to close relatives. He gained great fame here for his studies. Fuzuli himself also received an excellent education. Taking this into account, the researchers believe that the poet's father was from rich people in his own way. Also, the fact that he lives in cities such as Hilla and Carbalo, which are considered shrines, indicates that Solomon was one of the religious.

Indeed, there is a legend that the father of Fuzuli was the mufti of the city of Hilla. When Iraq was conquered by the Seljuks and later by the Mongols and Timurids in the 11th century, the number of Turks increased in Baghdad and its environs. This situation will continue even after. In 1508, King Ismail solemnly entered Baghdad and annexed Iraq to Ozabayjan, and later in 1534 this city will be part of the Ottoman Empire for a long time. Thus, the first periods of Fuzuli's life and work date back to the years of Iraq-Arab subordination of Azerbaijan to the Safavid authorities. Dohiy Muhammad Fuzuli will die of plague in Karbala in 1556. The poet's grave is also precisely in Karbala (Devan, 1961).

Muhammad Fuzuli received his primary education in Karbala, continued in Baghdad. For a time he also lived in Najaf and Hulla, Iraq. His mentor was Vali Mammadzadeh. In the shadow of his personal reading, he became closely acquainted with Greek philosophy based on medieval Sciences (logic, medicine, Astrology, mathematics and Humanities), in particular, religious and philosophical currents, Arabic translations, studied classical Turkish, Arabic, Persian and Indian literature.

Despite the fact that he dedicated his work "Bangu Boda" ("cannabis and may") to King Ismail Khaziy, wrote odes to King Tahmasb and his commanders, to each governor, to the Khans, he had

no interest in the palace. Fuzuli, who presented to Sultan Suleiman in a few odes, met with the Sultan's Army the Turkish poets who arrived in Baghdad with the imaginary and Yahyubei, "Laili and he took the work" mad" (1537) to the pen at the request of these creators, who called it "Roman elegant".

Fuzuli wrote Gazal, Qaeda, musaddas, shikhband, Tarji'band, ruboi, continental, murabba in three languages. The works of oaths with a philosophical essence, "Seven bowls", "Anisul soul", "Sikhat and Dard" are the products of old age. He collected his ODAS as a separate work, put them in the form of a book, made devotions in Turkish, Persian and Arabic (Fuzuli, 1991).

Despite the fact that the theme of "Layli and Majnun", which Nizami Ganjavi brought to written literature for the first time, was penned by many Turkish, Persian, Indian, Uzbek and Tajik poets, Fuzuli's work in his native language is distinguished by its originality from the previously written poems on this topic (6).

Fuzuli was familiar with ancient Greek and Eastern philosophy. His philosophical views are largely reflected in the work "Matla-ul faith", which he wrote in Arabic in prose. Fuzuli was influenced here by The opinions of Aristotle, Plato, Empedocles, Democritus and other Greek philosophers, the philosophical heritage of the An-Charter. In other works of Fuzuli, literary philosophical thoughts can also be encountered (2004).

"It made me grow from the soul, will you not grow from jafo..."

*I grew up from the soul, will you not grow from jafo.
The Falcons burned out of Ahim, will the muradim candle not burn.*

*Qamu patient canon case four etar Ehsan,
Nechuk does not take manga medicine, mani patient sonmazmi.
Shabi hijran yonar my soul, dokar blood chashmi giryonim,
The people of awadir Afghanistan, will my black happiness not wake up.*

*Guli ruxsarin qozimdın Qurun Qurun,
The season of Habibim is a flower it is, are the running waters not blurry.*

*They said, " I have forbidden my children to take pinhon",
If I say be unfaithful, do you believe, don't you believ.*

*Dagildim man inclined to San, san you have reached mind zoyil,
He who is unaware of the Qur'an, when he sees you, will it not pass by.*

*Fuzuli rindi is in the thing, he is always in the ring RASWA,
See if this is neither a trade, will it not grow from trading.*

