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Attitudes Towards Nasimi in Modern Literature

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Abstract

The article deals with the impact of the work of the talented Azeri poet Imodiddin Nasimi on Uzbek literature. The poems of the great poet have been a source of inspiration for our artists since time immemorial. This aspect can also be seen in modern Uzbek literature. Abdulhamid Chulpon, who worked in the early years of the twentieth century, writes poems in harmony with Nasimi's ideas. The article analyzes such poems by Chulpon. In addition, the poems of Usmon Kochkor, S. Sayid, poetess Nodira Afokova, Amir Khudoiberdi, Nasimi's name and passion are discussed.

Keywords: *Nasimi, literary influence, modern Uzbek poetry, Chulpon, Usmon Kochkar, Sirojiddin Sayid, poet Nodira Afokova, Amir Khudoiberdi, ideological-artistic analysis, artistic mastery.*

Introduction

Nasimi was a great artist who had considerable influence in the classical literature of the East. Not only his work, but also his great personality served as a source of inspiration for the work of a number of poets. Influenced by Nasimi, the continuation of his ideas as a tradition is a characteristic feature of the representatives of classical literature of the East of almost all periods. In addition, there are many works that refer to his life and tragic fate as a talmeh. From twentieth-century Uzbek poetry to contemporary penmanship, one can be influenced by Nasimi or the poems that mention his name. From this point of view, the poems related to Nasimi in the new Uzbek poetry can be classified as follows:

1. Poems in harmony with Nasimi's ideas;
2. Poems based on Nasimi's title;
3. Poems with Nasimi's name mentioned.

It is well known that the national awakening was a period of national self-awareness, which formed the spirit and content of literature. But the national renaissance embraced not only the literary sphere, but all layers of social life. The national awakening has manifested itself in the form of Jadidism in our region. And it lasted until the mid-20s. The literature of the National Awakening (Jadid) was a literary expression of the ideas of this movement, which emerged in the late 19th century. But the fact is that it was not just an exhibition (illustration) of Jadidism, it became a real literature. He started a new literature. The peak of his development was in 1915-1925.

The Main Part

Abdurauf Fitrat and Abdulhamid Chulpon are among the artists who worked in the early years of the twentieth century. In the works of these poets, the thirst for manhood and freedom is clearly expressed. Chulpon's poems, such as "Erkinlik istagi" and "Ko'ngil", include:

Erkin ko'nglim chiday olmas bu siqiq,
Bu bog'langan, bu "egalik" turmushda.
Agar shunday ketabersa, bu aniq,
Tilak uchun qila olmas bir ish-da¹.

¹ Чўлпон. Асарлар. Тўрт жилдлик. 1-жилд. Тошкент. 2016 й. 133-б.

The same thirst for freedom and liberty can be seen in Fitrat's work. There are also love poems in Chulpon's poetry, which are in harmony with the traditions of classical literature:

Ilk avval ko'zimni ishq ila ochdim,
Ishqning maydoniga qonimni sochdim,
Ishqsiz o'lkalardan u onda qochdim,
Na zamon bog'ladim zunnor ishq².

Described as *"Ishq maydonining sarbozi va muhabbat ka'basining fidoyisi"* ("a soldier of the field of love and a sacrifice to the Kaaba of love"), Nasimi's work contains a number of poems with the same content:

Men azaldan ishq ila pir bo'lmisham,
U bilan goh ikki, goh bir bo'lmisham.

The poet mentions that from the beginning he was very close to love, that is, like a *pir* (teacher-student).

It should be noted that the poems of the second classification, that is, under the title Nasimi, are not very significant. An example is the poem "Nasimi" by the poetess Nodira Afakova. The poet's poem "Nasimi" is written in a unique tone. The traditional means of expression in poetry, the expression of ideas, are characteristic of classical literature. In the verses, the relevant aspects of Nasimi's life are described one by one, that is, the tragic situation in the poet's life is described:

Tonganlar, tonarlar... Qichqirmay, balkim,
Hilolga qon uchar ijro lahzasi.
Siz Nasimiy.
Tongday yanoqlar ma'sum.
Eng baland dorlarda o'ynaydi shamol.

