

BIOGRAPHICAL INTERPRETATION IN THE WORKS OF SHUKURIY

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<https://doi.org/10.5281/zenodo.7316470>

Abstract. *Abdushukur Shukuriy is a major representative of Uzbek classical literature of the late 18th and early 19th centuries, poet about whom there is information in the tazgirs of Vozeh, Hashmat, Sadrid Zia, Sadriddin Ayni. The article discusses the creative activity of the poet, the analysis of his works.*

Keywords: *heritage, ruboi, praise, chahoryor, masnavi, scientist, Persian.*

БИОГРАФИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ В ПРОИЗВЕДЕНИЯХ ШУКУРИЯ

Аннотация. *Абдушукур Шукурый – крупный представитель узбекской классической литературы конца 18 – начала 19 веков, поэт, о котором имеются сведения в тазгирах Возеха, Хашмата, Садриды Зия, Садриддина Айни. В статье рассматривается творческая деятельность поэта, проводится анализ его произведений.*

Ключевые слова: *наследие, рубои, восхваление, чохорёр, маснави, ученый, перс.*

INTRODUCTION

The purpose of the study. Zollisonayn consists in covering the life and work of the poet Shukuri, as well as a holistic monographic study of his literary heritage in Uzbek and Tajik, and analysis and interpretation of his artistic skills as a poet in common with modern views.

The objectives of the study are as follows:

To study the manuscripts of Shukury Divan and determine the services of the poet in the development of literary genres;

to study the issue of tradition and tajdid (innovation) based on the study of Turkish and Persian heritage from the poet's office;

Interpretation and analysis of Shukury's poetic skills;

To reveal the artistic features of Shukuri's works in different genres (ruba'i, mukhammas, musaddas);

The objectives of the study are considered in: Shukury office for advanced training in Belgilash;

During the conversation, the parties expressed satisfaction with the development of cooperation between Tajikistan and China.;

Shukuri poet skills and analysis of these; to study the issue of tradition and tajdid (innovation) based on the study of Turkish and Persian heritage from the poet's office;

Interpretation and analysis of Shukury's poetic skills;

To reveal the artistic features of Shukuri's works in different genres (ruba'i, mukhammas, musaddas);

analysis and interpretation of the world of themes and images of the poet's ghazals;

special features of history and traditions, including scientific justification of historical-artistic value;

Evaluating the literary environment of Bukhara based on objective scientific criteria established in social sciences due to independence.

In Uzbek literary studies, especially with the honor of independence, the restoration of our national, cultural, literary, historical and religious values, in particular, a deeper study of our literary heritage, which is our spiritual wealth, has been created. As a result of this, the consistent study and analysis of our national heritage, using it to raise the morale of the society, has become an important direction of the science of literature. As noted by our honorable head of state, "We have a great history that is worthy of envy. We have great ancestors to be envied. And I believe that if we are lucky, we will have a great enviable future, great literature and art" [1].

In the middle of the 18th century, three khanates emerged in Central Asia, and the socio-political environment of the Bukhara Khanate was in a very vulnerable state. During the reign of Amir Nasrullah Khan, the socio-economic life of the people became more difficult. Allama and creator Ahmad Donish noted: "The emirs of Bukhara, who gained fame as a center of high faith and science, brought such a great isnad to the honor of Bukhara and Samarkand that "such an isnad cannot be washed away until the end of the world, and it will never be erased from the pages of history." [2].

Nasrullah Khan's campaigns against the Koqan Khanate and the cruelties he committed in it were also reflected in the works of several artists. One of them was Abdushukur Shukuri, a progressive and leading writer of his time. Just as eras and times do not stand still, literature has undergone significant shifts and changes over time. As a result, the number of artists writing in Uzbek and Tajik languages has expanded.

For example, Vozev says: "Shukuri's name is Sharifi-Abdushukur, Jannatsifat is one of the Mutawwatins of Samarkand." Despite his lack of knowledge, he has good taste. In fluency and purity, Obi passed through life. The quick recitation of the poem and the pleasant content are suitable for all categories" [3].