Gazal, majnuni-dilpazin

*Do it with Love, Trouble, love me!
A roof trouble-do not make me a loser!
And the four little turkeys that were standing in a row,
That is, to many troubles, do not be confused!*

*My will from the dead man guturma Balo,
I want the scourge, and the scourge of the scourge!*

*Do not be in love with the scourge of my restraint,
And a friend who is unfaithful to say,*

*We went to husning Ayla increase nigorimin,
We have come to make the pain worse!
Man kandanu mulozamati-baqaru Jah,
Do the winner-Felicity-faqru fano mani!*

*Think weak who split my body,
Vaslina can bring death sabo mani!
Manga like Fuzuli who were lucky enough,
No, no, no, no!*

"Layli and Majnun", Fuzuli

In his poems, Fuzuli developed it with great courage and skill, taking into account all the good experiences of poets who wrote in Azerbaijani Turkish until the 16th century. By giving the most valuable examples of Kirika, Azerbaijan also opened a new, very large and beautiful school in the history of Turkish literature. The Fuzuli literary school, with its wealth of meaning content, artistic excellence, forms an artistic Encyclopedia of human feelings and thoughts. This is the school was not limited to bringing the quality of our poem to the highest rank at the last level. He showed all the beauty, opportunity and power of Azerbaijani Turkish at a brilliant pace. This school has been of great historical service in the elimination of outdated rules and norms in classical literature, in a bold, free and dexterous approach to classical traditions that hinder development (Fuzuli, 2005).

Fuzuli brought the literary and artistic language to new heights with his works, which were the most beautiful examples of poetry created in the native language after Nasimi, had a strong influence on the poetry of classical Azerbaijan, as well as other Turkic peoples, created a literary school. His works have been published several times in Tabriz, Baku, Istanbul, Ankara, Cairo, Tashkent, Bukhara, Ashgabat and have been highly appreciated by world Orientalists. Muhammad Fuzuli Kamari died of plague in Karbala in 963 ad, in 1556, and was buried there.

Many poems have been written about The Legend of Layli and Majnun. But Fuzuli's poem Layli and Majnun is distinguished by its originality. The author comprehensively and openly interpreted the patriarchal culture of that time, its weather. To man, to life, in the person of Layli and Majnun and a new attitude to love is expressed. Layli and Majnun reflect the conflict of the new human ideal, new views about man with old views and conflict. This conflict indicates that the time of the exit of old views, concepts from the stage of history is approaching. But these old views have not yet faded from consciousness.

Every exit against him, every action is stupidity, impudence, madness. Whether a girl or a boy chooses someone, likes someone is still perceived as topping father rights, going against the traditions of the era. Those who are closely acquainted with the work know that the love of Layli and Majnun began at school. This is no coincidence. That is, perfection, the development of the system of social relations is one of the prerequisites for the establishment of female and male relations. They see each other only at school and approach this love, their relationship here again.

Willow's anguish, longing, begins with Layli leaving school. Of course, the image of a person created by Fuzuli in the person of a perfect person, personality forms the concept laid by Layli and Majnun in their relationship and the basis of his gender relations. Both Majnun and Layli have the same social status. That is, both are the only children of the heads of the tribe, they have the same wealth in terms of property. But Layli's father does not want to give his daughter to such a rich family. Obviously, the main issue here lies in the fact that Keys have their own specific aspects related to human relationships, love, building a family. Since they could not understand it or did not

accept it, the Keys became Majnun. This "madness" arises from human love, from the attitude of a person to a person. That is why he felt better in the desert, among animals.

In a letter he sent to Majnun, Layli says that his deprivation of rights, like a Slave, an item, will be acquired:
I am a gavhar, other buyer,
I do not have discretion-market,
And he made me laugh.,
I do not know who was selling, who took,
If he dies my own disposal,
It was not for you to die.

"Layli and Majnun", Fuzuli

Here the withdrawal of the right of free choice of a woman is revealed. Fuzuli thus demands the right of choice given by the Islamic religion to the woman, and for this invites people to follow the divine truth. In the world, the ruling custom of tradition and understanding tarsi did not give a woman spiritual freedom, she did not want to hear the voice of a woman's soul (8).

