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## CONCURRENCE OF ETHICAL AND EDUCATIONAL VIEWPOINTS IN THE LITERARY WORKS OF REPRESENTATIVES OF NAMANGAN LITERATURE MOVEMENT

**Abstract:** *In this article, the moral and educational views of the representatives of the Namangan literature movement, who lived and wrote in the early twentieth century, as well as their lyrical heritage, which glorifies such honorable qualities as knowledge and enlightenment, truth, piety, generosity have been analyzed.*

**Key words:** *dictatorial system, jadid press, school, enlightened poets, science and enlightenment.*

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### Introduction

Representatives of the Namangan literature movement of the early twentieth century worked productively for the formation and development of national consciousness in the spirit of nationalism, the development of education and culture. Through their scientific, literary and historical works, they called upon our youth to be loyal to the motherland, to be knowledgeable and enlightened, and to be vigorous in social life.

The poets of this era, such as, Nodim (1844-1910), Hayrat (1845-1915), Khilvatiy (1858-1921), Ibrat (1862-1937), Sufizoda (1869-1937), Dogiy (1878-1966), Suhayliy (1898-1961) used image of the lover with love for the motherland and glorified such decent qualities as knowledge, enlightenment, truth, piety, generosity and the love for the nation in their moral and educational poems.

Although they lived and wrote in a complex and conflicting era, family upbringing, life's lessons, and creative experience were the impetus for the development of their talents.

### Literature review

Academician N. Karimov assesses the uniqueness of the literature of this period as follows:

“The XX century is one of the greatest centuries in the history of mankind. No matter how much bloodshed, unfairness and injustice took place in this century, humanity took a big step towards the future. All the events that occurred in this century are an integral part of human history. It is nonsense to try to forget the parts of the events that are not acceptable to us, to erase them from history. Twentieth-century Uzbek literature established a strong connection with the life of the people and society. Such a connection did not exist in the earlier stages of our literature” [10, 24].

Enlightened poets such as Ibrat and Sofizoda, who set themselves the task of reforming the educational system during the dictatorial regime, opening new methodological schools, jadid (“new”) press, creating a new era of literature, wrote about every innovation in the socio-political during this process.

Dreaming of getting a closer look at people's lives, Nodim travelled around Central Asian cities. He visited Tashkent and Kokand several times. If we look at his work, his lyrical heritage, which reflects his travel impressions, they show that poet traveled to many countries for the purpose of pilgrimage.

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The poet expressed the impressions of his travel in the writings like: “Bayoni sayohati Nodim” (“Tale of Nodim’s travelling”) , “Dar safari hazrati Shohimardon Nodim gufta” (“During the visit of Hazrat Shohimardon by Nodim”), “Bayoni dar safari Toshkand” (“Tale of Tashkent trip”), “Bayoni voqeoti safari Buxoro va Samarqand” (“Tale of travels of Bukhara and Samarkand”). For example, in 1887-1888 he went to the administrative center of Turkestan-Tashkent. The poet's journey in 1889 continued in the direction of Bukhara-Samarkand-Tashkent. During the trip, the poet went to the gymnasium in Tashkent, where he studied the methods of education.

In the poem “Sayohat taassurotlari” (“Travel impressions”), the poet emphasizes that everyone, whether religious or secular, will surely achieve the life of his dreams. In this poem about his impressions of his travels to Kokand, Samarkand and Tashkent, he supported the teaching methods in the gymnasium:

Necha yuz stol qo‘yilgan turfa har bir qasr aro,  
Har biri naqshu nigori, chini zarrinkordur.

Necha ming ta'lim ahlidin kirib har xonada,  
Ishlari darsu sabaq, ilmu adab takrordur.

Bo‘yla hikmatxona gimnaziyan ko‘rgach,  
dedim:

– Ofarin, ming ofarin, bu ilm bir asrordur! [12, 88].

In the moral-educational poems of Hayrat, love for humanity and nature, loyalty and care are leading themes. In particular, in this ghazal, the poet urges people to be in harmony with each other:

Bir-birin degan kishi payvandi jon bo‘lmoq kerak,

Talx so‘zini qo‘yib, shirinzabon bo‘lmoq kerak.

Do‘stu dushman o‘rtasida farqi shuldur, ey ko‘ngul,

Lutfu shafqat birla doim mehribon bo‘lmoq kerak [1, 419].

