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THEMATIC CLASSIFICATION OF XILVATIY'S WORKS

Abstract: This article describes the thematic classification of the works of the poet Khilvati, a representative of the Namangan literary movement of the early twentieth century. The poet's poems in the romantic, moral-educational, socio-political and humorous directions glorify human relations. It has been analyzed on the basis of examples that science and enlightenment play an important role in everyone's life and that the best way to overcome ignorance is enlightenment.

Key words: manuscript, devon, publishing source, poetry, skill, genre, manzuma, zullisonayn, romantic, moral-educational, socio-political, humorous direction.

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Introduction

The poet Khilvati, a representative of the Namangan literary movement of the early twentieth century, lived and worked in a complex and controversial period. Academician N. Karimov assesses the peculiarities 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, injustice, and injustice has taken place in this century, humanity has made great strides toward the future in the same century. Everything that has happened in this century is an integral part of human history. It is absurd to try to erase from history the parts of them that we do not like. Twentieth-century Uzbek literature has 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"[4, 24]. Enlightened poets such as Nodim, Khilvati, Ibrat, Sofizoda, who set themselves the task of reforming the educational system in the conditions of the dictatorship, opening new methodological schools, creating a modern press, the literature of a new era, took place in the socio-political process. they captured every news.

Literature review

Representatives of the Namangan literary movement of the early twentieth century have worked productively for the formation and development of national consciousness in the spirit of nationalism, the rise of education and culture. Through his scientific, artistic and historical works, he called on our youth to be loyal to the motherland, to be educated and active in social life. In particular, Khilvati's works can be studied thematically on the basis of the following classification: 1) romantic; 2) moral and educational; 3) socio-political; 4) humorous.

There is a lot of love poetry in the poet's work. Hilvati, who began his career writing romantic poems, wants to become a mistress like the representatives of classical literature. But the cruelty, infidelity, emigration and suffering of a lover who is unparalleled in beauty also hurts him.

Khilvati's love poems are distinguished from other socio-political works by their artistic maturity. The poet's poem on the theme of love shows the gradual growth of figurative love to real love, and in some of his poems it is about the state of love in love.

In Khilvati's poetry, figurative love, divine love, and sometimes both are sung in harmony. For

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example, in his ghazal, which begins with the verse, "I will not go to the flower garden of Paradise, this flower garden", he is ready to give up the flower garden of Paradise in order to see his beloved:

Behishting gulshanin sayrina bormasman bu gulshandin,

Maqobil qilmag'il jannatni gulzorin bu gulzora.

O'gurdum barchadin yuzni sani deb, ey malaksiymo,

Talattuf birla sen ham solma ko'zni so'yi ag'yora [9, 54].

These thoughts of the poet are reminiscent of the famous prayer of the famous Sufi woman Robia Adawiyya (714-801): "If I die, burn me in the fire of hell - I agree a thousand times! But if I spend the night awake for Your beauty, I beg you, do not deprive me of your beauty!" [5, 10]. The lover in the private interpretation gives up everything in order to attain the beauty of Allah, that is, the flower of Paradise promised for the prayers of obedience, and at the same time he asks his lover not to look in the opposite direction. Explaining the high level of love in his heart, the poet creates a unique image in one byte, using the art of proportion. Continuing the tradition of classical literature, the poet wrote many ghazals and muhammas in the same spirit.

Writing on a romantic theme, Khilvati continued the ideological and artistic traditions of classical poetry and expressed his feelings in a new way of thinking. Experiences associated with traditional symbols, such as love, lover, and grief, were written with a unique artistic skill. In some romantic novels, the depiction of an emotional moment enjoying a visual moment means a shift away from the romantic imagery in the work to a closer approach to real life.

In his moral and educational poems, Khilvati sings about the love of the Motherland, the love of the nation, enlightenment, truth, religion, generosity. In her heart, these feelings developed through family upbringing, life skills, and creative experience.

