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INTRODUCTION

In the current era of rapid development, the formation of much-discussed 21st-century competencies, innovation in education, integration into the global system, thereby ensuring the integration of theory and practice are important issues awaiting its various solutions. When a modern and rational system of education is being created in our country, conducting cognitive research in education, substantiating its pedagogical, psychological, and methodological aspects, scientific and creative knowledge is one of the solutions to the current problems.

The implementations of the above tasks represent a specific process of formation and improvement at different stages of education, starting from the main link.

Today's international scientific-practical conference “Cognitive Research in Education” is aimed at accelerating cognitive research in education in the framework of the tasks set out in the Concept of Development of the Public Education System until 2030, current issues of retraining and advanced training of public educators, scientific and creative knowledge of the training process, cognitive flexibility, application of educational technologies, popularization of experience in various fields of education, study of advanced foreign experience, as well as integration of theory and practice, investment in human capital in person-centered education, modern approaches to the system, the introduction of digital technologies in the education system. We hope that the materials of this conference will have a positive impact on the enrichment of cognitive research in education, and the coverage of important issues of this type.

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JADID CAUSTIC SINGER POETRY

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Annotation

The article examines the poems of the famous Uzbek poet Khamza, included in the collection "Folk poems on folk songs". The poet's poetry expresses the ideas of the Enlightenment, his contribution to modern poetry is emphasized. The article also analyzes the ideas of nationalism, freedom and freedom in Hamza's poems and draws certain conclusions.

Keywords. Jadid, enlightenment, figurative expression, complex, symbol, melody, song, folk melody, lyric hero.

Истеъдодли ўзбек шоири, ёзувчиси, драматурги ва педагоги Ҳамза Ҳакимзода Ниёзий (1889 - 1929) ўзининг кўплаб асарлари билан ўзбек адабиёти тараққиётига муносиб ҳисса қўшган. XX аср бошларида яшаб фаолият юритган кўпгина ижодкорларимиз сингари Ҳамзанинг адабий ва ижтимоий фаолияти ҳам жаҳидчилик ҳаракати билан узвий боғлаган. Ҳамза халқни маърифатли қилиш мақсадида Қўқон ва Марғилонда янги усулдаги мактаблар очди ва бу мактаблар учун дарсликлар яратди. Унинг «Енгил адабиёт», «Ўқиш китоби» ва «Қироат китоби» сингари дарсликлари бу жиҳатдан характерлидир.

Ҳамзанинг катта ёшдагилар учун «Миллий ашулалар учун миллий шеърлар» мажмуаси (1915 - 1917) жаҳид адабиёти тараққиётида муҳим ўрин тутади. Ушбу мажмуа «Оқ гул», «Қизил гул», «Яшил гул», «Сариқ гул», «Пушти гул», «Сафсар гул», «Атир гул» каби шеърӣ китоблардан таркиб топган (6). Улар ўз давридаёқ «адабиётдаги янгилик», «эски қайғули куйларни жонлантириш» учун янги йўллар қидириш тарзида баҳоланди (7. 21 б.).

Ҳамзанинг ашулалар тўпламларидаги шеърлари аруз ва бармоқ вазнларида ёзилган бўлиб, улар халқ ашулалари куйларига мослиги билан ажралиб туради. Бу манзумаларда Ҳамза яшаган даврининг муҳим ижтимоий-маърифий, ахлоқий-таълимий масалалари ўз ифодасини топган. Мавзу нуқтаи назаридан мазкур асарлар халқ дарди ва интилишларини акс эттиради, илм-маърифатни улуғлайди, хурофотни танқид қилади.

Жаҳид адабиётининг етук тадқиқотчиси филология фанлари доктори Н.Афоқова Ҳамзанинг «Миллий ашулалар учун миллий шеърлар» мажмуасига кирган шеърлар аруз ва бармоқ вазнида яратилган шеърлар ўрин олганини таъкидлаб шундай дейди: «Ҳамзанинг бармоқ вазнидаги шеърлари оҳангнинг равонлиги, силлиқлиги, сакталикларнинг деярли учрамаслиги билан характерланади» (1. 16 б.)

