

Interpretation of Social Problems in Hamza's Work

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In the article Hamza Hakimzada Niyazi's poetry, the issues of style and artistic skills are highlighted in the interpretation of the problems of the time. The role and importance of the poet's poetry in the history of Uzbek literature is shown.

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H.H. Niazi's work has a special place in the development of Uzbek poetry of the 20th century. The great poet has achieved a number of successes by constantly researching the renewal of poetry in terms of content and form, ensuring its ideological, aesthetic and artistic importance. He brought the language of poetry closer to the language of the people. In the poem, he truthfully reflected the difficult life of the people, the landscapes of Turkestan in the colony. It is known that a specific space representing the poet's experiences in the poem serves as a space that interprets reality. Hamza expresses the painful experiences of the nation's pain, its difficult life, and its foggy perspective using different tense systems. They instill optimistic ideas glorifying the country's independence and freedom. For example, We see Hamza's 1915-1917 collections under the general title "National Poetry complex for national songs", including "white flower", "red flower", "pink flower", "yellow flower", "green flower", "purple flower", "rose", and his poems in his three pedagogical treatises, applied from a two-line band system to twelve-line banding. In them, we see the image of a poet who is a dedicated child of the nation, suffering from the plight of the Turkestan people as a result of the colonization of Russia at the beginning of the 20th century.

The rise of hypocritical oppression in Turkestan on the eve of World War I and the October coup of 1917 put the standard of living of the people in dire straits. While promoting the ideas of national and religious unity, the poet is well aware that through this unity friendship between peoples will emerge. In his poem "Toru mor etding", each two-line phrase shows the image of the nation on the eve of the First World War, which was oppressed by heresy, stupidity, negligence, and ignorance. The image of Turkestan, which has been humiliated due to its lack of enthusiasm, and is turning into a nation with a narrow worldview whose only magazine is "Bayaz" and whose novel is "Jamshid", is consistently covered in the stanzas of the poem.

The rich collects gold, gets a wife a year,

Day and night in party, cry, nation, let's cry.

*The rich are proud of heresy, even though they are separated from the state,
You don't know about the nation, cry, nation, let's cry.*

Boys in the game, girls in the dungeon,

Those who are tired of enlightenment, cry, nation, let's cry.¹

The poet believes that the way to get rid of the difficult situation lies in the awakening of Turkestan and its progress to gnosis. Or, in the poem "Live, let's live, Turon", the call to learn took the lead in the lines based on the triple preoccupation. The poet is saddened by the fact that if others want to open a school, if they want to run away from school in Turkestan and earn money and property, they will lose everything in Turkestan.

All seven wishes read wisdom, We walk together, oh,

Let's read, let's learn, Turon! When will we learn more and more,

in his verses, the image of the people drowned in the mud of ignorance, sleeping motionless, depressed, hanging themselves is consistently reflected.

The third line of each stanza of the poet is a call to cry, think, feel, read, find, stand, walk, and live. Since all the poems included in the collection are written to the tune of folk songs, Hamza creates melodiousness by effectively using refrain lines and stanzas. Melody and musicality enhance the artistic-aesthetic and ideological impact of the poems. Hamza's poem "Dunyo kerikmas erkan" written to the tune of the song "Olma-anoringga balli" popular in Fergana in 1898-1899 is based on quatrains, and the third and fourth lines of each stanza are composed of ironic meaning and tone. Pity the situation of people who are lagging behind the development due to religious bigotry that this world is unclean.

The world's money is dirty, out in the desert lakes,

Let's graze in the bare desert like an animal.

Good on you, good on your mind,

A bag full of knowledge and wisdom!

In his verses, the poet sarcastically addressed the people who were careless: "To your beard, which turned white without a comb!" "May the people be happy with your health!", "May you have a healthy livelihood without hard work!", "May your age be blessed with a sick old man!", "May you be blessed with a nation that cannot be patched!", "May you drink poppy seeds in the sun!" he exclaims. In Hamza's poetry, the topical issues of the time - whether it is socio-political, domestic, moral-educational, family - are all interpreted in connection with the pain of the nation. His poem "Watery tears of those who call the nation" based on the pentagram is about those who risked their lives for the development of the nation.

The flowing tears of those who call the nation, the sorrow of the nation always dies,

If he goes on the path of the nation, he will be fine. The progress of the nation is dead

the word "nation" repeated anaphorically in the lines helps to reflect the ideas of glorifying it in high paths.

In this place, academician B. Nazarov "He (Hamza Hakimzoda Niyoz) in his poems and articles written in 1914-1915 called the people to read newspapers, magazines, novels, and to look for ways to live better than now, at the heart of this call is the Motherland and trying to find a cure for the pain of the people"² is characteristic of his words. In fact, in the poet's poem "Open your eyes, brothers", there is a desire to ensure a prosperous future for the nation under the call to read newspapers and magazines, to open a

¹ Hamza. A complete collection of works. Five roofs. The second roof. - Tashkent: Science, 1988. - page 19.

² Nazarov B. On the poetics of Hamza Hakimzoda // Problems of Hamza Hakimzoda's work (researches). - Tashkent: Science, 1988. -B. 217.

school.

