

CREATIVITY OF FURKAT AND HIS FOLLOWERS

Sultanova Gulbakhor Bobir qizi,

student 2nd year

(Tashkent University of Architecture and Civil Engineering)

ABSTRACT: G.B. Sultanova. *Creativity of Furkat and his followers.* The article examines the issues of creativity of Zakirjan Furkat and his followers, the tradition of creating works influenced by the work of the great poet Furkat. In particular, the works of Furkat and his followers, who after Fourcade created more than dozens of poetic works in the genre of muvashshah-gazelle, have been analyzed and scientifically proven.

KEYWORDS: Furkat, "Gymnasium, Science", "Exhibition", Suvorov, tradition, classical literature, enlightenment, sociality, new era, muvashshah, devan, matla, makta, gazelle, genre, salaf, nazira, muhammas, masnavi.

INTRODUCTION: Furkat, whose full name is Zakirjan Furkat Khal-Muhammad ogl, (1858-1909) is an Uzbek poet and publicist, was a clear representative of his time. His poems were the best examples of Uzbek lyric poetry of the late 19th - early 20th centuries. Many of his ghazals became famous as folk songs.

Furkat was the first publicist among Uzbek poets, writing about the need to study the Russian language, Russian science and technology. Furkat strove for enlightenment for the people in order to join world culture through the Russian language. His worldview and worldview were characterized by a certain directness and limitation, due to the era of that time. Furkat stood significantly higher than his contemporaries in understanding life, in recognizing the need to change it. He was one of the most advanced thinkers of the Uzbek people.

The creativity of Zakirjan Furkat was multifaceted and fruitful. This was talented, sincere poetry, which he embodied in 300 muwashshah-ghazals, mukhammas and works of other genres of oriental literature, and he also wrote dozens of very educational masnavi, six poetic messages, as well as a story in verse.

Researchers can conditionally call Furkat's works "Furkat-name", especially treatises on metrics and ethnography. This was the brightest page in the history of Uzbek literature. Furkat, with his creativity, managed to show the truth of life, which was hidden from the common people. It was not for nothing that it was said: "And the unfamiliar world became familiar to us." Thanks to his work, the life of ordinary people appears before all readers in all its complexity and diversity.

Enlightenment poets such as Mukimi, Furkat, Zavki, Avaz Otar and others, following the creative power of the individual, sought to fundamentally renew meaningful social commentary. Indeed, since the period, Turkestan's relations with Russia (and also through it, to a lesser extent, with other European countries) and with the peoples of Turkey, Azerbaijan and Tatarstan, which were ahead of this situation, have worsened. At that time, intellectuals such as Kamil Khorezmi supported them and promoted them in their works [1].

RESEARCH METHODOLOGY. In every era, society places certain demands on fiction. The theme always strives to connect a noble goal and a struggling idea. Only when the needs of the time

are grafted onto the nature of the creator will the true facets of talent be revealed. Furkat's artistic skill can be seen in the fact that he was able to adapt the traditions of classical literature to the general mood of the new era. The moments of the poet's life spent in Tashkent will also seriously change his worldview. As an active member of society, he is familiar first-hand with the oddities that are part of everyday life, and gradual renewal finds its artistic expression in his work. Therefore, in such poems as "Gymnasium", "Ilm Koshiyati", "At the Song Party", "At the Exhibition", "Suvorov", the author very expressively conveys the ideas of enlightenment and humanism.

Furkat rejoiced at the positive achievements in the field of science and technology, he was interested in all the innovations taking place in public life, he wanted to apply innovations such as electricity, telegraph, printing, club, photography in people's lives. This is clearly evident in his poems:

Much has been created by science, especially the telegraph.

What can they accomplish in an hour?

They can bring news 3 months in advance.

If someone is silent, in the city of Maghreb

This can be figured out in a day [3].

During the early period of his poetic creativity, he wrote short lyric poems on traditional themes. Furkat wrote mainly on socio-political topics and the poet saw the path to the happiness of the people in the economic development of the country, in the rise of culture and education. Love lyrics also occupy a large place in Furkat's work, that is, he wrote a lot in the style of muwashshah-ghazal.

Followers of Furkat such as Mukimi, Furkat, Zavki, Avaz Otar and Hammza Hakimzade Niaziy also often used the muwashshah technique in their works.

For example, Zavki Ubaydulla Salih oglly (1853-1921) is an Uzbek poet[15] from Kokand, who wrote in the Uzbek and Tajik languages, most of whose creative heritage consists of satirical works on topical political topics, although there are also lyrical poems, as well as love ones gazelles in Furkat style.

Furkat, like his predecessors, began writing ghazals early. His muwashshashas mainly contain the voice of a person who cannot find an answer to ardent love. His ghazals also have a social orientation.

