

LYRICAL IMAGE OF THE PEOPLE IN THE WORKS OF KHAMZA
HAKIMZODA

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Abstract. *The article scientifically substantiates that the poet Khamza Hakimzada Niyazi in his poems sincerely feels the enormous tasks that modern literature has set for itself and calls the people to enlightenment, broad worldly knowledge, realizes the need to fight tyranny with the help of enlightenment, and shows the intellectual spirit in his works.*

Keywords: *nation, spiritual and intellectual image, education, vocabulary of one's language, literary and aesthetic phenomena, perfect man.*

The sages called the human heart «alami kubro», that is, «the largest universe within the universe.» Although he is physically weak, the man whose mind reaches the stars in the sky was awarded the pen, he won authority and respect. No matter how many conveniences are added to life, no matter how many electronic devices surround us, the status of the word and pen of the creator has not diminished at all.

Who is the poet really? He is a treasurer who preserves and enriches the spiritual and educational treasures of his people, a historian and torchbearer who conveys the spirit and joy of his time to the next generations, and finally, he is a priest who walks in the front lines of his Motherland, which is stepping towards the future. A poet is a Perfect Man who increases the vocabulary and potential of his language, combines literary and aesthetic phenomena, discovers the symmetries of the thinking status that humanity has achieved so far, and awakens humanity.

Every poet, in turn, at every level aspired to this. Even if we look at the history of Uzbek literature, we can see signs of this principle. True, in many periods literary work was approached from the point of view of classism, literary traditions and methods, literary achievements were evaluated from the party point of view. But real works created in Uzbek literature have not lost their vitality. Because these works, which seemed classist in appearance, embodied the concept of the universal, the idea of seeing the peoples of the world happy, prosperous and harmonious in spirit and inner content.

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We can observe this when we study the works of representatives of modern literature. When we talk about the work of Fitrat, Khamza, Ibrat, Tavallo, Sidka, Cholpon, we see that literature is an artistic reflection of their time, and these artists were conscious and vigilant members of the reality in which they lived. Yes, a true creator is not just a witness to surrounding events, but a sensitive observer who is able to appreciate them, like a jeweler who knows how to separate gold from copper. For example, Khamza Khakimzade Niyazi, the largest representative of modern Uzbek enlighteners, managed to leave a deep mark on Uzbek national literature, despite the fact that his life was filled with great worries. First of all, the poet sincerely felt the great tasks of modern literature and called on the people to enlightenment, broad worldly knowledge, realized the need to combat arbitrariness with the help of enlightenment, and showed an intellectual spirit in his works.

By the years of independence, articles and studies were published in the press with an objective approach to the work and life of Khamza. Among them are famous scientists Naim Karimov [1] “The beginning of the great massacre in Uzbekistan”, “Who killed Khamza?”,

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“Khamza and autonomy”, “Victim of tyranny” by O.Sharafiddinov, “New thinking: searches, hardships” by B.Kasimov, such articles as «We did not know Khamza» by L.Kayumov and «A flower without thorns: struggle and Khamza» by the researcher Abdumalik Yakub can be attributed.

Until the years of independence, there was a one-sided, subjective approach to the poet's work. The assessment of the poet's work is based on the method of socialist realism. Even the religious and secular views of the poet are called «atheistic».

But if you delve into the spirit and inner content of Hamza's work, then there is no need for such details.

Ё илоҳо, сангадур ҳамду сано,
Қодиро, хайю тавоно зулаъло.
Ҳам қадимсан, ҳам азал, лоязал,
Ворлиғингга йўқ сани ҳеч интиҳо.
Ворлиғингга ул шаҳодат верғуси,
Ой ила хуршиду ҳам арзу само.
Бир сифотинг кулху оллоҳу аҳад,
Йўқ шеригинг, яккасан, ё раббано (in Uzbek).-

Oh God, praise You
Mighty and powerful.
You are both ancient and eternal, faithful,
There is no end to your existence.
Tribute to your wealth
The moon and sky are happy.
One of your traits is kulhu Allahu ahad,
No partner, yakkasan, yo rabbano. -

This ghazal from the Complete Works [4] of the poet is written in the spirit of prayer and focuses on the unity, greatness and attributes of the Creator. At the same time, he records the expressions of a weak and wounded soul. Repeating one after another the attributes of the Lord, eternal and eternal, he gives thanks that even the moon and the sun are witnesses of your existence.

When he criticizes religious people, he is against fanatical and heretical scholars, not against religion, and criticizes those who interpret religious rulings in their favor and put their own pleasure above the grief of people. According to the research conducted by the scientist T. Zufarov and the researcher Sh. Amonov, in the «Collected Works» and «Complete Works», published during the years of the poet's stagnation, there are a number of textual inconsistencies comparing him to the original sources. According to the scientist T. Zufarov, these differences manifest themselves in different ways: reductions (that is, the style «bitsin», «okisin» is adapted and modernized) and spiritual differences (words were changed without taking into account their meaning). As the researcher Sh. Amonov rightly noted, these textual differences were caused by the ideology that prevailed at that time [2].