The contrast (*tazod*) between the words “Talx so‘z” (“bitter word”) and “shirinzabon” (“sweet talker”) increases the impact of the content of the verse, along with the rhyme (qofiya) “bo‘lmoq kerak” (“should be”) and the rhyme formed by the words “jon” (“heart”) – “shirinzabon” (“sweet talker”) provided poetic perfection in the verse. The poet's work on this subject continues in the rubai. In them, the poet asks the Creator to accompany the afflicted and to stay away from the wicked:

Yorab, ahli dard ila hamroz qil,  
Munisu hamsuhbatu damsoz qil.  
Qilma har nojins ila hamdam mani,  
Ulfati ahli salohi soz qil [1, 432].

Khilvati's poems of moral and educational character occupy a significant place in relation to the works of contemporary poets in this sense.

Poet's “Chiqib” (“Leaving”) poem has the style of adventure and ethics, it stands out as having the biographic character. The poet was first educated under Mulla Azim-the village juror and then studied in Namangan at “Azizhoja Eshon” university for 15 years, he also was educated by lecturers like: Mullo Muhammad Zokir Maxdumi Shoshiy, sacred Inoyatxon teacher Langariy, Mulla Oxundshoh, Mulla Eshonjon teacher, and Abdullohxon eshon . Such biographical information enriches our understanding of the poet's ability to study religious names.

This adventure is reminiscent of the narrative style of folk epics, with a mixture of prose-style memoirs and a 150-verse muhammas (poem). This play, which is an important source for the coverage of Khilvati's biography, also contains information about his teachers and friends [20, 384-410]. At the Khilvati madrasa, he first studied under Bahodir Khan Eshan, and after his death, under Mullo Muhammad Zokir Mahdum. He advised Khilvati to continue his studies after teaching him all his knowledge and handed him over to Hazrat Inoyatkhan Langari. During his apprenticeship, this great teacher will test him with a few questions.

The poet describes this process as follows:

G‘arq o‘lub xijlat teriga haddin oshdi hayratim,  
Domi hayratga giriftor o‘ldi murg‘i fikratim,  
Jomiyga qilgan muxammas bor edi bir san‘atim,  
Matla'in qildim hayo birla nisori suhbatim,  
Sharmdin andog‘ki bo‘ldi ketgudek jonlar chiqib [20, 389].

It is clear from the content of these verses that while studying at the Khilvati Madrasa, he enjoyed the works of Uzbek and Persian-Tajik classics and wrote nazirs and takmis. In an interview with the teacher, Khilvati Langari demonstrates his talent by reciting an essay he wrote for Jami. In turn, this great teacher has repeatedly praised Khilvati's artistic skills in poetry contests held at the madrasa. When the poet's hidden talent was revealed, he was advised to create under the pseudonym "Khilvati":

Boshladim “Shamsiya”din darsu chiqib bo‘ldim ravn,

So‘ngra izhor aylamishlar xizmatig‘a hoziron:

“Xilvatiy” derlar muni tab‘idadur maxzan nihon,  
Oshkor aylar duri pinhonini ba‘zi zamon,

Ko‘rinur gohi varaqlarda yozilg‘onlar chiqib [20, 389].

The notes in a Persian letter to his friends in Tashkent confirm that the poet had previously written under the pseudonyms “Jiydakafagiy” and “Namangani” [20, 8]. The poet, who understood the

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meaning of the word "solitude", accepted the offer and began to use this nickname. The poet did not retreat, but because of his humility he refrained from showing off his talent and poetic skills.

The word "solitude" means "loneliness," "alone," "distance from people at certain times." A desolate dervish (one who renounces material possessions, lusts, worldly blessings, and enters the path of Truth, he had to eat, sleep less, and perform constant prayer. This is the "experience" of overcoming lust and purifying the heart [2, 251]. Explaining the term dervish, I. Hakkulov describes it in his research as follows: "Dervishism is the path of the heart. Dervishes are true ambassadors who follow this path. They are people who can "die" for the past and be "born again" for the future. They set an example by having a perfect knowledge of the inner nature of the world and a deep understanding of Truth and Truth from within "[16, 213]. This toil is typical of the Khilwatiya sect of mysticism, but it followed the principle of the Khilwati.

Naqshbandi's "Khilwat dar anjuman," that is, outwardly with the people, inwardly with the Truth:

Agarchi bir-iki kun zohiran Sandin judo bo'ldim,  
Va lekin botinan hargiz dilim Sandin judo bo'lmas [20, 127].