The work can also be regarded as an example of patriarchal culture. Here women act very carefully in each of their actions. Hearing Layli's love for Majnun, the mother also feels the horror of this excitement and fear. And he makes it clear in his exhortations to Layli:

What about these guys?
Do you scold the culprits?
How do you harm yourself?
Do you make your good name Bad?
Nechun Sanga scolding enough badyu?
Is this a job worthy of your honor?

"Layli and Majnun", Fuzuli

Female freedom will be veiled by the reins of hayo, ibo, honor, chastity. In the work, it is also considered far from good manners for a woman to mention her desire, to live the dream of building a free family. The main tragedy is that although Layli struggles, albeit partially, in the way of his right, he cannot achieve the result due to the fact that no self-praise is found around him. Because he is not understood by those around him, he is forced to share his pain with candles, with a propeller, with the moon, with a cloud, with a camel. Layli pretends to be a camel whose Bridle is in the hands of another:

No manual disposal like me,
Mahoring in one hand.

"Layli and Majnun", Fuzuli

In the love saga, which Fuzuli received in pencil, episodic images were also given along with the perfect picture of the main characters – Layli and Majnun. In addition to the parents of young people, secondary characters such as Nofel, Ibn Salam, Zayd were given, to one degree or another, Saki, Gardun, ohu, pigeon, candle, moon and other allegorical images that took part in the development of events. The main aspect in the character of these images, the main mood is a matter of sincere love, devotion to love. All other issues remain at the second, third level (Arasli, 1961).

Even from episodic images, the poet shows the attractive power of love, superiority over everything, the highest meaning. Even works the image of Ibn Salam, who is a rival to Majnun, the

poet notes the positive qualities in his personality, his Supreme perception, good character, attractive acne. He is a moderate man, famous in arrogance, happy, rich, people of enlightenment. The poet compares him with the main character Majnun. Ibn Salam sees Layli when he goes hunting, becomes Charmed and immediately returns home. Layli is a matchmaker for finds the most intelligent, worthy person to go.

It was possible to expect that in the image of a person who is a rival to the main character – Majnun, the poet exaggerates the negative aspects of the opponent. But it does not happen, the poet does not see ugly qualities even in the opponent of the Madman. Or rather wants to put Layli face to face, who is "the highest variety" with such a person. Even if Laili Ibn does not love Salam and wants to avoid it, Ibn Salam will remain noble. When Layli told him about his pain on the wedding night, he believed in all the suffering of the girl, became noble, changed his mind, did not approach her, despaired of "Vasl" and fasted hijran to himself.

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"Layli va Majnun", Fuzuli

By the end of poema, an unexpected event occurs where Layli and Majnun come face to face. A little earlier, Laili, who lost a caravan in the desert, wandered by a wandering Wanderer, does not recognize her when she is planted in front of Majnun. And now Majnun does not know Layli or does not want to get to know him. When Layli says that he is far from every note and condition, ready to enter the mouth of Majnun, Majnun recedes, stating that he has no tolerance for such a visol:

Enough of me to burn your imagination,
There is no manga tolerance visoling!
Ul kunki, in my eyes there was light,
You shunned your face, O hur...
İşqirdi binayi vəsli sənədlər,
I praise me with you!
Manda is a disclosure sensan,
I am not a man, you are a man!..

"Layli and Majnun", Fuzuli

The fact that a person who has put his life on the path of his mistress, who is a "noble crowd" for the day of the fan, suddenly turns away when he says that he has reached his dream, is definitely not considered a smart move. This is really a sign of "madness". Only the great poet does not consider this either a shallow, simple act, explaining the lover's life, full of suffering, with a wounded soul and a complex life of the soul. The madman now wants to stay as the incarnation of an unlucky ghost, to live and die with Layli's Virgin imagination:

Hokman at Man ishq camp,
I know with my ambassador that I am pure!..