Ҳамзанинг лирик қаҳрамони давр ва замон фарзанди ўлароқ, разолат ўрнини адолат, жаҳолат ўрнини маърифат эгаллашини истайди. Шунинг учун у куч-қувватини халққа илму урфон тарқатишдек хайрли ишга сафарбар этади. Демак, мазкур шеърларда халқимиз катта ёшдаги қатламининг миллий ва ижтимоий онгини уйғотиш, уларни эътиқод бирлиги негизида бирлаштириш ғояси устуворлик қилади.

Ашула тўпламлари муаллифнинг 1914-1915 йилларда яратган «Енгил адабиёт», «Бошланғич мактаблар учун ўқиш китоби» каби дарсликларидаги маърифатпарварлик ғояларини изчил давом эттиради. Ҳамзанинг кўшиқ жанрига мурожаат қилиб, халқ кўшиқ ва куйларининг поэтик оҳангларидан баракали фойдаланиши, тўплаган куйлардан ўттизтасига янги шеърлар ёзиши тасодифий ҳол эмас. Шоир маърифатпарварлик ғояларининг халқимиз орасида тез ва салмоқли тарзда кенг тарқалишини кўзлаган. Шунинг учун элнинг орзу

умдлари, фикр ва туйғулари, кураш ва интилишлари акс этган ашулалардан, куйлардан унумли фойдаланган.

Муҳими шундаки, шоир айрим ашулачилар тамонидан бузиб айтилаётган ва сўзлари ўша давр талабларига етарли жавоб бермайдиган қўшиқларни янги матнлар билан бойитган. Ўзи муҳим деб санаган ва кишиларга хушчақчақ кайфият бағишловчи қўшиқларнинг бадий матнларини янгилаган. Халқ куйларига шеърлар ёзиб уларни тўплам ҳолига келтираркан, “энг яхши, сараланган” маъносида тўпламларига “Гул” номини берган. Жумладан, шоир: “Дилоғон”, “Эски Турон”, “Эски Хоразм”, “Кел менга, шоҳим, ҳай-ҳай”, “Гул-ғунчалар”, “Дўст мавлон-эй”, “Яланг даврон-эй”, “Жон тўралар-эй, Оллоҳ”, “Жон Қўзивой”, “Вой, золим”, “Айтайлик, ўртоқ”, “Лайлихон, Анорхон ёрим-ей”, “Додимга етсанг-чи”, “Олма-анорингга балли” сингари ўнлаб оҳанглардаги ашулалар поэтик матнини ўзгартирган. Ҳамза ўзининг ижодий нияти ижроси хусусида тўхталиб: “...миллий табаррук ашулаларимизнинг ўрни йўқолмасун учун баъзи кабиҳ шеърлар ўрнига миллий шеърлар тартиб беруб ҳамма оҳанг ва куйларимизни топуб, бир неча бўлимда нашр этмак ниятидамиз”(6. 7 б.) - деб ёзган, шу боисдан ўз тўпламларини “Миллий ашулалар учун миллий шеърлар мажмуаси” деб атаганини изоҳлаган эди.

Дарҳақиқат, “Мажмуа”га кирган “Йиғла, Туркистон”, “Кўзни очинг, қардошлар”, “Дармон истариз”, “Миллат деганларнинг оқар кўз ёши”, “Яхши ҳолин йўқотган оқибатсиз Туркистон”, “Паст эканму инқилобимиз мунча”, “Яшанглар, яшайлик, Турон” сингари ўнлаб шеърлар ғоятда миллий ва дардқашлиги, мусиқий оҳангдорлиги билан алоҳида ажралиб туради. Бу шеърларда миллий уйғониш ғоялари акс этган. Ана шундай шеърлар Ҳамзани миллий уйғониш даври адабиётининг йирик нармоёндаларидан бирига айлантиради. Машҳур рус танқидчиси В. Белинский: “Поэзия ҳаёт ифодасидир ёки янада тўғрироғи, ҳаётнинг ўзидир. Бугина эмас, поэзияда ҳаёт чинакам воқелиқдан кўра ҳаётийроқ намоён бўлади” (2. 99 б.), - дейди. Бу фикрлар тасдиғи учун Ҳамза шеъриятидан кўплаб мисоллар келтириш мумкин.

