

The Role of the Literature of Fraternal Peoples in the Uzbek Language and Analytical Skills

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Abstract: It is known that when we say Turkic peoples, we mean Uzbek, Kazakh, Kyrgyz, Turkmen, Karakalpak, Uyghur, Tatar, Bashkir, Chuvash, Azerbaijani, Karachay, Turkish, Gagauz, Kumyk, Balkar. We need to consider nations. These nations live in large parts of the Eurasian continent. A holistic study of the literature of these related peoples as a whole will help to better understand their social and spiritual life. If you pay attention to the oldest literary and cultural monuments of the above-mentioned peoples, you will come across variants of similar works.

Keywords: Folklore, "Oguznoma", "Gorogly", masnavi, comedy literature, mystical literature. Romanticism, Realistic Literature, Journalism, Dramaturgy, Fiction.

Thanks to the independence of our country, we have the opportunity to study the literature of fraternal peoples. It is known that the history, culture and development of closely related peoples have the same roots. There are many similarities in the customs, rituals and oral traditions of these peoples. Of course, due to historical development, some differences also emerged later. In particular, the literature of the Turkic peoples we are studying has undergone a similar historical development. In the early twentieth century, there were many attempts to unite the Turkic peoples with the same ancestors and strengthen their ties. But these movements were opposed by various reactionary forces. These forces tried to stir up strife among the Turkic peoples, accusing the intellectuals who called for the unification of the Turkic peoples of being "pan-Turkists" and "extremist nationalists."

In particular, great writers such as Fitrat, Cholpon, and Qadiri, who were Jadid writers, were killed on the same charges. The worst atrocities of the 1937 repression, known as the "Stalin Repression" in history, were experienced by the Turkish people. There are many factors that hinder the unification of the Turkic peoples. These are, firstly, the policy of the imperialist states seeking to colonize the small nations, and secondly, the internal conflicts within the Turkic peoples themselves.

Turkish culture and literature have undergone centuries of historical development, mainly in close connection with Islam. Oriental poetry, first in Arabic, then in Persian, and finally in the native Turkic language, dominated Turkish classical literature until the 1930s, when the Enlightenment movement called Tanzimat emerged. The names of Jalaliddin Rumi and Sultan Walid (13th century), who raised the independent Mawlawi sect to a high level in Turkish classical literature and mysticism, are revered today by all Persian and Turkic peoples. The names of Jalaliddin Rumi and Sultan Walid (13th century), who raised the independent Mawlawi sect to a high level in Turkish classical literature and mysticism, are revered today by all Persian and Turkic peoples.

The first periods of medieval Turkish literature were Yunus Emro (XIII-XIV centuries), Oshik Pasha (1271-1332), Sheikh (XV century), Hamdulla Chalabi (144) -1509), Ahmad Pasha (XV century), Mehri Khotun (XV-XVI centuries), Mahmud Abdul Bohi (XVI century), Nafi (XVI-XVII centuries), Sheikh Galib (1757-1799), Aqif Pasha (XVIII -XIX centuries) and several dozen other leading poets of the East. Ibrahim Shinosiy (1826-1871), the “father of new literature”, an ardent publicist and translator, was one of the founders of the Tanzimat (enlightenment) movement. Namiq Kamal (1840-1888) introduced new genres to literature (with the novels *The Homeland or Silistria*, 1873, *The Adventures of Alibey*, 1876). The second half of the 19th century saw the rise of Western influences in twentieth-century Turkish literature.

The group “Serveti-Funun” of the great writer and scientist Tavfiq Fikrat (1867-1915), which promotes new enlightenment, is distinguished by the bold introduction of so-called modern forms in poetics. New democratic freedoms are beginning to find expression in literature. Rashid Guntekin’s “Green Evening” (1928), Mehmet Rauf’s “Independence” (1928) and dozens of novels, and finally the poetry of the ardent publicist poet Nazim Hikmat (1902-1963).

Literary studies also developed in the Turkic lands of the XX century. In the researches of M.F. , The enlightenment aspects of Alisher Navoi’s work were studied in depth. Therefore, it is known that the master’s poems reached the Turkic lands as early as Navoi’s time, and even Sultan Beyazid II received 33 ghazals of Navoi and were presented to poets such as Ahmad Pasha to pay tribute to them.

In the early twentieth century, Turkish poetry was heavily influenced by European symbolists. During this period, many works on national consciousness were created in Turkish poetry. Poets such as Yahya Kamal Bayotli, Ahmed Hashim, Ahmed Hafiz Chamlibel were expressed in poetry in new motives, in new poetic forms. In poetry, finger weight predominated. Poet Mehmed Emin Yurdakul’s poems were especially close to folklore. So, Turkish classical literature has come a long way. With a thousand-year literary heritage, this literature has a wonderful tradition. It is strongly influenced by Oriental literature. From the 19th century onwards, the influence of European literature on Turkish literature began to be felt.