Khilvati's moral and educational poems occupy a significant place in the works of contemporary poets. The poet's adventurous poem "Out" has a moral and educational content and is distinguished by its biographical character. The poet, who received his primary education from Mulla Azim Qazi in the village, studied at the Azizkhoja Eshan madrasah in Namangan for 15 years under the tutelage of such teachers as Bahodirkhan Eshan, Mullo Muhammad Zokir Mahdumi Shoshi, Hazrat Inoyatkhan, Langari, Mulla Akhundshah, Mulla Eshanjon, Abdullah Khan Eshan. rganadi. Such biographical information enriches our understanding of the extent to which the poet was able to study religious symbols. This adventure is reminiscent of the narrative style of folk epics, with a mixture of prose memoirs and a 150-verse muhammas. An important source in the biography of Khilvati, the play also contains information about his teachers and friends. 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 [9, 389].

It is clear from the content of these verses that while studying at the Khilvati madrasah, 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 a muhammas he wrote for Jami's ghazal. In turn, this great teacher has repeatedly praised Khilvati's artistic skills in poetry competitions 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 raron

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 [9, 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". The poet, who understood the 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 avoided showing off his talent and poetic skills.

The word "solitude" means "loneliness," "loneliness," "distance from people at certain times." A dervish who retreats to seclusion (a person who renounces material possessions, desires of the world, abandons the blessings of this world and enters the path of Truth. had to eat, sleep less, and chill through constant prayer. This is an "experience" of overcoming the nafs and purifying the heart [14, 251]. Dervishes are true ambassadors who follow this path. They are the ones who can "die" for the past and be "born again" for the future. They set an example by their perfect knowledge of the inner nature of the world, and their ability to comprehend the Truth and Truth from within"[8, 213]. apparently 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 [9, 127].

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*Ey fano, carmoya rohat qilgudek fursat qani?
Ko'z ochib yumguncha ham chun barqi
barhamdur hayot* [9, 130].

Expressing deep philosophical content in a beautiful artistic form is a characteristic feature of the poet's work. This is evidenced by the fact that in the next verse, ideas about the meaning of human life are effectively expressed through the art of talmeh:

*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* [9, 131].

The state of Jamshid, the kingdom of Iskandar, the poet who referred to the life of Hizr, no matter how long the human life is, 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 if there is no health, Alexander's wealth is useless. However, the didactics in Khilwati's poems are presented not only as an ineffective teaching, but also as a difficult interpretation of philosophical ideas embellished with art. For the sane man, life, even if he is a beggar, is a proof of this, as evidenced by the figurative image that Jamshid is superior to wealth.

The poet also skillfully used the art of parables to express deep meaning in an effective and artistic way. Khilwati's artistic interpretation of the article "Don't leave today's work for tomorrow" confirms this idea:

*Tobakay ta'rifi kori xayr, ey g'aflatsirisht,
Ertaga qo'yima bu kuni, erta mubhamdir
hayot....* [9, 131].

"*Ta'rifi kori xayr*", that is, to miss the present by boasting of the insignificant good he has done, is, according to the poet, a sign of man's ignorance. According to the creator, early is ambiguous. That is, it is not up to humans to decide what to do early. Therefore, it is important to cherish every moment of today, to cherish every moment that passes.

Poet's "*hayot*", "*ilm uchun*", "*ko'ngil*", "*etib ket*", "*dilim*", "*etmagan yaxshi*", "*kerak bo'lsa*" poems are written on a moral and educational theme, and reflect his views on the glorification of art and science:

*Ur o'zing ilm eliga uchrasa mardona dilim,
Bu sifatim uradur sham'ga parvona, dilim.
Juhulolarga yaqin yurma-yu ulfat bo'lmag'il,
Nazaring solma dari kulbai nodona, dilim* [9, 97].

The poet, who likens science to a candle and a student to science like a butterfly, appeals to his heart and calls on young people to study science. Parvana embellishes the poet's idea with the art of fables, citing the scene of him beating himself with a candle. In another of his poems, the poet states that it is possible to gain knowledge in this world and attain glory 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* [9, 56].