Бу Ниҳон қон йиғлаюр миллат учун лайлу наҳор,
Ёз ўтуб, қиш келди ҳоло, бизга бўлган йўқ баҳор,
Сарсари боди жаҳолат қилмак истар тору мор,
Чора шул: мактаб очайлик, шояд ўлсун сабзалар,
Эй мусулмонлар, қачон бир дарда дармон истариз?

Миллата шавкат, тараққий, шаъну даврон истариз?

Ушбу шеърда миллат ва халқ келажаги учун изтироб чекаётган лирик “мен”нинг ички кечинмалари шоирона ифода этилган. Унда шоир фикр қарашлари турли образли ифода ва рамзлар орқали тасвирланади. Адабиётшунос Ҳ. Болтабоев рамз ва рамзийликка хос белгилар тўғрисида шундай ёзади: *“Рамз моҳиятан аллегорияга яқин, ундан фарқи шуки, рамз контекст доирасида ҳам ўз маъносида, ҳам кўчма маънода қўлланади. Рамзнинг маъноси контекст доирасида ва шартдан хабардорлик бўлганда реаллашади”*.(2.290 б.). Бу фикрларни юқоридаги мисраларга татбиқ этадиган бўлсак, унда ёз, қиш, баҳор сўзлари рамзий маънода қўлланилган. Адабиётшунос Т.Матёқубованинг таъкидлашича: “Мумтоз шоирлар ижодида кўпинча қиш бахтсизлик ва мусибат, кулфат, баҳор ёшлик ва гўзаллик, меҳнат ва фароғат рамзи сифатида ифодаланса, куз - ҳазон фасли сифатида тушкун бир кайфиятнинг, бўлажак фожеанинг даракчиси тарзида тасвирланади” (5. 90 б.). Ҳамзанинг юқоридаги мисраларини шу нуқтаи назардан таҳлил қилсак, ёз, қиш, баҳор рамзий маънода қўлланилган. Миллат учун қон йиғлаётган лирик қахрамон яхши кунлар ўтиб, қайғули, мусибатли кунлар бошланганини ёз ва қиш рамзлари орқали ифода этади.. Фароғатли



кунларни баҳор рамзи орқали ифодалаётган шоир учун миллат дардига даво бу мактаб очиб маърифатга эришишдир. Бу эса халқни тараққиётга бошлайди.

Академик Н.Каримов таъкидлашчи, “Ҳамза жадиҳчилик ҳаракатига кириб келганида, унинг асосий дастури ишлаб чиқилган, жадиҳ адабиёти олдида турган вазифалар эса ойдинлашган эди. Лекин ижтимоий онги ўсмаган, пароканда оммани уйғотувчи, уни ўзини англашга қўмак берувчи кучлар ҳали етарли эмас эди. Ҳамза ўзбек жадиҳлари олдида турган миллий уйғониш жарчиси бўлишдек тарихий вазифани ҳис этиш жараёнида ўз истеъдодининг қирраларини кашф этиб борди... “Миллий ашулалар учун миллий шеърлар” туркумидаги шеърларида миллий уйғониш ғояларини илгари сурди.” (4. 11 б.). Бинобарин, Ҳамза ўзбек жадиҳ зиёлилари сафида фаол иштирок этди. Ўз ижодининг марказига халқ манфаатини қўя олди.

1918 йилга келиб Ҳамза ижодида жадиҳчилик қарашларидан чекиниш белгилари ҳам кўзга ташалана бошлайди. Бунинг объектив ва субъектив сабаблари бор эди. Зотан, шоир 1917 йилнинг 28 ноябрида ташкил топган “Туркистон мухторияти”га катта умид билан қараган. Туркистоннинг тенглар ичра тенг бўлиб яшаши, ўлкадаги барча миллатларнинг ҳуқуқий дахлсизлиги таъминланиш, мамлакат демократик асосларда мустақил тараққий қилиши ҳақидаги ғоялар унга жуда маъқул эди. Агар ўша давр миллий матбуотини кузатсак, Туркистоннинг таниқли маърифатчилари, сиёсат ва жамоат арбоблари ўз ижодларида мухториятдан мамнун эканлигини самимий изҳор этганликларини қўраимиз.