"Layli and Majnun", Fuzuli

Complaint-the second name is "letter to the icon poshsho". Dissatisfied with the official expenses of his time, the inability to receive a pension written to him due to the bribery of the nobles, Fuzuli writes in his poem "appeal" manzum:

I greeted-they could not say no to bribes.

I made a verdict-multafit did not die, saying that it is useless.

Then they showed obedience to the image of the Lord, but they answered my question in total.

I said: "O ayyuhal-Ashab! What is this verb-khatovu chini-abrud?"

They said: "This is our custom".

I said: They have seen my story important. And the blessing of the manga is that I will always enjoy O'vqaf. And I pray to the king with security.

They said: "O poor man! Those who have entered your taste of the SA and have hesitated to invest in you, you will be useless. And you will hear the faces of the unknown, and the words of the unknown".

I said: Why does the content of my Baroat not find a photo?

They said: "It is good, and there is no harm".

I said: "Will I be without this kind of plant?"

They said: "Is he left of us if he increases his necessity?"

I said: "The Foundation is responsible to dispose of the goods in an increase".

They said: "We bought it with our hands, and it is lawful for us".

I said: If they receive an account, the corruption of your leech will be found.

They said: This account shall be taken in the resurrection.

I said: "We have heard the news of the world being reckoned with".

They said: "We do not have ondin dakhıy, we have pleased the secretaries".

"Complaint", Fuzuli

The works of Fuzuli that have come down to us

- *Devon in Azerbaijani and Persian*
- *Devon of the qasidas – devon written in Azerbaijani, Persian and Arabic*
- *Matla-ul faith – Arabic philosophical treatise*

Turkish (Azerbaijani) works:

- *"Bangu boda" – (cannabis and may) – poema*
- *"Conversation-ul asmor" – conversation of fruits) – poema*
- *"Layli and Majnun – poema (the only non-allegory poema)*
- *"Hadiqatus-Suado" (garden of happiness) is the poet's largest work in terms of volume, written on a traditional – common theme.*
- *"Complaint" or "letter to the icon Pasha" — prose work (first prose in Azerbaijani)*
- *"Hadisi Arbain" (forty Hadith) – translation from the work of Abdurahman Jami of the same name (from Persian)*

Persian works:

- *"Haft Bowl" (seven bowl) or "SAKI'nama" – allegorical poema*
- *"Sikhat and dard" – is an allegorical work written in Persian and prose.*
- *"Rindu Hermit" – a dialogue of two views written in prose.*

Fuzuli's books published to this day

- *"Layli and Majnun" Baku, Chilikgenchnashr, 1958*
- *Muhammad Fuzuli. His works. In six volumes. Volume I. Baku, Publishing House "Azerbaijan", 1996.*
- *Muhammad Fuzuli. His works. In six volumes. Volume I. Baku, East-West, 2005.*
- *Muhammad Fuzuli. His works. In six volumes. Volume II*
- *Muhammad Fuzuli. His works. In six volumes. Volume III*
- *Muhammad Fuzuli. His works. In six volumes. Volume IV*

- *Muhammad Fuzuli. His works. In six volumes. Volume V*
- *Muhammad Fuzuli. His works. In six volumes. Volume VI*

Famous gazelles of Fuzuli

- *Raised me from the soul*
- *Word*
- *Grief in me if he dies*
- *The grief of the soul – the calamity of the soul – is the soul*
- *Who loves John for John, jononin loves*
- *I have a passion for Fuz from Majnun*
- *Enough O falak*
- *Seized grief wood*
- *Panbaya-Mountain is within the soul of my body*
- *Soul, desire the light, late from the soul*
- *Heart sajjodaga printed leg, hand beating to rosary*
- *Witness of smoking in Ramadan was-ru to the veil of may*
- *you who believe!*
- *Another clean flower I fell in love with is raaoga*

Fuzuli's poems read by the creators (audio-style)

- *Hadiqat-us Suado-read: Anvar Valiyev*
- *Shabi hijran yonar my soul-read: Elshan Rustamov*
- *O hakim-read: Shahrukh Nakhoi*