It is known that Shukuri was one of the poets with a unique style of expression. Hashmat, on the other hand, gives a higher assessment to his poetic potential and there was no one who spoke such beautiful words, - he says. In addition, teacher Sadriddin Ainiy mentioned Shukuri in his work "Example Tajik literature" [4] and cited a ghazal in Tajik. It contains the following bytes:

Tiri zi g'amza so'i man on turk shast dod
Bir qalbi saddi tavbai man sad shikast dod.
Jome nadod soqiyvi az dast shud dilim,
Boz in chi hol bud, ki emro'z dast dod
Shab dar bag'ali nigoru ba dasti sharob bud,
Bedor gashtai az sari shody, ki xob bud.

Content: He shot a Turkish (beloved) ghamza arrow at me, and it hurt the wall of my heart. My tongue went with him before Soki held the glass. However, he again complimented me and handed me a glass. In the night, I woke up with a glass in my hand, and unfortunately, it was a dream."

Interest in Shukury's work continued in later periods. In 1959, Turkmen scholar A.M. Muginov's article on Shukuri gave information about his life and work for the first time. Later, in

1967, another Turkmen researcher, M. Annamukhamedov, in his candidacy research, touched on the life and work of Abdushukur Shukuri, among other poets like Zinhari and Allahi, and said: "A certain part of Shukuri's lyrical poems is made up of verses with the content of hasbi hal. In these verses, the poet describes the fact that he lost his lover and left Ferghana by fate. But he blames not the society in which he grew up, but his fate for these misfortunes:

Qozondek qarorsun falakning yuzi,
To'kulsun ko'zum yoshidek yulduzi.

Candidate of philological sciences Q. Tohirov is the scientist who created the first researches on Shukury's life and work in Uzbekistan. His article is called "Shukurii's life and work". In it, the author noted that the poet lived not only in Fergana and Samarkand, but in Karakol. In his 1978 pamphlet "On the Issues of Uzbek and Turkmen Literary Relations", he touched upon the work of the poet and said: "The poet Shukuri, who lived first in Fergana in the late 18th century and the first half of the 19th century, then in Samarkand and at the end of his life in Bukhara and Karakol, spoke entirely in the Uzbek language. created" [5].

Relatively extensive information about Shukury's life and literary heritage is given in the 4th volume of the multi-volume history of Uzbek literature. In it, the well-known Navoi scholar Yo. Ishakov explains the position Shukuri gained in his literary environment as follows: "The famous masnavi of Mujrim mainly consists of the poet's description of his fate and his bitter conclusion based on this.

In Volada, the complaint about the times is in the first place. In Shukuri, too, this issue is extremely broad and acute: Shukuri does not limit himself to describing his situation and mood from all sides in a series of ghazals, qasidas, and masnavis. Perhaps, the tragic fate of people like him, he bravely took the pen and skillfully described their hard fate" [6].

In his masnavi, which begins with the words "I sympathize with grief", he wrote:

Mulku Farg'ona maskanim erdi,
Maskani osoyishi tanim erdi.
Nasabim turkman sarafrozi,
Sarafrozlar orasida og'ozi. [7].

It is not difficult to feel a sense of pride in lineage and ancestors. According to Q. Tohirov, the poet's ancestors were officials in the palace of the Khans of Bukhara and Kokan. Here is his confession:

Avji tole'da har birisi quyosh,
Huddi davlat boshida charx talosh.
Peshai davrondin toparda amal,
Peshai davrondin toparda amal,
Hamma ajdodim erdilar bu qibal.

But Shukuri learned a trade along with learning. He became known for his craft, and Shukuri himself is proud of it and says:

Garchi onlarcha yo`qtur iqbolim,
Mulku asbobu izzatu molim.

A poet who appreciates his craft at such a level, certainly realizes that it is a supreme duty to serve his country by using his knowledge and talent for the sake of his country and the happiness of his people.

We did not find any exact information about when the poet was born and when he died. Some poetic evidence (for example, a continent-history) confirms that he was actively engaged in artistic creation in the second half of the 19th century. Vozech states in his tazkirah that "alhal zindast" ("alive now"), Shukuri grew old in the seventies of the 19th century (the tazkira was compiled in 1871).

In Shukuri's work, the theme of the Motherland is reflected in separate bright verses. The poet loved, honored and sang about his holy homeland, where he was born and raised. "Feeling of the homeland is a feeling of destiny. Homeland is joy and pleasure for any artist. Hijran and sorrow for someone. Homeland is an existence for any artist. For another, it was a symbol of separation, as if it was a lost life" [8].