The work of another representative of poet-wrestlers deserves attention: Avaz Otar-ogly (1884-1919), an Uzbek poet and educator. Divan (collection of poems) Avaz Otar-ogly "The Happiness of Prosperity" ("Saodat Uliqbol") contains 1,700 gazelles. During the poet's lifetime, two collections of his poems were published. In 1920 – 1921, Avaz Otar-ogly's poems were published in the newspaper "Inklab kuyoshi" ("Sun of the Revolution"). The poet saw the path to deliverance from slavery and oppression not only in enlightenment, he calls for the struggle for the happiness of the people. The poet's work is optimistic, although he knew how difficult it was for a dark person to fight for his rights.

A peculiarity of the development of Uzbek literature is that almost all prose writers also composed poetic works. Moreover, many of them wrote in two languages, mainly in Uzbek and Tajik. This tradition was followed not only by Uzbek writers, but also by many Tajiks who published their works in the Uzbek language. The largest representative of this group was Sadriddin Aini. His trilogy "Odin", "Dohunda" and "Slaves" played a special role in the development of literary prose.

Hamza Hakimzade Niyazi (1889 -1929), an Uzbek poet, playwright, public figure, and national poet, also distinguished himself with his works. This is one of the poets who also creatively continued the great traditions of Furkat enlightenment. When young Hamza entered the field of literature, our classical literature, which was one of the Uzbek traditions, came first. Gradually, these traditions merged with ideas about literature that arose with the emergence of a new direction of enlightenment.

In the early stages of his work, Hamza Hakimzadeh Niyazi began to write lyrical ghazals based on Furqat's poems. The poet-educator Furkat writes about knowledge in his own way:

The world is full of knowledge, the desire of a rare heart is knowledge.

The music of the heart comes from knowledge,

the light of the eyes of the blind comes from knowledge.

It is necessary to be aware of every knowledge.

Hamza, true to the advanced traditions of his teacher, also appeared on the scene with real poems and journalistic articles. In his poem "Ilm Ista", written in 1914, he says: Hamza, true to the advanced traditions of his teacher, also appeared on the scene with real poems and journalistic articles. In his poem "Ilm Ista", written in 1914, he says:

The joy of the world is day, the joy of man is knowledge,

The darkness of the world is night, the knowledge of man...

If you want to achieve your goal,

Wake up with your eyes wide open, dear Ilmor...

If you want to be honest, Nihon. [3].

Science, science, science, wishful thinking!

RESULTS.

In the muwashshahs written by Hamza, we clearly see the influence of Furqat's ghazals. Some Devon ghazals contain motifs of exposing social inequality, defending science and education, as well as images of traditional innocent love. The same motives were inspired by Hamza's first published works: the poem "Ramadan" (1914), the story "New Happiness" (1915), and the play "Poisoned Life" (1916). [20].

In 1916-1919, Hamza published seven collections of poetry, reflecting the poet's transition from the position of revolutionary democratic enlightenment to the position of revolutionary struggle. The poems included in the collection "Fragrant Flower" (1919) were the first examples of proletarian poetry in the Uzbek language. In the first years of his activity, he followed the Furkat muwashshahs and created more than ten muwashshah -ghazals under the pseudonym Nihoni. "Devoni Nihoni" by H. H. Niyazi contains, in addition to ghazals and mukhammas, several muwashshahs, musallasots (threes), masnavi salanomams (poetic letters) with ghazal illustrations. Scholars who have studied Hamza's lyrics are also analyzing the ghazals in Devoni Nihoni. His works written in poetic genres other than ghazals were excluded.

The nickname Furkat was chosen based on the same faith and worldview and expresses the meaning of separation from the Almighty. The last paragraph of the poem "I'm Lost" also supports this idea:

Those who have seen the past say that love is work.

They say I'm sad because I'm weak

If there is a foreigner, he is called ulfati,

People of that time say that this is where the nickname Furcati comes from.

I disappeared for many years. [9].

The people of that time called the poet by the nickname Furkat because his body was weak from the labor of love, his body was weak from countless sorrows, and his fate was strange.

CONCLUSION.

1. According to our research, Hamza has eight muwashshahs in Devon. Both Furqat's ghazal and Hamza muwashshahi were written from the branches of Aruz's ramal bahri in the weight of "ramali musamoli mahzub". In both Furqat and Hamza, words such as "in image, in fate, in chain, in tashir, in tahrir, in insult" are given as a rhyme at the end of each verse. The number of verses is also equal to Furqat's ghazal.

2. Similarly, other followers of Furkat The voice of a person who does not find an answer to ardent love sounds in them. His ghazals also have a social orientation. The work of another representative of poet-wrestlers, Avaz Otar, deserves attention. The poet saw the path to deliverance from slavery and oppression not only in enlightenment, he calls for the struggle for the happiness of the people. The poet's work is optimistic, although he knew how difficult it was for a dark person to fight for his rights.

3. A feature of the development of Uzbek literature is that almost all prose writers also composed poetic works.

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