There are also changes in the text of the song «Darmon Istariz», written on the basis of the peculiarities of the poetic intonation of the folk song «Eski Turon», published in the «Complete Works», volume 2 [5] poet in 1988:

Эй мусулмонлар, қачон биз дарда дармон истариз,
Бу қоронғу кечамизга моҳи тобон истариз,
Биз ватан авлодина илм ила урфон истариз,
Ёдгори қолгудек ислома унвон истариз,
Эй мусулмонлар, келинлар хатми Куръон истариз.
Миллата шавкат, тараққий, шаъну даврон истариз (in Uzbek).-

O Muslims, when we need medicine for pain,

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Wishing you peace on this dark night

We want to pass on knowledge to the generations of our country.

We want an Islamic title as a monument,

O Muslims, let's read the Qur'an.

We wish the nation a time of love, progress and glory. -

Sh. Amonov stated that the words «Khatmi Koran Istariz» in the refrain of this song are «Hukmi Koran Istariz» in the original text. «Khatmi Koran» means the end of the Koran, its reading. When we say “Hukmi Koran Istariz”, the semantic load increases even more, and it is understood that the poet calls on Muslims to live on the basis of the rulings and commandments of the Koran.

Elsewhere in the poet's poem «Doesn't want a cure for pain»:

“Жамшид”у “Зарқум”, “Баёз” аҳли салоҳни илгида,

Ё ақоид, ё ҳадис, тасвири қуръон истамас,

Ухлама, кўп ўзбек эли, асри тараққий вақтида (in Uzbek).-

«Jamshid», «Zarkum» and «Bayaz» among the inhabitants of Salah.

Neither Akida nor Hadith, the image of the Koran does not want,

Do not sleep, many Uzbeks, during the development of the century.-

In the original text, this is not “the interpretation of the Koran”, but “the interpretation of the Koran does not want” [2, p. 143-145]. And in this case, the meaning of the verse has undergone a great change, replacing one word. Sacrifice for the nation, sincerely wishing that it be socially conscious, calling for enlightenment to fight ignorance and heresies, was the main direction of Hamza's work. Already in 1915, the first section of the “Complex of Folk Poems for Folk Songs” was created and printed in Kokand lithography. It is no coincidence that the works in it show national identity and are of great importance from the point of view of science and education. The spirit of nationalism reigned in his work.

The Russian scientist V. Vinogradov states in one place: “Fiction is a kind of process that determines the laws of exemplary literary normative expressiveness, it is a laboratory where the means of speech in the folk language are creatively processed” [3, p. 223].

One poem called «Cry, Turkestan» expresses a great philosophical and educational content:

Йиғла, йиғла, Туркистон, йиғла Туркистон,

Руҳсиз танлар тебрансун, йиғла Туркистон,

Тургил дарддан жисмингни соғла, Туркистон,

Дониш ўтига бағринг доғла, Туркистон,

Белга ҳиммат камарин боғла, Туркистон,

Маърифатга етмоқни чоғла, Туркистон (in Uzbek).

Cry, cry, Turkestan, cry, Turkestan,

Soulless bodies are shaking, Turkestan is crying,

Heal your body from constant pain, Turkestan,

Give place to the wise man, Turkestan,

Buckle up, Turkestan,

Hurry to enlightenment, Turkestan.

The leitmotif of Hamza's work is the feeling of informing the nation of her plight, prompting her to look at the world as a whole from a new, highly enlightened point of view. Therefore, he calls on all of us, from scientists to nobles, from ordinary citizens to officials, to unite and sacrifice our lives for the nation. This can be seen from the poems included in the collection «Green Flower»:

Ҳақ йўлида жон берсак, бўлсак миллат қурбони,

Дин хизмати кирсак, бўлсак миллат қурбони.

Келинлар, диндошлар, бир иттифоқ этайлик,

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Мақтаб очуб, илм ўқуб, шояд олға кетайлик (in Uzbek).

If we die on the path of truth, we are the victims of the nation

If we go to the service of religion, we will become victims of the nation.

Come, fellow believers, unite,

Let's open a school, study science, maybe we can move forward.

Conclusion: At the time when Hamza Hakimzad was being brought up, ignorance was growing, social injustice was emerging, the development of the whole world, these leadership in the country became the biggest pain of a sober-minded poet. This sadness has become a universal sadness for all modern enlighteners. And every poem, prose or dramatic work created during this period contained the essence of the original meaning. After all, to feel the pain of the nation with deep veins imposes a great responsibility on the title of poet.

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