The theme of the homeland becomes the main theme in the work of Shukuri, who could not return to his homeland in Fergana (after Nasrullah Khan called him to the palace, forced life prevented him). In some poems, the migration of the land is expressed in harmonious forms with feelings of separation from the land. Images of complaints about Hijr-Hijran are important features of the poet's lyrics, and the poet dedicated special ghazals to express these images. The words "hijran" and "visal" are used in a broad sense in the ghazals about the sufferings of hijran and the dream of visal, which is a reference to the difficult life and spiritual experiences of the poet himself far away from his hometown.

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Because until the end of his life, Shukuri lived far from Fergana, his country, and had no opportunity to go to his country. Therefore, there is a series of poems dedicated to Ferghana. The ghazals beginning with "Hear my heart, O my beloved Farghan", "Frayod khark eldin, kedayi judoyi Farghan", "I did not become a contemporary, get rid of your hijran son", and the musaddad beginning with the line "I wish every hour, Farghan smokes me captive" are some of his poems in this direction.

"O Rozdoni Fergan" is one of his poems praising longing and patriotism, consisting of 19 stanzas.

Rozi dilim eshitgil, ey rozdoni Farg`on,
G`arib ishini qilg`il, ey kordoni Farg`on.
Begona mamlakatda ming yillik umirdin xo`b,
O`z manzilimda o`tgan har bir zamoni Farg`on.

Homesick, writing down the sorrow of the country, the poet tries to express his inner feelings artistically, and finally, because he does not have the opportunity to go to his motherland, Ferghana, he gets used to the torture of a cruel life and writes meaningful poems filled with warmth of the heart on the theme of "Homeland":

Farg`onag`a yetolmay uchmoq tilar Shukuriy,
Nechunki uchmoq ichra topmish nishoni Farg`on[9].

Although at the beginning he was tormented by the unfulfilled dream of a trip, over time, his desire to reach the Motherland - Fergana, grew stronger and did not give him peace until the end of his life:

Bo`yi xabar yiturgach atr aylading dumog`im,
Gul bermading agarchi,ey bag`boni Farg`on.

One of the poet's poems on the social theme "Diram" is a rhyming ghazal. In this poem, which consists of 5 stanzas, he truthfully reveals the injustices in life and the vices of officials:

Va`da qildi ul bahori lutfi davlat yuz diram, [10].
Yuz chaman ochti kungil bog`ida har yolg`uz diram

In this verse, he expresses his opinion through the art of return. That is, in the first verse, the word face is a rhyme, and in the second verse, the word face is an adjective. The poet wants to say that in the garden of the heart, the diram was opened a hundred times as a chaman, because big promises were made by the heads of the state. Shukurii suffered a lot as a representative of ordinary people. The income from his profession was not enough to live on. The forced life in Nasrullah Khan's palace was a symbol of his freedom. The poet expresses through beautiful artistic images that "diram" - money is a vital necessity for a person, even the main source of power in the formation of a person's spiritual maturity. In the first stanza, he mentions the "hundred diram" promised by the officials, and in the second stanza, the word "hundred" is used repeatedly, creating the art of tajnis:

Oy yuzin ko`rmakka ul yuz va`dani men telmurub,
Intizoridin oqarmoq birla bo`ldi ko`z diram.

In the first stanza of this verse, the poet exposes the false promises of the officials and notes their lack of evidence. In the second stanza, the poet expresses his feelings. He says that the struggle to earn money was so difficult that he even had tears in his eyes to get it. It was a general lament.

Ro`zgoring qora bo`ldi, oq yuzini ko`rmayin,
Ey Shukuriy, zikring o`ldi kechayu kunduz diram[11].

The poet used the art of contrast through black and white colors in this verse. This is a praise of the ghazal, which refers to the tragic fate of the poor in society.

So, the work of this poet, who has a considerable artistic heritage, has not been the object of special scientific research until now. Therefore, the poet's biography and creativity need special scientific research and interpretation. We tried to fulfill this task as much as possible. Already, Shukuri has the right to take a worthy place in the history of Uzbek literature among the representatives of the Bukhara literary environment of the late 18th - early 19th centuries.

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