The people of Azerbaijan are one of the peoples of the Caucasus region with its rich ancient culture, literature and art. The culture of this people has existed since ancient times, mainly in the Turkic language, and only in some times advanced thinkers have created examples of knowledge in other languages of the world. As in the history of all nations, the early periods of the written classical literature of Azerbaijan are directly related to folk art, examples of folklore.

Enthusiastic and creative Azeri people have created impressive songs and meaningful epics, which still retain their charm. Among them are great epics, romantic epics, comic tales, quatrains, bayats. Among them are “Kitabi dada qurqut”, “Korogli”, “Shah Ismail”, “Oshiq Garib”, “Asl va Karam”, “Malik Malid” and others. Of these, “Kitabi dada Korkut” is a unique monument of the VII-VIII centuries, reflecting the struggle of the Oghuz Turkic tribes against foreign invaders, created in the original Turkic language in Azerbaijani. It should be noted that the written classical literature of Azerbaijan is similar to the history of our Uzbek literature, as it has gone through several difficult periods.

In particular, in the early 19th century, Azerbaijan was annexed by Russia, and since then Russian-European influence in the country has grown significantly. We see this in the work of Abbasquli Bakikhanov, Mirzo Shafi Vozex, especially Mirzo Fatali Akhundov. MF Akhundov’s life and artistic activity were imbued with the spirit of the new European Enlightenment. He was one of the first to create new comedies and dramas in Azerbaijan. In the middle of the XIX century, the emergence of a new literary genre in Azerbaijan – drama – was associated with the formation of

theatrical art there. In the second half of the XIX century and the beginning of the XX century the traditions of MF Akhundov were developed on a new basis by N. Narimonov, Jalil Mamatqulizoda, Najaf Vezirov. Aliakbar Sabir, who lived and worked at the same time, was able to reflect the breath of the new age in the old classical genres, especially in ghazal.

In the twentieth century, like all national republics, the people of Azerbaijan lived with the breath of a new era. The history of Azerbaijani literature in the twentieth century can be divided into three main stages. This is a literary trend associated with the Enlightenment Jadid movement at the beginning of the century, including the national awakening, revival, the second, the literature of the Soviet period of Azerbaijan, the third, the literature of the modern independent Republic of Azerbaijan.

Alisher Navoi learned from Nizami in the creation of his “Khamsa” and wrote after him, while the famous Azerbaijani poet Fuzuli learned from Navoi and wrote “Layli and Majnun”. These traditions are still active today. When we study Azerbaijani literature, we should emphasize the interesting aspects of not only North Azerbaijani literature, but also South Azerbaijani literature. It is known that due to various historical events, the Azerbaijani people had to live in the territory of the two countries. About 15 million Azerbaijanis live in northern Iran. They also have a rich literature. Artists such as Azar oglu, Madina Gulgun, Akima Billuri, and Fitrat are prominent representatives of Iranian Azerbaijan.

Seviklim, bu nazokatda gulu ra’nodan ortiqsan

Sanobar, sarvi shamshod, to’biyi zebodan ortiqsan.

Qoshing toqin qo’yib, mehrobga men qilmadim sajda

Ki sen yuz martaba ul ka’bayi ulyodan ortiqsan

Menam Voqifmanu – Farhod ila Majnundan a’loman,

Agar sensan – o’shal Shirin ila Laylodan ortiqsan.

This poem by the Azerbaijani poet Vagif is also written in the classical traditional genre. The rhyme, the rhyme, and the weights follow certain rules. But in the ghazal, the qualities of a lover are described as being a hundred times greater than the Ka’bah. It was a great courage at that time. Such words are seldom used by poets in the Muslim world.

In some ways, these poems are similar to the poems of the rebel poet Mashrab of the Uzbek people. We see that the poet’s poems, such as “I will not die”, “He did not come”, “I will cry”, also use original metaphors. In the 19th century, Azerbaijan joined Russia. Since then, there have been great changes in both social life and literature. Azerbaijani enlightenment literature began to take shape. Artists such as Abbasquli Bakikhanov, Mirzo Shafi Vozeh, Ismailbek were the first in Azerbaijani literature to write realistic epics and short stories. Mirzo Fatali Akhundov was considered to be the greatest of these enlighteners. He studied at the Russian-Tatar gymnasium in Tbilissi (Georgia). He became closely acquainted with Russian progressive literature. He said that illiteracy was the main reason for the backwardness of the Azerbaijani people. Therefore, Akhundov developed the Azerbaijani alphabet based on Latin script.