The following verses on self-control emphasize the need to fasten the chain of contentment:

*Hamisha bog'lagil sangi qanoat rishtasin belga,
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* [9, 91].

or:

*Ishonma davlatu johingga, ketgay oz fursatda,
O'tib bayram tuni, qo'ldin ketar rangi xino kam-
kam* [9, 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 living example to prove his point, the poet says that just as the henna caught on a holiday through fable art gradually fades away, so does wealth. Commenting on humility, the poet urges people to act politely:

*Tavozepeha qilg'il mohi navdek e baland axtar,
Sipehri manzilatda mohdek raf'at kerak bo'lsa* [9, 56].

Even if you are the brightest star, be humble like the new moon, because humility makes the moon in the sky. If you want to be respected and looked like the moon, be humble and humble, "said the poet. In the verse, the poet skillfully uses the art of analysis and parables through real-life examples to encourage people to be humble. Indeed, Ahmad Yugnaki also states in *Hibat al-Haqqiq*: "Humility is a sign of piety" [7, 207]. Realizing that disagreements between people are mainly due to non-fulfillment of promises, Khilwati urges people to be unanimous:

*Na so'z kim, chiqdi og'zingdin ani ijodiga sa'y
et,*

*Agar kelmas qo'lingdin, avval izhor etmagan
yaxshi* [9, 82].

A generous person is the richest person, even if he is poor; Khilwati says that those who are generous, even if they build a high gate or a porch, look like the poorest people in the eyes of the people:

*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* [9, 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,

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Madad qilg'ay sanga o'tgan azizu avliyo kam-kam [9, 91].

In general, the poet's poetry encourages young people to be educated, to love life and the Motherland. Khilwati's work emphasizes that patience and courtesy are human adornments. His poetry encourages people to be patient, loving, and faithful.

Representatives of the Namangan literary movement of the early twentieth century made a worthy contribution to the development of Uzbek national Renaissance literature with their socio-political works. Writing about the realities of social life, reacting to every news was one of the leading features of the work of Nodim, Khilvati, Ibrat, Sofizoda.

In Khilvati's lyrics, the negative aspects of society and the behavior of some people are also ridiculed. For example, the poet's humorous poems such as "Tonight", "Our Council", "About the Poor Poet", "Dar Safati Kafshim", "Wife", "Judges", "Greedy", "Poor", "About Arrogance" rlrri urges people to be vigilant, not to fall into the same ridiculous situation in life. Khilvati criticizes a poet who does not know how to write poetry in his humorous poem "About the Poor Poet". He says that the balance of meaning and form in a poem, and its distortion, can make a poem deaf and dumb, insensitive and ineffective:

Ayladi izhori jahlu nuqsu xumqu ablahi,

*Bemaza abyoti birla bir necha dunu dag'al.
She'r bir ozoda dilbar edi ko'p, ablah ani,
Ayladi ko'zu qulog'in ko'ru kar, boshini kal* [9, 457].

In the seventeen-byte satirical poem *The Judges*, Khilvati criticizes judges who use their profession in the election of judges and risk their lives for the sake of lust:

*Keldi saylov, bo'ldilar zoru parishon qozilar,
Ushbu g'amdin chok qildilar giribon qozilar.
Qoldilar bechoralar ravnaqlaridin ayrilib,
Erdilar sohib tarovat chun guliston qozilar* [9, 461].

Conclusion

Even after the Russian occupation of Central Asia, the judiciary remained. The literature responds to this process: "In this way, the colonialists tried to present themselves as fair to the local people, as their 'pink refuge'" [16, 171]. Judicial proceedings were conducted in accordance with Sharia law, but state-sanctioned cases were banned from the judiciary.

A representative of the Namangan literary movement of the early twentieth century, Khilvati glorifies human relations in his romantic, moral-educational, socio-political and humorous poems. Science teaches that enlightenment plays an important role in everyone's life and that the path to enlightenment is the best way to overcome ignorance.

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