

# ФИЛОЛОГИЧЕСКИЕ НАУКИ

*Tajibayeva Latofat Farhodovna*

*teacher of the Karakalpak State University  
Nukus, Uzbekistan*

## THE ROLE OF FURKATS' CREATION IN THE EMERGENCE OF A NEW UZBEK POETRY

**Abstract.** This article discusses the role and importance of creation in the Furkats' emergence of a new Uzbek poetry. In particular, it is said that Furkat brought a new meaning and theme changes, the social spirit in Uzbek poetry.

*Keywords: Furkat, new Uzbek poetry, social spirit, thought, education, "College", "Science", "Nagma, basmi", "Exhibition", "Suvorov".*

History has shown that as a result of invasions of Greeks, Arabs, Mongols, Iranians and Russians, our nation has survived difficult and tragic events. However, each aggression and massacre seem to have experienced the patience, will and perseverance of the people. Overcoming the barriers of social, economic, political and cultural decline, the people have regained composure and made a bold move to progress. Of course, this did not happen by itself. First of all, literature, history, religion, and education were a support for those who were oppressed and humiliated in the most difficult times. Each of them, to the best of their ability, helped to save the masses from weakness, silence, poverty, despair and ignorance. Literature, on the other hand, always actively expressed sorrow, pain and grief of oppressed people. In the end, every movement or event concerning the freedom of the nation would find its reflection in literature. The events of the XIX century constitute a special page not only in the past of our nation, but also in the history of our literature. New socio-economic and political conditions of the late XIX and early XX centuries are complicated by the emergence of new poetry in Uzbek literature, the creation of works that are appropriate to the current changes reflect the new realities, the search for new poetic forms and use them to create works that reflect social and political processes. A new poetry was born as one of the factors reflecting current events. It should be noted that the process of renewal of poetry in the early twentieth century can be traced in the literature of other Nations. In particular, the movement originated in the 1920s and 1930-ies as "new poetry" in Turkish literature, and in 1940-ies in Persian literature. Elements of new poetry found in the works of Nazim Hikmat, Sabaheddin Ali, Orhan Vali in Turkish literature of Nimo Yushi, Siyavush Kesravi, Nodir Nodirpuri in Persian literature, as well as Mukumi, Furkat, Kamil Khorezmi, Abdurauf Fitrat, Cholpon, Elbek, Botu, Aibek and Gafur Gulyam in the Uzbek literature. "As a specific aesthetic phenomenon, a new Uzbek literature developed in the sixties of the nineteenth century and continues to this day, has passed such stages as a) educational literature; b) modern literature; c) Soviet literature; d) literature of the period of independence [1,176]. The renewal is not only monitoring events of the century, but also the ability to understand and express his spirituality. Furkats'

educational poems depict the image of a man who thinks about the happy future of their homeland and constantly promotes the need for science and education, and modern culture to create this future. Unlike classical literature, educational literature was aimed at ordinary people. Classical literature was mainly for the upper class, with a predominance of the praise of certain human qualities. Educational literature, on the other hand, seeks to educate people and therefore is widely used in simple words and images. We can see this in the example of Furkats' creation. While the work of Furkat was written by the classical metric of "aruz", they were completely new content. For the first time Furkat used Russian words in his poems and even used them as rhymes.

...Xusus ikki tomosho avval – oxir  
Biri nag`ma biri erdi teatr [2,56]

It was not easy to adapt these words to the classic rhyme. By this time one of the main issues in the Uzbek poetry has been the renewal of poetic language. Classical literature, with its deep semantic layers, resembling a complex formula, which at first glance is not clear everybody, now had to give place to works, aimed at awakening people's consciousness.

Taraqiy qildi kundan kunga davlat,  
Bo`lub qonun ila rasmi hukumat.

Toparg`a ilmni aylar jadallar,  
Topib, aylab aning birla amallar [2,65]

Social spirit plays a leading role in the gazel and muhammas of Furkat. Conviction of the evils of colonialism, injustice and violence, lawlessness and helplessness, ignorance and humiliation of wise and honest people, sounds convincing in artistic colors:

*Charxi kajraftorning bir shevasidin dog`men,  
Ayshni nodon surub, qulfatni dono tortadur  
Sarig` oltun kasrati ko`ngulni aylaydur qaro,  
Chunki safro bo`lsa g`olib, o`zga savdo  
tortadur[2,78]*

The image in poetry as a mirror reflecting light, should deeper and stronger represent feelings of the poets' heart to disclose his personality, his dreams, his inner world full of patience. The images used in the works of Furkat, vividly reflect not only the outlook of the poet, but also the social environment of his time. In his works, the poet searched for the solution of the most important socio-political problems of his time.