Туркситоннинг ўз ерига ўзи хўжайин бўлиб, тарихини ўзи яратиш фурсати келганлигини яхши англаб етган Ҳамза 1917 йилнинг 25 апрелида “Улуғ Туркистон” газетасида “Туркситон мухториятига” номли шеърини чоп қилдиради. Тўрт юз йиллик Романовлар давлати тугатилиб, асорат ва хўрлик битиб, миллат шавкати қайтганидан астойдил севинган шоир Туркистон мухториятини олқишлайди. Кўнгил шодилигидан мамнун Ҳамза ғофил қолиб фурсатни бой бермаслик кераклигидан ўз элдошларини огоҳ этади.

Ҳамза Соҳибқирон Темурнинг руҳи эрк йўлида жонини тиккан юртдошларни топталган, хўрланган ўлкани яшнатишга чақираётгани, бирлашишга даъват этажани алоҳида таъкидлайди. Дин ва миллат номидан сўзлаган шоир муборак онларни қадрламаган диндошимиз Муҳаммаднинг умматларидан эмасдир, - деган кескин фикрларни айтишгача журъат этади. Дарҳақиқат, қўлга киритилган ютуқни шоир тангрининг раҳматидан деб билади. Диний келишмовчилик ва мазҳаб бўлинишларини бартараф қилиб эл-юрт истиқболи йўлида бутун бир ислом миллатини бирлашишга, яқдил бўлишга чорлайди. Янги бир замонни муборакбод қилар экан, туркий қавмни авлодлар яхши сўзлар билан хотирлашлари учун жаҳонга танилган улуғ аجدодларимизнинг қутлуғ номлари ва азалий қадриятларимизни улуғлашга чақиради. Ёшларга алоҳида мурожаат қилган шоир муборак зафар йўлида Эрк, Озодлик, Бирдамлик учун тўкилган қонларни қутлуғ санайди. Озодликнинг шонли кунлари ўз-ўзидан келмагани, курашлар ва қурбонлар эвазига эришган ютуқларимизни қайта-қайта қутлашдан зинҳор чарчамайди:

Бугун қайси бир кўнгул дилшод ўлмасун?!

Бугун қайси мироншоҳлар обод ўлмасун?!

Ғофил қолманг бул фурсат барбод ўлмасун?!

Қутлуғ бўлсун Туркистон мухторияти!

Яшасун энди бирлашуб ислом миллати!

Тўққиз банд, 47 мисрадан иборат шеърнинг ҳар бандидан кейин келувчи хор учун мўлжалланган сўнгги икки мисра такрорланиб, маънони таъкидлашга, етакчи фикрни янада

кучайтириб, даъват оҳангини оширишга хизмат қилади: Фақат охирги банднинг сўнги мисрасида нақорат турк ўғиллари қураётган давлатнинг мангу барқарор бўлишига эзгу тилак билан якунланади:

Қутлуғ бўлсин, эй ёшлар, тўқуб қонингиз,

Берган қурбонингизга олғон шонингиз!

Мангу қолди дунёда хуш унвонингиз,

Қутлуғ бўлсун Туркистон мухторияти!

Яшасун энди бирлашуб ислом миллати!

Яшасун бу турк ўғлини мангу давлати!

Умуман, Ҳамза шеърлятида ёзма адабиётдаги анъанавий шеър тузилиши шакли аруз билангина чекланиб қолмай, халқ шеърини тузилишига фаол мурожаат қилди. Унинг бой ифода воситалари ва образлар оламидан кенг фойдаланди. У ўз шеърларини халқ тили бойлиги ва оғзаки ижодига имкон қадар яқинлашишга интилди. Адабиётимизнинг ғоявий-бадий савиясини кенгайтиришга, ижтимоий муаммоларни куйинчаклик билан кўламдор ифодалашга ҳаракат қилди. Бунда у ўзига хос образли ифодалар ва тасвир усулларига мурожаат қилганки, бу шоирнинг ўзига хос истеъдод эгаси эканлигини кўрсатади.

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