Musical works written on Fuzuli's poems

Operas

Layli and Majnun-music: Uzeyir Hajibeyov

Music poems

- *Fuzuli vocal-symphonic poema (1993) –music*
- *Lyric poem "Shabi-hijran" – for choir and large Symphony Orchestra-music: Mammad Guliyev*

Romances

- *Shavkat Alakbarova – Fuzuli cantata (raised me from the soul) – muv*
- *Guluga Mammadov – my homeland – music: Suleyman Alasgarov*
- *Ramil Kasimov – glass of Waters-music: Rashid Dawn*
- *Ramil Kasimov – for Yod ay – music: Oktay Zulfigarov*

Classifications, points

- *Abulfat Aliyev-the classification made me grow from the soul*
- *Alibobo Mammadov-opposition classification Shabi hijran*
- *Gulistan Aliyeva-classification O bow-abru martyr navoki mujgoningman*
- *Amazement, O bud*
- *Bulbul-Fusolium classifications*

Filmography

1. *Muhammad Fuzuli (film, 1958)*
2. *Leyli and Majnun (film, 1961)*
3. *Muhammad Fuzuli (film, 1989)*
4. *Shabi hijran (film, 1993)*
5. *Interview-ul asmor (film, 1994)*

For the perpetuation of the name Fuzuli, a state commission was created in 1994 on the occasion of the 500th anniversary of the birth of the Azerbaijani poet and thinker Muhammad Fuzuli. On September 13, 1996, in connection with the 300th anniversary of the birth of the genius Azerbaijani poet and thinker Muhammad Fuzuli, it was decided to create an "editorial of the Fuzuli encyclopedia" in order to ensure the preparation and publication of the Fuzuli encyclopedia. On September 13, 1996, the president of the Republic of Azerbaijan signed an order on the establishment of the Fuzuli International Prize (10).

Also in Tashkent, Alisher Navoi State University of Uzbek language and Literature named after M. The Fuzuli Azerbaijan Center for culture, education and research was opened. On October 30, 2019, within the framework of the International Conference "Uzbek language development, Turkology and international cooperation issues" held at the University, the opening ceremony of the Azerbaijani Center for culture, education and Research named after the genius poet of Azerbaijan Mohammad Fuzuli was held.

Special order and design work was carried out in the Department of Azerbaijan, created on the basis of the project of the Heydar Aliyev Azerbaijan Cultural Center in Uzbekistan, and publications and Visual AIDS related to our country were presented with the aim of promoting the Azerbaijani language, literature, culture. The center has created corners on Friendship, Cultural and literary ties between peoples, as well as private stands belonging to our state attributes and national culture, portraits of prominent figures of Azerbaijani literature, in particular, miniatures from the life and work, works, works of dohiy Fuzuli (11).

The main activity of the center is the study and promotion of Azerbaijani language and literature. The Center organizes meetings, lectures, anniversaries, open lessons, exhibitions and seminars with the participation of Azerbaijani scientists, poets, writers, specialists. The opened library is constantly provided with new publications related to Azerbaijan. Through the center, teachers and students of the University will be able to get acquainted with Azerbaijan, its ancient history, rich culture, literature, and the center will provide new opportunities for researchers, translators.

In the end, Samir Abbasov, director of the Heydar Aliyev Azerbaijan Cultural Center in Uzbekistan, presented the Azerbaijani carpet and national souvenir reflecting our national culture to the newly opened Research Center of Culture, Education of Azerbaijan named after Muhammad Fuzuli.

It should be noted that the fact that the city-districts were given its name in order to perpetuate the name of the poet is also an example of love for Literature. In particular: in April 1959, in honor of the 400th anniversary of the birth of the great Azerbaijani poet Muhammad Fuzuli, Karyagin district was renamed Fuzuli district.

