



SUFIZADA - INDIVIDUAL IMAGE AND SKILL

Gulnavoz Mamadaliyeva

Teacher, Namangan State University, Namangan, Uzbekistan

Abstract

In this article, Muhammadsharif Sofizoda's individual image and skills are covered by studying examples of his work. Also, after reading the article, you will be convinced once again that the poet is the owner of high spirituality and enlightenment.

Keywords: individual, ideal, musaddas, Qorun, talmeh, metaphor, injustice.

Introduction

The term ideal usually means that a certain human personality or socio-historical event is accepted by others as a high example, a high goal, and in the form of perfection. Every era of literary studies had its own artistic aesthetic ideal problem. A creator is compared to a Sufi who has entered the path of Truth, because the closer he gets to the Truth, the deeper he understands the essence of existence, the closer he gets to the ideal, the better he perceives the essence of life and man. Just as the beginning and the end of the path of Sufism is Truth, the motive and purpose of the creative activity is also ideal. One such creator, Muhammadsharif Sofizoda, entered the literary field in the 1890s, that is, in the period when Muqimi set a democratic direction in artistic creation with his famous satires, and Furqat defined an important feature of the literature of this period with his enlightening poems. came in

Sufiza as a leading representative of Uzbek literature at the beginning of the 20th century

"sick in the scourge of unenlightenment", forgets benefits and harms, does not know good and bad, is buried in narrow interests, "gives what he earns to others", is left "hungry and naked", one word so to speak, he created about "our people" who have completed their role as a nation [1].

Cholpon's poetry, one of the literary figures who penned his pen during this period, won the hearts of readers not only with his nationalistic ideas, high nationalism and patriotism, but also with truly popular means of expression, and turned the author into a classic poet during his lifetime.

One of Sofizoda's achievements in this period was that he showed a high example of artistry in the form of a musammat. 4 poems belong to this genre in the lyrical heritage of the poet. If we take into account that the musaddas were created independently or based on ghazals according to the classical poetic tradition, the musaddas of Sufizo are characterized by their independent creation.

When we study the satires of the skilled writers of their time, Muqimi, Hamza, and Sofizoda, we can see that they covered the actions of stingy rich people, unjust officials, and fake religious leaders in a ruthless critical spirit. With this characteristic, the similarity of the examples of creativity is clearly felt. The whole life path was spent in persecution and persecution because the owners of great talents were the truth. However, he did not retreat from his goal, remained loyal to his profession and fought through his creativity.

In the same period, Sufizoda's poem "Khurjun" was published in the 2nd issue of 1925 of "Mushtum" magazine. In this poem, the poet expressed his feelings against injustice and law-breaking in the Shura offices:

*Ey haqiqat, qani sen, biz yana bo 'ldik xurjun,
Qayda qoldi fuqaro rahbari, yangi qonun?!
O 'lturub xum boshiga, bo 'ldi bo 'yoqchi maymun,
Oldi "partiyni" bo 'lub, ko 'p kishi ikki xotun,
Jenotdeldagi xom nosiha – bibi otun.* [Husaynxon.O, 2007: 56]

Although the poem "Khurjun" was published in our press almost 100 years ago, it was not included in Tolqin Rasulov's "Songs" collection, which was released after the acquittal of the poet. Like most of Sufizoda's poems of the 20s, "Khurjun" is characterized by the fact that it is free from falsehood and praise, and it can combine the various tones and colours of the period, the complexity of the conflict. Sufizoda is one of the poets who thought of the interests of the people in any situation and was able to express the people's wishes in his works.

In Sufizo's poem "Khurjun", he puts his negative thoughts mainly on the word "Khurjun". It is this word that serves as a keyword to open the thoughts that the poet wants to express. A brave, comical poet who constantly fights for truth and justice boldly exposes the vices of the system.

The fact that his compatriots were again helpless, helpless, in the vortex of poverty made the poet deeply saddened:

*Kambag 'al yaktagini yuvgani topmas sobun,
O 'ldi kosib ochidan, ahli tijorat Qorun.*

In this verse, the poet reflects the spirit of that time and figuratively describes the difficult living conditions of ordinary people. And the business people skillfully use the art of time, saying that they are as rich as Qorun. The poet writes a lot of such satires exposing the wrongdoings of officials and the evils created by the new regime. The reason for their popularity among the people is that the poet expressed the pain of the people. In one of his poems, the poet makes the following appeal:

*Kesib tashlash kerak nosur bo 'lgan sakta a 'zoni,
Asokash bo 'lsa shabko 'r tentiratgay yo 'lda a 'moni*

Shuning uchun shoir ogohlantiradi:

*Do 'stim, aldanmagin, begonadan bo 'lmas dadang,
Tol yog 'ochidan bo 'lurm lo 'kidoningga madang*

Such lines, rich in symbols, sharp irony, full of wisdom, and deep in meaning, clearly express the attitude of the poet to the reality of the time and life events. The poet's heart is in pain because of the greediness of the "friends" and the fatherhood of strangers. Therefore, he calls on the people not to follow them, not to be deceived by "foreign fathers", and to protect

their rights. It is clear who the poet is referring to when he says "foreign father". Under this shadow lies the desire for manhood, the idea of independence. Sofizoda, who skillfully used artistic arts, skillfully used the art of metaphor, using words and phrases such as "asokash" and "stranger dad" in these verses.