In his poems, the poet reflects his attitude to nature, being and society, encouraging people to be honest and generous. In particular, the ghazal (poem) with radif "Hayot" ("Life") glorifies the richness of life and the beauty of life. The poet speaks of the passing of this world in the twinkling of an eye, of doing many good deeds in this short time, and of not leaving today's work for tomorrow:

Ey fano, carmoya rohat qilgudek fursat qani?  
Ko'z ochib yumguncha ham chun barqi barhamdur hayot [20, 130].

Expressing the philosophical content of the poet in a beautiful artistic form is a characteristic feature of the poet's work. Proof of this is the fact that in the next verse the ideas about the essence of human life are effectively expressed through the art of talmeh (a glimpse of history):

Ahli olamdin nihon so'rsang tiriklik davrini,  
Xizr umridek muabbad bo'lsa ham kamdur hayot.

Sihhati tan bo'lmasa, mulki Sikandardin na sud,  
Ofiyatmandi gadoga davlati Jamdur hayot [20, 131].

The state of Jamshid, the property of Alexander, the poet who referred to the life of Hizr, no matter how long the life of mankind, there is not enough time to do good deeds; the didactic essence of the poem is the philosophy of life that the value of health should be

valued, and that without wealth, Alexander's wealth is useless. However, the didactics in Khilvati's poems are presented not only as ineffective teachings, but also as a difficult interpretation of philosophical ideas embellished with art. Proof of this is the figurative image that life is better for Jamshid than wealth, even if he is a beggar.

The poet also skillfully used the art of parables (*irsoli masal*) to express the deep meaning in an impressive and artistic way. Khilvati's artistic interpretation of the proverb "Don't put off today's work until tomorrow" confirms this idea.

Tobakay ta'rifi kori xayr, ey g'aflatsirish,  
Ertaga qo'yima bu kunni, erta mubhamdir hayot....(20, 131].

According to the poet, to lose one's present by boasting of one's insignificant good deeds "Ta'rifi kori xayr" and losing the today's essence is a sign of one's ignorance. According to the poet tomorrow is unknown "erta – mubham". That is, what happens tomorrow is unknown and it is not dependent on humanity. Therefore, it is necessary to appreciate every moment of today, to appreciate every passing moment.

Poet's ghazals (poem) with radif: "hayot" ("life"), "ilm uchun" ("for knowledge"), "ko'ngil" ("heart"), "etib ket" ("reach out"), "dilim" ("my heart"), "etmagan yaxshi" ("better not do it"), "kerak bo'lsa" ("if needed") are written in the topic of moral and education and so they express the views such as: the artistic talent, uplifting of the knowledge and morals.

Ur o'zing ilm eliga uchrasa mardona dilim,  
Bu sifatkim uradur sham'ga parvona, dilim.

Juhalolarga yaqin yurma-yu ulfat bo'lmag'il,  
Nazaring solma dari kulbai nodona, dilim [20, 97].

The poet, who likens science to a candle and a student to science like a butterfly, appeals to young people to study science. The poet uses the art of fables to illustrate the idea of the propeller striking himself with a candle. In another of his poems, the poet states that it is possible to acquire knowledge and attain glory in this world and honor in the Hereafter, and not to associate with ignorant people:

Cho'milgil bahri ilm ichra, g'ubori jahldin pok bo'l,  
Sharofat oxiratda, dunyoda izzat kerak bo'lsa [20, 56].

These verses on self-restraint emphasize the need to fasten the chain of contentment:

Hamisha bog'lagil sangi qanoat rishtasin belga,

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Va garna qilgusi nafsi eshiklarda gado kam-kam.

G'ururi nafs o'lib, nafsing murodin istasang doim,  
Bo'lur munglug' boshing uzra ajoyib mojaro kam-kam [20, 91].

Or:  
Ishonma davlatu johingga, ketgay oz fursatda,  
O'tib bayram tuni, qo'ldin ketar rangi xino kam-kam [20, 92].

Speaking of not lusting for wealth, the poet uses the art of rhyme to liken the state to henna caught on a holiday. Citing a vivid example to prove his point, the poet says that just as the henna caught on a holiday through the art of parables gradually fades away, so does wealth.