The poem *"Hilolga qon uchar ijro lahzasi"* is quoted as a high expression of the tragedy of the poet's death. When the skin is peeled off, the blood rushes to the crescent - the world is stained with blood, the world is immersed in the blood of the poet, and is characterized by a very expressive expression. The poet goes on to say, *"Eng baland dorlarda o'ynaydi shamol"*. Through the tragic tragedy of Nasimi's fate, the poet writes about his personal views on the injustice and oppression of human dignity, which has been observed at all times:

Sharqim manim... haqiqat talashgan Sharqim!
Terisi shilingan yalang'och savol.
"Alhamdulillah..."ni aytib va bo'zlab
Kirdilar. Kirarlar. Kirdik, Nasimiy.
Qurbon berilmakda. Berdik, Nasimiy.
O'limdan hayotlar qurdik, Nasimiy.

It is known that Nasimi's name is known not only in the East, but also in the West. But it is the most widely recognized in the Eastern world, and its name is mentioned in the works. Nodira Afakova, with both regional and spiritual closeness, acknowledged in her poems, "Sharqim manim" She also attributes it to the people closest to his in life:

Kimlarni yaratding, onajonim Sharq?
Kimlarni yayratding, otajonim Sharq?

Although the poet is a great fan of great people, she pays special attention to the immortality of their names. There is greatness in the names of great people. Their name emphasizes the

² Чўлпон. Ўша асар. 140-б.

expression of tremor and power before *the mashhar* (doomsday):

Magarkim jismlar tuproqqa qorilur,
Ismlar... ismlar toabad o'lmaydi.
Ismlar to mahshar solurlar titroq.
Ismda ruh yotar manguilik.
Biz, axir, insonmiz.
Muhaqqaq,
O'lim yo'q, Nasimiy, o'lim yo'q.

The poem also mentions the name of the city where Nasimi was killed and gives a unique metaphor:

Bosh suyagi kabi ko'rinar Halab.
Zil-zambil sayyora uchar guvillab.

Some parts of Nasimi's life are mentioned in the poem:

"To mahshar, – yig'laydi ko'hnado'z, –
Titroqqa solurlar ismlar"...

These verses refer to the narration of Nasimi's life in Aleppo. According to the narration, one day a young man was reciting a poem by Nasimi aloud. The idea expressed in the poem attracts the attention of the priests. They imprison the young letter. The young man says that he wrote the poem himself. He does not want Nasimi arrested. The priests sentenced him to death by hanging. At that moment, Nasimi was sitting next to a patcher to mend his shoes. Upon learning of the incident, he arrives at the penalty area and frees his young friend, claiming that the poem was written by him. The priests, convinced that he was a murshid of Hurufism, issued a fatwa to tear off his skin alive. When the priests heard Nasimi's name, they immediately decided to destroy him. In the above verse, the poet points to this.

It is well known that the goal of mystics is the beauty of Allah. In order to attain it, all materiality is cut off, and all thoughts are filled with the remembrance of the Allah. The same comments are beautifully expressed in the poem:

Faqat Yor, faqat Yor yodimizdadur!
Eng toza ravnaqlar zotimizdadur.
Buyuk Ibtidoga borurmiz yig'lab.
Iqrorlab borurmiz, Nasimiy.
Na qilsang, Sengadir – "Allohu samad!"
Takrorlab borurmiz, Nasimiy.

In several similar poems by Nodira Afakova, the name Halloj is mentioned along with Nasimi's. It should be noted that Nasimi's poems are very important in modern poetry. Even some epics written in the 20th century contain Nasimi's name and references to his destiny:

Lermontovni otgan jallod
Dorga osdi
Mashrabni.
Shoirlarning — Erkdir dini, Erkka
sajda qildilar.
Erk kuychisi
Nasimiyni

Tovonidan shildilar...³.

These verses are taken from the epic "Ruhlar isyoni" by Erkin Vahidov, one of the great representatives of modern Uzbek literature. In the poem, the poet emphasizes that Nasimi is a man of great courage, but also a singer of freedom. Literary scholar U. Normatov called the "Ruhlar isyoni" a philosophical, heroic, tragic epic. The epic is unique in both form and content. It is "a synthesis of various poetic forms, rhythms, emotional tones, colors, life stories and legends, conditional-symbolic expressions." The author chooses a unique and innovative way to think about men who are thirsty for men, to reveal the truth of life. To do this, the poet used several methods to reveal the fate of Nazrul Islam in the play. One of them is the incorporation of narrations into the text of the work. Along with the narrations, the poet also referred to the fate of great people who were involved in the same subject in accordance with the content of the work. One of them was Imomiddin Nasimi. Because the point that connects Nasimi and Nazrul Islam is the issue of human freedom. Another epic of the 20th century is Askar Kasimov's "Obida". It is based on the life of Turdi Farogi, who had a place in the literary world of Bukhara. Nasimi's name is also mentioned in this dramatic epic:

Koshki edi Mansur yanglig' boshimni tutsam,
Nasimiydek analhaq deb nolalar qilsam⁴.