Due to his need for truth, the poet is not afraid to openly express in poetic lines the things that touch the officials:

*Biz ishongan tog'lardan chiqmayin qoldi kiyik,
Yo'q ekan to'zg'oq tabiatlarda odamgarchilik*

At the end of this poem, the poet gives more profound and meaningful thoughts:

*G'olibo, har sadaf ko'ksida bo'lmaydur guhar,
Arg'uvon suratda zebodur, vale bermas samar.*

The poet compares those "obstructed natures" that did not justify the people's trust to a simple pearl without a gem, a fruitless tree that looks beautiful but does not bear fruit. He skillfully uses the art of allusion in verses. The sentence in the verse "The deer did not leave the mountains we believed in" is expressed in harmony with the proverb "The deer does not stand on the mountain we believe in". This situation means that Sufizoda skillfully used the art of proverbs. The sentence in the stanza "unnatural natures" is considered a beautiful example of the art of metaphor. In a figurative sense, the image of people who do not have their own opinion of the beginning of the 20th century, that is, strange people who rely on someone else's opinion, is embodied in it.

Sufizo is a progressive poet, thinker, and publicist. It was an important stage in the formation of his populist outlook and advanced literary and aesthetic concepts. The creativity of this period is noteworthy both in terms of the variety of types and themes, content and form, and in terms of its abundance. He created many romantic ghazals and musaddas in the spirit of classical poetry traditions. In his works, true human qualities, rejoicing in life's joys and complaining about life's worries, in general, man and the universe, the spiritual world of people, love and anger are clearly depicted. For example, "Saylovga", "Madaniy makiyonlarga tuhfamiz", "Ozodlik bayrami" are mature examples of the poetry of the period both ideologically and artistically.

In Sufizoda's poetry, condemnation of the evils of the colonial system, dissatisfaction with injustice and violence, lack of rights and helpless life, with ignorance gaining attention in modern times and the wise being despised, are depicted in artistic paints:

*Kirib vahdat xumiga nosovodliqni ranglanglar,
Ki qilmoq oshnoliq boridin g'ayri-la tanglanglar.
Qayu mazhabda ahli ishqni qatli erur vojib,
Musulmonlig' agar shul bo'lsa, mo'minlar paranglanglar.*

Such perfect verses reflect the attitude and direction of the poet's work towards social life. In the verse, the sentence about colouring in "vahdat khumi" is figuratively expressed using the art of metaphor.

Various changes in social life at the beginning of the 20th century had an impact on Sofizoda's work. The boundaries of the form and content of the poet's poetry have changed. This process gave rise to the need for active intervention in the life of the new society, withdrawing from traditional romantic-mystical topics, and mainly focusing on socio-political topics. For example, Sufizoda's ghazal "Chust Bayans boasted to each other in a meeting room" consists of 21 stanzas. Because the current topic of socio-political life is written in the ghazal, it is observed that the number of stanzas has increased based on the principles typical of the literature of the new era:

*Muallimni qivib, mактабни yopgan chustilar, bizlar,
Berib pora, pristavlarni topgan chustilar, bizlar.
Shaharga qo 'ymadik poyezdni, kelsun, xalq, kun ko 'rsin,
Ajib mo 'minsifat, eski musulmon chustilar, bizlar*

Groups humiliated in this way take revenge on Sufizoda in different ways. But the poet never knelt before them. Sufizoda dreamed of seeing his nation as prosperous and free as other developed nations, and he fought for it. In this sense, his work was inextricably linked with the ideas of independence and national independence. For this reason, in his early creations, a dry declarative appeal, somewhat distant from art, is noticeable. In the early period of his work, there are some elements of formalism and indulgence in artistic inclinations. But he quickly gave up such traditions and looked critically at the evils in society and old beliefs. As an enlightened poet, Sofizoda, who set his sights on the tasks of reforming the educational system, opening new method schools, and creating new era literature under the conditions of the established regime, penned every new thing happening in the socio-political process and managed to do it.

References

1. Afoqova N. *Jadid she'riyati poetikasi*. – Tashkent: Fan. 2005
2. Hojiahmedov A. *Aruz lug'ati*. – T.: Sharq. 1998.
3. Husaynxon O. *Muhammadsharif So'fizoda*. – Namangan: Namangan nashriyoti. 2007.
4. Qosimov B, Axmedov S, Dolimov U. *Tanlangan asarlar*. – Toshkent: Ma'naviyat. 1999.
5. *So'fizoda. Taronalar*. – Toshkent: Adabiyot va san'at. 1968.