The concepts of Central Asia and Kazakhstan are in fact a common development process in terms of ancient development. The Kazakh people have built their way of life, language and culture in the vast deserts and pastures, just as they do today. According to the sources, in the distant past, there were attacks on the culture of the Kazakhs, which is still in its infancy, in general, for their fate, for a lot of land and heritage. In particular, in the XIII century the Mongol invasions terrified the Kazakh land. Then, in the 18th century, the Kalmyk-Jungars invaded the re-established people, and

finally, in the 19th century, Russia began to invade the Kazakh deserts. In such a series of historical events, the ancestors of the Kazakh people sang their feelings, first of all, in the genres of folklore, poems, songs, epics and fairy tales. Epics glorifying the image of the beloved defenders of the people, the courage of the brave heroes were created from scratch. The heroism of “Qublandi botir”, “Ertargin botir”, “Qambar botir” and others was sung. Along with heroic epics, romantic lyrical epics also developed. “Suluvshash”, “Qizjibek” and others are such epics.

In various songs, poems and epics sung by Kazakh zhyrovs and akyns, the anguish of the ancient nomadic people was expressed. “Jar-jar” (“Yor-yor”) – in the form of narration in the language of boys and girls, “Toy bastar” – the song to start the wedding, “Bet ashar” (“Face to face”), “Joktau »(Marsiya, visit),« Koshtasu »(Farewell, farewell) and dozens of other folk songs have passed through the vast Kazakh deserts.

Abay Kunanbayev is a great enlightener, the father of Kazakh poetry, born in the Chingiz-Tov region of Kazakhstan. He graduated from a madrasa in his youth. Then he studied at a Russian school. As a result, he diligently studied the works of Firdavsi, Navoi, as well as works by Pushkin and Tolstoy. As a progressive thinker, he noted with regret that his people were scattered and poorly educated, and called on them to study, first of all, the culture of Russia and the West. “My poor Kazakh”, “The rich boy and the poor boy”. Abay was one of the first to spread Russian literature among the Kazakhs. Translated Pushkin’s Eugene Onegin.

Kyrgyz oral culture and literature were predominant until the 18th and 19th centuries. The appearance of the inscription dates mainly to the beginning of the XX century. However, it should be noted that very few intellectuals from the people were educated in madrassas in Kokand, Bukhara and Kashgar regions, and to some extent they try to recount the past, history and culture of the Kyrgyz people. . Examples of oral creations, heroic tales, epics are the only sources of the past that express the suffering of the people: among the epics such as "Jonil Mirzo", "Ertopildi" the world-famous epic "Manas" has a special place. Although small in size, the 500,000-byte work contains many Kyrgyz legends, fairy tales and songs. The epic Manas consists of 3 main parts. In the first part, the courage of the great national hero Manas is interpreted. The second part tells the story of Semetei, the son of Manas, and the third part tells the story of Seiten, the grandson of Manas. It should be remembered that the scenes of courage and heroism in the epic are given in the pages describing the struggle.

Manas defeated the invading gangs of the Kalmyk khan, in particular, such heroes as Alvasti Kojard, Joloy. In the Fergana Valley he met a farmer and learned the secrets of farming. At the same time, Manas is accompanied by such brave friends as Ajiboy, Sergek, Almanbet.

In the process of spreading the epic "Manas" among the people, many executive akyns, manaschis, have appeared. The name of Sayakboy Karaliyev is popular among them. In the following centuries, progressive literate akyns such as Tugal Molda emerged. In the early twentieth century, the ranks of literate intellectuals expanded. Among them are T. Satilganov, A. Tokumboev, I. Shoybekov, Oktan Tinibekov and others. In the new era, T. Sidiqbekov, Uzokbaev, Eraliyev Boytemir and finally the great talent Chingiz Aitmatov took Kyrgyz culture to a new level.

Turkmen literature in Central Asia has a long history and rich cultural heritage. The role of folklore in its culture, which is associated with the history of the people, is enormous. Along with songs and tales in Turkmen folklore, such epics as “Yusuf and Zulaykho”, “Layli and Majnun”, “Shohsanam and Gharib”, “Zuhra and Tahir”, “Asli and Karam” are among the most popular in Central Asia. Peoples are also found in oral creation. In particular, most of the epics in the “Gorogly” series are in harmony with the variants of epics of the same name in the Uzbek and Azerbaijani peoples.

In particular, the ancient legends about Oguzkhan are a direct cultural heritage of the Turkmen people. This work, which belongs to the Turkic-Oghuz tribes, was formed over the centuries and rose to the level of an epic. According to some historical sources, Buzrug Mehr, the minister of Anushervan, who ruled Iran from 531 to 579, translated the epic from Turkish into Persian. During the reign of Caliph Harun al-Rashid (763-809), the book was translated into Arabic. It is believed that this work is an ancient version of the Oral Book. The play tells about Oguzkhan's belonging to the Alp Arslan dynasty from the Tatar tribe. He is said to have grown up drinking the milk of his mother lion in his youth, killing the savage Tepakoz and the one-horned giant who were killing people, and other heroic deeds.