Fuzuli district is an administrative-territorial unit in the Republic of Azerbaijan. Since 1993, part of the territory has been occupied by the Armenian Armed Forces. From the southeastern foothills of the lowlands and lowlands of the Fuzuli Karabakh mountain ranges to the Araz River. Azerbaijan borders Iran along Jabrayil, Hojavand, Agjabadi, Bale'gan districts and the Araz River. The area of Fuzuli district is 1386 km², and the population is 105,000 people. The district has 1 Town, 1 Town, 75 villages and other settlements. The region has 13 settlements and 20 villages liberated from the Armenian Armed Forces. In the liberated area, twelve settlements were built anew, where temporary nomadic families were placed. Currently, 51 thousand disabled people live in this area. The center and other villages of Fuzuli district were occupied by the Armenian Armed Forces.

At the same time, a monument to Muhammad Fuzuli was erected in the Central Park in Baku, the capital of Azerbaijan, in front of the State Academic National Drama Theater of Azerbaijan. The monument was erected in 1958/1963 by famous Azerbaijani sculptors Tokay Mammadov and Omar Eldarov, architect Haji Mukhtarov. For this sculpture, sculptors Tokay Mammadov and Omar Eldarov received silver medals of the USSR Academy of Arts (12).

There is also the Institute of manuscripts named after Muhammad Fuzuli, this institute is a scientific organization included in the National Academy of Sciences of Azerbaijan. The Institute of manuscripts of the National Academy of Sciences of Azerbaijan named after Muhammad Fuzuli was founded in 1950 on the basis of the manuscript Department of the Nizami Institute of literature as the only center for the collection, systematization, protection and publication of medieval Oriental written monuments. In 1986, the Institute of manuscripts was established on the basis of the foundation. On September 13, 1996, the institute was named Muhammad Fuzuli. The Institute of manuscripts covered all areas of medieval science, such as medicine and astronomy, mathematics and Mineralogy, poetics and philosophy, theology and law, grammar, history and geography, fiction and poetry. The institute has a rich and unique collection of manuscripts in Azerbaijani, Turkish, Arabic, Persian and other languages. Now the Institute of manuscripts contains more than 40 thousand materials.

The Center for Culture, Education and research of Azerbaijan named after the great poet Muhammad Fuzuli in Uzbekistan was opened in 2019 at Alisher Navoi State University of Uzbek language and literature in Tashkent. The center was founded on the project of the Azerbaijan cultural center named after Heydar Aliyev in Uzbekistan. Taking into account the great love of Muhammad Fuzuli for his work in Uzbekistan, this center serves as a bridge of scientific, educational and practical relations between the two countries. The Fuzuli Azerbaijan Center for culture, education and research promotes Azerbaijani literature in Uzbekistan at a high level, and the library established here provides Uzbek students with new publications about Azerbaijan. In addition to teaching Azerbaijani language and literature, the center contains publications that promote its culture, books, miniatures of Fuzuli's works, portraits of famous Azerbaijani writers, Azerbaijani carpets and memorabilia.

The reason why Fuzuli's poetry is read in love for the aging five centuries is also because it is based on science and all the stanzas are permeated with the warmth of the heart. His gazelles were close to the hearts and tongues of the people. Therefore, gazelles occupied an equal place in the hearts of all readers. The study of Fuzuli's creativity, his followers began in his time. The series presents information about the poet's work. One such tazkirat is the tazkirat OSH-shuaro tazkirat, compiled by Sultanmuhammad Noyi Mutrubiy Samarqandi. Mutrubiy as early as the 16th/18th centuries added the following stanzas, as well as giving a brief description of the life, artistic skills of Fuzuli, the son of Solomon, the son of Muhammad Suleiman, who gained well-deserved fame among Uzbek readers:

Bulbuli dil gulshani ruxsori bears dream,
Full soul damn shakkar Go Bears dream.

As Fuzuli knew Navoi as a teacher of the later period in the works of the creators of Uzbek classical literature, we find followers of Fuzuli's work, many muhammas, and tatabbus, written in his gazelles. Since the 18th century, there are very few creative people who influenced Turkish poetry like a Fuzuli.