This passage, in the language of Turdi Faragi, also mentions Mansur and Nasimi in accordance with the content of the work. Rahimbek Turdi Farogi, an adviser to Subkhanqulikhan, said that the poet could be hanged. The author cites the names of Hallaj and Nasimi side by side, as mentioned in classical literature. After all, Nasimi had a high level of faith in Halloj, as well as being a colleague and collaborator, and continued his ideas with sincerity. In modern literature, along with epics, there are many poems that refer to Nasimi's name and destiny. Among such poems is "Dahriyona" by Osman Kochkar:

Mayli, meni qiling sazoyi,
Men "Analhaq" da'vosin demayman.
Men – bir Mashrab kabi savdoyi,
Men Nasimiy kabi dahriyman⁵.

Talented poet Usmon Kochkor wrote about his three colleagues in this poem. These are Hallaj (although the name is not mentioned, the idea of "analhaq" is given), Nasimi and Mashrab. In fact, the trinity is often recognized together in classical poetry. Osman Kochkar preserved this tradition in the above poem. Similar aspects can be seen in the work of Sirojiddin Sayyid:

Yassaviydek qadimiy,
Nasimiyning nasimi.
Goh Mashrab, goh Haziniy,
Gohi Mahtumqulimsan⁶.

Nasimi and Mashrab are also mentioned together in this poem, which is dedicated to the definition of poetry. In addition, the names of Hazini and Makhtumkuli are mentioned in the poem due to their closeness to mysticism. The poet Amir Khudoiberdi also mentions the names of Hallaj, Nasimi and Mashrab in his poems:

Bir sharob berdi – sharobi antahur – Mansur ila
– V – –/– V – –/ – V – –/ – V –

³ Воҳидов Э. Рухлар исёни. Умрим дарёси. Сайланма. Учинчи жилд. –Тошкент: Шарқ, 2001. –206 б.

⁴ Қосимов А. Эй қаро кўзим. Тошкент 2011 й. 153-б.

⁵ Қўчқор У. Оғир қарвон. Тошкент. 1991 й. 20-б.

⁶ Сирожиддин С. Сўз йўли икки жилдлик танланган асарлар. 1-жилд. Тошкент. 2018 й. 167-б.



Qoshimg'a kelgay Nasimiy yonida Mashrab bobo

– V – –/– V – –/– V – –/– V –

Composed in the genre of ghazal, this poem is written in the *ramali musammani maqsur*. In addition to glorifying the names of mystical sheikhs, the poet also used classical words such as wine and wine antahur. In the next verse of the ghazal, the poet focuses on the ideas related to analhaq:

Zurriyodim angla dodim, analhaqning hukmi dor

Bandasi yuz bursa bursin, vali yuz burmas xudo.

The essence of analhaq in the poetic line was not understood by the Shari'a leaders and politicians of the time, but it is emphasized that it is a belief that does not deviate from the truth. It is noteworthy that in the following verse, the author recognizes these three fellow mystics as murshids and expresses his spiritual closeness to them on the basis of Uwaisiyyah:

Men uvaysmen, ul nuroni uchta zotdir murshidim,

Uchta zotdin pir talabmen, shoyadki olsam duo⁷.

In the poem, the poet uses the art of *takrir* (sharob – sharobi antahur; bursa bursin burmas; uchta zot) to achieve the effectiveness of thought. In several other poems by Amir Khudoiberdi, he quotes Nasimi and his colleagues. These examples show that Nasimi's name, profession, ideas and destiny are widely covered in modern literature. This shows how important and significant the work of the great poet is for all Turkic peoples, including the Uzbek people is conclusive evidence.

Conclusion

It is well known from the world's artistic thinking that no nation's or national literature can be formed and developed on its own. The development of any literature is directly related to its interaction with this or that literature and the literary aesthetic connections. Therefore, when discussing the heritage of poets or writers who wrote in Turkish, of course, attention is also paid to Arabic or Persian-Tajik literature. This is an area of "external" communication, and the interconnectedness of the literature of the Turkic peoples is a process of special interest. From this point of view, the influence of the great Azerbaijani poet and one of the leaders of the Hurufi sect, Imamiddin Nasimi, on the work of Uzbek poets is of special importance. It is no coincidence that our people have been interested in the fate of the poet and his poetry since Nasimi's death.

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