Commenting on humility, the poet urges people to act politely:

Tavozepesha qilg'il mohi navdek e baland axtar,  
Sipehri manzilatda mohdek raf'at kerak bo'lsa [20, 56].

"Even if you are the brightest star, be as humble as the new moon, because humility makes the moon in the sky. If you want to have the same respect and appearance as the moon, be humble and humble," said the poet. In the verse, the poet skillfully uses the art of analysis and parables, using real-life examples, to encourage people to be humble. Ahmad Yugnaki, in his book *Hibat al-Haqqiq*, states that humility is a sign of piety. Recognizing that disagreements between people are mainly due to non-fulfillment of promises, Khilwati urges people to be united:

Na so'z kim, chiqdi og'zingdin ani ijodiga sa'y et,  
Agar kelmas qo'lingdin, avval izhor etmagan yaxshi [20, 82].

A virtuous person is the richest person, even if he is poor; Khilwati says that the ruthless are the poorest people in the eyes of the people, even if they build high gates and porches.

Chu qasri himmating pastdur daru devoru ayvoni,  
Baland darvozayu, ayvonu devor etmagan yaxshi.

Na kim qismatda bo'ldi, Xilvatiy, bo'lmas ziyodu kam,  
Kishi ro'zi talab aylab, o'zini xor etmagan yaxshi [20, 83].

The poet says that the spirit of the ancestors should be rejoiced, the spirit of the saints should

support us, and the youth should always be ready for the service of teachers:

Sabohu shom o'tgan yaxshilar ruhini shod ayla,  
Madad qilg'ay sanga o'tgan azizu avliyo kam-kam [20, 91].

In general, the poet's poetry encourages young people to be enlightened, to love life and the Motherland. In Khilvati's work, it is emphasized that patience and courtesy are human adornments. His poetry inspires people to be patient, loving, and faithful.

Ibrat's rich literary heritage is distinguished by the breadth and productivity of his subject matter compared to contemporary poets and writers. Ibrat also wrote in his work "Тарихи маданият" ("History of Culture") he wrote that in the last 20 years he created a collection of 14 literary, scientific, historical, linguistic works and a collection of poems "Devoni Ibrat" ("Ibrat's anthology") for 30 years, a total of fifteen literary works [5, 139].

His articles in the press, which reflect the ideas of socio-enlightenment: "Mezon uz zamon", ("Guide of the current times") "Tarixi madaniyat" ("History of culture") and the ideology of Jadidism (Modernism), encourage young people to be educated, cultured and honest. Throughout his life, the poet cared about the construction of centers of knowledge and enlightenment in the villages and the publication of more books, raising the intelligence of our youth. He lamented the lack of science books in his "Tarixi madaniyat" ("History of culture"), saying that all superstitions were the result of ignorance. He stated that: "Because there are so many superstitions in our Ferghana, it is a must to publish 3-4 science books each year. Alas there is not even one book. There is a need to provide at least one journal, pamphlet, newspaper to the schools each week" [5, 188].

There are many verses in which exemplary moral qualities were expressed. Each verse of his nine-verse ghazal (poem), which begins, "O heart ..." ("Ey ko'ngil...") contains the wise advice. For example, the following verse states that one should open one's eyes and see the right path before being blamed or ashamed of one's crime:

Ey ko'ngil, malomatdin och ko'zing hilol ichra,  
Jon labimg'a yetkurmush jurmi infiol ichra [8, 47].

In this verse, the poet echoes Mashrab's view that "destroying one heart is like destroying hundreds of Ka'bahs" and that it is necessary to take a place in people's hearts and enlighten the Ka'bah of their hearts before leaving the world:

Ey chirog'i dil, tavfiq ka'basina azm etgil,



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Umri mahdi yuz qo'ymay pardai zavol ichra [8, 47].

Sofizoda, who glorified science and enlightenment in his works, was a supporter of the rise of the enlightenment level of the nation. Enlightenment is a priority in the poet's work. Sofizoda pays special attention to the issue of the need for mothers to be educated in the first place. According to the poet, the green plant on the ground also looks at the mothers of the nation, the tulips on the ground and the moon in the sky make them smile, and the ants, nightingales and quails sigh at their ignorance. That's why it is important that mothers have education:

Bir qarangiz yerda ko'kargan giyoh,  
Sizga qilur har biri etib nigoh,  
Lola kulib, tag'in kular oyu moh,  
Umr aziz, jaro turib etdi, oh,  
Qumri bilan bulbuli bedonalar,  
Yaxshi o'qur, siz ham o'qing, onalar [13, 62].