The 14th-century Uyghur manuscript of the Oguznama is now housed in the National Library of Paris. The epic "Oguznoma" is one of the oldest sources on the origin of the Turkic peoples. It also contains mythological images from the primitive period. For example, when Oguzkhan was young, he married a couple who came down from heaven and had three sons, Sun, Moon and Star. Then he meets a girl in the woods and marries her. He also has three sons, Blue, Mountain and Sea. He then marched to neighboring countries and occupied many places. He is always accompanied by a blue wolf in these battles and hunting trips. Following the advice of the wolf, he achieves great victories. The Oguz Khan also conquered Tibet, India and Syria. Then the wise minister, on the advice of the Great Turk, distributes the kingdom to his children. This seems to be attributed to Genghis Khan. Because at the time the manuscript was copied, the status of the Genghis Khan dynasty was very high.

The Karakalpak people living in the Aral Sea basin also play a significant role in the historical formation of the cultural and artistic heritage of the Turkic peoples. The Karakalpaks, who once lived as semi-nomads, actually lived on the banks of the Syrdarya. Unable to withstand the various external attacks that often took place there, in the XVII century these people scattered along the Syrdarya. Part of it is located in the vicinity of Tashkent and Chirchik, another part in Fergana, and most of them pass through the Kyzylkum and come to the present-day Aral Sea, which belongs to the Khorezm Khanate.

The famous poet of that time Jiyan Jirov interprets these events in detail in his epic "Darbadar el". Consequently, Karakalpak folklore has the same popular epics as Kazakh and Turkmen epics. "Qirq qiz", "Alpomish", "Mast podsho", "Shahriyor", as well as "Oshiq Gharib", "Yusuf va Zulayho", "Tahir va Zuhra", "Oshiq Hamro" which are popular among the neighboring peoples. Yusuf Yusuf's epics are also popular among the Karakalpaks. The epics tell the story of brave girls and boys, national heroes who fought to protect the country from external enemies.

In particular, in the epic "Forty Girls", the commander Guloyim, accompanied by forty girls and the people, fought against the king of Iran Nadir, and then the Kalmyk khan Surtay. The epic "Ahmad podsho" taken directly from the life of the Karakalpak people is also sung.

Written literature was widely developed in Karakalpakstan, mainly in the XIX-early XX centuries. Some artists, such as Kunkhoja, Ajiniyaz, and finally Berdak, who studied at the madrasah, are mentioned as representatives of Karakalpak classical literature.

During the 18th and 20th centuries, Karakalpak literature expanded to include a number of famous poets and poetesses who created examples of poetry similar to classical Eastern poetry. Jiyan-Jirov (XVIII century), Kunkhoja (1799-1880), Ajiniyaz Koshiboy oglu (1824-78), Berdak Kargaboy oglu (1827-1900), Otesh The legacy of Alshinboy oglu (1828-1902) and others attracts attention with its aspects of nationalism and national identity. The poets were among the people and shared the sorrows of the people.

Among the Turkic peoples along the Volga, alongside Tatar literature, and even in common, Bashkir art developed. It is known that until the twentieth century, the culture of writing in this place was not at the level of national heritage. Mainly folklore samples, cubes were sung by the people. However, since the XVIII century, some intelligent artists have managed to create examples of poetry in the oriental style. A number of poets, such as Goli Chokri (1826-1889), Shamsutdin Zakiy (1825-1865), Hibatulla Salihov (1794-1867), Yalsigul, wrote poems in the system of classical ghazals and other aruz. In the so-called vital, realistic or democratic direction, the famous Bashkir scholar Salovot Yulayev (born in 1752) laid the foundation of the new Bashkir literature. At the beginning of the XX century in the works of dozens of writers such as Majid Ghafuri (1880-1934), Daut Yulti (1893-1938), Sayfi Qudash (1894-1938) the feelings of freedom and liberty are expressed. In D. Yulti's poems "Maysara" (1930), "Aysuluv" (1933) convincing images of ordinary Bashkir workers are reflected.

The years of World War II were also a difficult period for Bashkir writers. Some writers Ali Karnay, Sagim Miftakhov, Khay Muhammadyarov, Nizam Karip and others died heroically at the front. , M.Karim's poems "Immortal" are famous. In the post-war years, Mustay Karim's poems "Europe-Asia", "The Lonely Birch" became the leading poetic examples in Bashkir literature.

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