The poem

Open your eyes, brothers, let's learn from each other,

Sleep, fellow believers, let's get excited,

Let's spread our love everywhere,

Let's strive for national services.

Read newspapers, magazines, let's look for a way,

Let's open a school and start a new generation.

in his verses, he calls to wake up from the sleep of heedlessness, not to go astray, and to abstain from ignorance. The last stanza of the poem ends with the Sunni-Shia conflict, which is now the pressing issue of the time. At the end of the stanzas, the same two lines are repeated in the form of a refrain, which change at the end of the poem.

Throwing away the evil in Nihon's heart,

Don't hate it, hate gossip.

Let's destroy the words Sunni and Shia,

Let's multiply and improve the nation's road.

Let's make summer and winter,

Let's make theater, concerts, applause

in a way emphasizes the important role of theater in eliminating religious conflicts, scandals, and various evils in the heart.

Hamza's poem "O people of Fergana" was written in 1914-1915 to the tune of the song "Nima nimamysh, nimshahi devan yol emish" which was popular in Fergana in 1914-1915. In this poem, written in the form of an appeal to the people, the author warns that a dark day will come to Turkestan. In the poem based on the seven clauses, the regularly repeated phrase "It's a dark day in Turkestan, it's a blow of anger!" lines seem to refer to the event of recruitment. The poet called the people to wake up from ignorance, to unite young and old around a cause, to open schools, and to spread all that they have in the way of the nation.

He warns that the time belongs to the people of knowledge, and that there is no safety in the world for the ignorant nation. Or, Hamza's poem "Past ekanmu iqbolizum muncha" has an octave (eighth) stanza, and at the end of each stanza, the lines "Come, get rid of ignorance, Stop heresy, Unite, Turkestan, Long live our youth" are repeated unchanged, acting as a kind of rebuke. In the poem, promotion of youth to knowledge is leading. In the first stanza of the poem, it is explained that the reason for the low level of Iqbal is that the people are unaware of the world's development, they are in a state of ignorance, and in the second stanza, they express their prayers and dreams about opening schools, maybe so that the next generation will learn Islam, and the nation will prosper. In the third stanza, instead of wasting time and crawling around in the dusty streets, the leader is calling the youth to unite and abandon heretical practices, while in the fifth stanza, the poet calls on them to look from side to side and follow their words.

In the fourth stanza of the poem

Don't say big or small, education is equal, to boys and girls.

Cursed stones don't ride every time we die, To our grave, when we die,

Come, turn away from ignorance, Abandon heretical works.

Unite, Turkestan, Long live our nation's youth

the poet urges not to drink sugar for a day in expressions.

Hamza's skill in using band systems is also evident in the poem "Say Hello". The poem consists of fourteen stanzas and one hundred and forty lines, and it expresses the experiences of another foreigner sending greetings to his parents and brothers through one of the laborers returning to his country. Hamza, who saw the Turkestans returning from labor due to the events of February 1917, expressed hope for the "new state" system and welcomed it.

In the following lines with Detsina reservation

Ignorance is the end of us, brought so many trades.

Ekan's order is high, we were different people.

We are a wise people, immortal, We were such disgraces.

Let these days be an example, O companions who are leaving the homeland.

Let it be done for the study of science, All at once, continue

in the lines of the poet, the language of a hardworking young man describes the fact that the nation has fallen into slavery due to lack of knowledge about the true purpose of the poet's experiences of love. Also, in the poem "Kutlug' bolsin", which is supposed to have been written in 1927, sarbast weight was used, and the consistency of the stanzas was not kept. The first and second stanzas consist of eleven lines, the third stanza twelve, the fourth stanza seven, the fifth stanza eight, and the last sixth stanza four lines.

Hamza's skill in choosing a focus and a weight corresponding to the clear image of the series in the socio-political life becomes evident during the lines of this poem. The first eleven-line stanza of the poem serves as a kind of prologue-prologue. In the composition of the poem, the reader to the development of events

Winter is over, spring has come,

Nightingales have come and crows have gone.

Naysons danced and played!

Lightning flashed, storms crashed,

Sagittarius smiles from the sleep of flirtation

Nature trembled and the curtains fell!

in a way brings with it the background of the image of changes in nature. Then the image of riots and coups in political life will be reflected.

Kingdoms, thrones, crowns, duties,

talismans, happiness, tyranny,

prisons, shackles, whips,

nonsense, obscenities, bloody drops!

Gold and silver are the things of life

servitude, slavery, bitter marriages...

in the background of the scenes of the period, it is depicted that the above vices are cheerfully struck, holidays are built, the old dies and the new laughs. Although in this poem the shura period shows a little harmony with politics, we can see that the poet's skill in perfecting the formal aspect and reflecting the current issues of the time is clearly demonstrated.

Thus, at the dawn of the 20th century, Hamza Hakimzada responded to the urgent issues of the Niazi era with his enthusiastic activity and creativity, as a devoted child of the nation, he responded as an uncompromising fighter against the evils taking root in the society. He also demonstrated his unique skills in the use of stanza systems in reflecting the problems of the time, and made a worthy contribution to the rise of the poetry of the 20th century to a new level.

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