The reasons for the Uzbek influence of Fuzuli T.Jalalov comments by showing the following characteristics:

- 1) the proximity of the Fuzuli language to the Uzbek language;
- 2) khushlafz poetry of Fuzuli;
- 3) the perfection of Fuzuli's works.

The literary period in which Fuzuli lived and worked was an extremely prosperous period of Azerbaijani literature. One can notice the literary influence of Fuzuli in the work of many creative people who have a worthy place in Uzbek literature. In particular, Ahsani, Vafaiy, who lived and worked in the 16th/17th centuries, Ravnaq, Nishoti, Kirani, Munis in the 18th century, as well as the creators of the later period, Ghazi, Aliyi, Stood, Mashrab, Uvaysi, Mugumi, Shavgiy, Furgat,

G.Ghulam, H.Alimjan, E. In the work of vahidov and others, we can observe cases of follower to Fuzuli.

In general, Fuzuli's work has also had an incomparable effect on the three literary environments present in Uzbek literature: Bukhara, Khiva, Kokand. Many outstanding figures of Uzbek poetry considered Fuzuli to be a sensitive artist in the creation of romantic gazelles, and attached them to their gazelles. One of the creators who grew up in the 18th century, Polvonkuli Ravnag, was also inspired by Fuzuli's lyrical heritage, received an education. In particular, similar to his Fuzuli poems: come, die a victim to your flirtation with a hump on your head, die a victim to your fusing of a cup of witchcraft, we can clearly see this in their verses.

In the work of Muhammadniyaz Nishoti, one of the largest representatives of Uzbek literature, the author of the famous epic "Husnu Dil", who lived in the eighteenth century, we also find cases of follower of Fuzuli. His poetry lexicon is very close to the language of Fuzuli's works. This can be judged on the one hand as an exposure from Fuzuli's work. In the epic "Husnu Dil" the adverb of the word – I (-ni) (Kelturing mind said kishwaristan), the adverb of the word -ng (-of) is applied in the form (made to the deviation of the gaze), and these poetic applications are expressed in the Fuzuliiian epics in exactly the same way.

The territory of the Kokand Khanate included present-day Fergana, Namangan, Andijan, Tashkent, Khujand, Kyrgyzstan and South Kazakhstan. By the beginning of the 18th century (1702-1710), parochinism grew in the Bukhara Khanate. Taking advantage of this, in the area later called the Kokand Khanate, the elders of the thousand seed decided to unite and form an independent state. In 1709, thousands took power in the Fergana Valley into their own hands. One of the leaders was proclaimed Shahruhbi ruler. Thus, an independent Kokand Khanate arose in Movarounnahr, along with Bukhara and Khiva Khanate. Shahruhbi (1709-1721), sons – Abdurahim Khan (1721-1733), Abdulkarim Khan (1733-1750) reign in the Kukan Khanate. Later from their descendants, the Erdona (1751-1762), Norbothabek (1763-1798), Alimkhan (1798-1810), Amir Umarkhons (1810-1822) ruled the Khanate. They tried to expand, centralize the territory during the period of their activities. Sought to establish cooperation and friendly relations with neighboring countries. Sometimes achievements were included in the lake, sometimes lost. Measures were sought to improve social life. During the reign of alimkhan, the political position of the Blue increased, military reforms were carried out. He officially declared his state the Kokand Khanate in 1805 year. He accepted the rank of Khan to himself. After alimkhan, his brother Umarkhan called himself amir, not Khan. In 1818 he received the title "amirul-muslimin". The Kukan Khans sought measures to raise the socio-economic and cultural level of the people. The creators were guided and encouraged. They made it possible for literature and art to develop. They influenced the spiritual maturity of the people through their means. In the 1st half of the 18th century, the Kokand literary environment began to form. In particular, in this regard, the Mirzo scientist in his work "Ansobus-salotin" wrote about the era of Abdulkarimkhan in 1732-1733: "Abdulkarimkhan... eshon, domullo, scientist Konibodomy and domullo Vali Khujandiy and Mashrabi devonayi Namangoni came to the service and seized the conversation. Alarin found expression and use of chatidine, and found maturity as a scientist and Koshi near the discovery of several common religious".