Furkat entered the history of literature not as a herald of the new century, and as a creative heir of classical literature. The period of the poet's life in Tashkent has played an important role in changing of his worldview. He got acquainted with the European lifestyle that was day-to-day part of life in society, and it has found its artistic expression in his work.

In works such as "Gymnasium", "Science", "Nagma basmi", "Exhibition", "Suvorov", he wrote about the ideas of the enlightenment and patriotism. He draws the following conclusions about the properties and the huge role of science in people's lives:

Jahon bastu kushodi ilm birla

Nadur dilning murodi ilm birla [2,45]

Thus, Furkat became a passionate advocate of modern education and culture, new thinking and a new lifestyle.

Furkat rejoiced in the achievements in the field of science and technology, was interested in all the news occurring in public life and wanted to life were introduced innovations such as electricity, telegraph, print, club, advertising, photography:

Necha ish ilmila bunyod qildi,

Xususan telegraf bunyod qildi [2,78]

"In his enlightening verses Furkat embodies the image of a patriotic person who thinks about the happy future of his country, and constantly promotes the need of science and modern culture in the making of this future" [3,4].

The work of the poet on the romantic and social-moral topics include high quality of a perfect man, human love and is associated with noble feelings of loyalty, devotion, modesty, tolerance, humanity, patience and similar features and express the aspirations of the poet, his complaints about unfair times, his philosophical observation of life, his humanistic views, his passion for people of art.

Although the poet wrote more gazel and muhammas in the classical genre, he attributes the internal contradictions of the person changes in social life. He brings together social insights and enlightenment within the poem. The poet uses familiar

symbols to express the poetic value of his work, revealing its new aspects:

Davri gardun inqilobidin base g`amnokman  
Dulrabo, bir jom ila tab'imni chog' etsang netar?  
[2,160]

This quatrain, too, on the one hand, shows the influence of classical predecessors, but on the other hand, it is possible to notice the creation of a new poetic descriptions, associating himself with the state of the day.

Actually giving the gazelles social spirit started from Navoi's poetry. This tradition, which was continued by Babur and Agahi, became the essence of the work of Furkat.

Analyzing the work of Furkat, we came to the following conclusion:

- Changes in the content in our poetry, the rise of social spirit began with the work of Furkat

The volume of the topic was updated, and themes such as a gymnasium, an exhibition, Suvorov were added to our poetry. For the first time in Uzbek poetry, Furkat not only used Russian words, but also used them instead of rhymes.

In conclusion, we can say that since the second half of the XIX century there have been changes in the ways of expressing new themes and ideas included in poetry. Literary language and means of expression have become closer to reality. In contrast to romanticism, which describes the dreams and hopes of life, the image of vivid, realistic scenes, the adaptation of the literary language to the tastes of readers has increased. This served as the basis for the emergence of new Uzbek poetry.

#### REFERENCES

1. K. Yuldashev. Fiery word.-T.: Generation of a new century, 2006.
2. Furkat. Selected works. Tashkent, 2005
3. Aziz Kayumov. Creation of Furkat. Tashkent, 1990
4. www.ziyouz.com

*Khabibullaeva Dilfuza Kuanishbay qizi*  
Karakalpak State University,  
3rd year Student of the Faculty of Law,  
Nukus, Uzbekistan

#### COMPARATIVE ANALYSIS OF INTERNATIONAL AND NATIONAL LEGISLATION ON THE ELIMINATION OF VIOLENCE AGAINST WOMEN

**Abstract.** This article is a comparative analysis of international legislation in addressing violence against women. This article outlines the role of a number of international organizations and national legislation in securing the rights and legal interests of women. Examples and conclusions are given to illustrate the importance of measures to eliminate violence against women.

*Key words: discrimination, convention, declaration, international norms, guarantee, equal rights.*

Over the past decades, the issue of equality between women and men has been the subject of increased attention on a global scale. The Universal Declaration of Human Rights, adopted by the UN in 1948, states that everyone has all the rights and

freedoms proclaimed in the Declaration, without any distinction regarding race, color, gender, language, religion, political or other beliefs, national or social origin, property, estate or other status [2].