Dogiy's ghazal that starts with "Na ishkim kelsa" ("Whatever comes") confirms that the traits like tolerance and patience, humbleness, being educated and moral are the signs of being a human. The poet, who has life experience, says that one should live for the good of others, but on the contrary, one can be the cause of every difficult task that befalls on him or her:

Na ishkim kelsa, ey tan, boshingga beshak  
Xudodandir,  
Dema sen anga: «Bu ishlar menga chunu  
charodandur».

Dema nuqsu kamolu xayru shar, sudu  
ziyoningni,  
Gumoni tuhmat aylab, iltizomi mosuvodandur  
[4, 26].

The poet says that arrogance does not lead to good results, and a humble person is noble and honorable:

Takabburpesha bo'lma, xoksor o'l, xoksor  
o'lg'un,  
Azizlik xorlikdan, xorlik ujbuvodandur.

Yeturma hech ko'ngilning domaniga gardi  
ozoring,  
Mukofotiki senga oqibat javru jafodandur  
[4,26].

The literary heritage of Dogiy plays an important scientific and practical role in creating today's national ideology, inculcating it in the minds of our people and educating and upbringing the younger generation to become perfect human beings.

Poetry is a shining star in the sky, so Suhaili writes about family, the homeland, the youth, the desire to bring light and beauty to the hearts of mankind and not to spend their lives in vain:

Bu gulshan ichra, ko'ngil, zulfi rayhoningdin  
ayrilma,  
Yurutgan shomi hajring mohi toboningdin  
ayrilma.

Bahor o'ldi, tabiat bog'i gul-gul yashnadi, kuldi,  
Kel, ey bulbul, tarannum qil, gulistingdin  
ayrilma [15, 80].

The poet urges people to be consequent, faithful to their promises, to be charitable, and to turn away from vices such as arrogance, wickedness, and arrogance:

Birovga, ey birodar, oqibatlig' oshno bo'lding,  
Kechur sahvini goho ahdu paymoningdin  
ayrilma.

Xudovandim bu yanglig' davlati senga ato  
etmish,  
Baxil o'lma, karam qil, xayru ehsoningdin  
ayrilma [15, 80].

He urges that in order not to be deprived of oneself, one should always cherish the loved ones, and speaks against being arrogant because of the status:

Havo qilma bu johu mansabingga bir kun  
olg'aylar,  
Kim erding avvalo, o'z qadri insoningdin  
ayrilma.

Yetar bir manfaat sendan, vafosiz oshno  
ko'pdur,  
Burung'i ulfatu yori qadrdoningdan ayrilma.

Suhayliy, xo'b tamosho aylading zebo  
shaharlarni,  
Unib-o'sgan diyoringdur Namangoningdin  
ayrilma [15, 81].

In Suhayli's works, virtues such as good manners and sweetness, the need to beautify the property of the heart, and sincere human feelings are glorified:

Har dili ozurda xotir mulkini obod qil,  
Aylabon xush xulqu xush kirdoru xush guftorlig'  
[15, 29].

By the grace of the Creator, the poet is amazed by the uniqueness of human behavior and the fact that everything in nature does not repeat each other:

Har bani odamda xulqu fe'lu atvor o'zgacha,  
Aqlu idroku tamizu savtu guftor o'zgacha.

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Hilqatu suratda inson bir-bira monand emas,  
Qomatu shaklu shamoyil, rangu ruxsor o'zgacha  
[15, 45].

Suhayli also studied history seriously, so as a result of his interests, the work "Bo'ston al-orifiyn" ("The garden of righteous") was created. This play contains valuable information about the history of Bukhara, the formation of the Kokand Khanate, the occupation of Turkestan by Russia [15, 8].

Known as a memorizer of the Qur'an as a young man, a great calligrapher, a talented poet, Suhaili's literary legacy for generations calls young people to

enlightenment, self-sacrifice, and patience to overcome the trials of life.

## Conclusion

Representatives of the Namangan literature movement of the early twentieth century made a worthy contribution to the development of revival of Uzbek national literature with their socio-political works. They glorified human relations in their moral-educational poems. They preached that knowledge and enlightenment play an important role in every person's life, and that the most appropriate way to overcome ignorance is the path of enlightenment.

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