The most prosperous, civilized period of the Kokand literary environment dates back to the time of Amir Umarkhan. He himself, being a poet, gave an opportunity to the people of creativity. They were patronized and led. Miyon Buzruk's book "an overview of the history of Uzbek literature", published in Tashkent in 1930, calls the Kokand literary environment of this period "literature of the Golden Cradle period". This definition is associated, first of all, with The Legend of the "Golden Cradle" and Babur, woven by the historians of the Palace. Secondly, the favorable creative conditions and process created in the literary environment are also implied. In addition to his political activities, Amir Umarkhan, who created under the pseudonym Amiri, paid great attention to the development of literature and art, science. He organized an active creative process,

bringing all the talented creators of the Khanate to the palace. This literary community was able to manifest itself in different directions.

Unique products of historicism, taskiranavism, poetry, prose, printing works, literary cooperation were born. Historical works such as “Muntahab ut-tavorikh” by hakimkhan Tora, “Tuhfat ut-tavorikh” by Alazmuhammad attor, “history of Ishaq Khan Tora” by Fergana, “Ansobus-salotin and tavorikhi Khavoqin” by Mushrib, “Shahnumah Nusrat payom” by Mushrif, “shahnum Nusrat payom” by Fazli “Namangani taziron” by Mushrif were created during this period. He concentrated the information about him. Fazli Tazkira, who came into the world on the initiative of umarkhon, formed a new yunalish in tazkiranavislik. This tradition was later continued in other literary environments.

In the Kokand literary environment, great attention was paid to the assimilation, concentration of samples of folk oral creativity, harmonization with written literature. As a unique product of this movement, it is enough to recall the work of Bonfire "percussion". In the works of such creators as uvaysi, Nadira, Fazli, Ado, Makhmur, Amiriy, the effective use of folk proverbs and phrases is obvious. Printing in Kokand has its own history of development. During this period, too, many manuscripts were copied over and over again. Especially the history of printing this period cannot be imagined by a fork from literary ties, literary collaborations. Because, download Bedil devons, distributed in many copies. Poets vowed vows and mukhammas tied to his works. The “Sevgilnama” complex, consisting of Lutfi, Navoi, Amiriy devons, was sent as a gift to the Turkish sultan. In 1836-1837, according to the order of Muhammad Ali Khan, the son of Amiri and Nadira, the Office of Fuzuli was moved by khattot Dabir.

The literary influence of Fuzuli was strong in the work of writers who lived in the Kokand literary environment of the XIX century. The poet used a treasure trove of words in his works. His works were associated with Vow and mukhammas. The creators who created in the literary environment of Kokand are Amiri, Uvaysi, Nadira, Madalikhon when we look at Fuzulia as a follower, this can also be seen in the work of the next Uzbek creators. In particular, the poet Erkin Vahidov, who created worthy works in the Uzbek gazelle in the 20th century, writes in his poem under the monument to Fuzuli:

Lovers sleep towards the Sahara,
By putting Fuzuli on devonin's head...
Is the Gazelle so charming,
Bunlar serishva, bunlar sernoz.
My poetess is a lie, but,
It is true that I am in love with Fuzuli's poem.

Conclusion

In conclusion, it can be said that the Uzbek people looked at the work of Fuzuli, a fraternal Azerbaijani child, with great interest and great respect, and now it is. From time immemorial, our ancestors studied gazelles until dawn, waking up the nights of navoiykhate and Fuzulikhanate. Great poet E. That is the reason why vahidov said: “Our ancestors memorized the verses of Fuzuli in a primitive school and cheered up”. Fuzuli wrote about the power of influence and fate of his works in his office debocha: “... each of my words is a pahlavon, when they begin to walk the earth-he completely invades the water. My poems wherever he goes, he does not demand property from there, he does not hurt anyone. The passage of time can not hurt my words and paymol”. How many of these words are correct today is shown by life itself.

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