



## History Of Literature As A Mirror Of People's Life

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### ABSTRACT

The article discusses the manual “History of Uzbek classical literature”. The current practical significance of the manual emphasizes the novelty of the scientific and theoretical considerations put forward by the author, the modern spirit in the analysis and interpretation, and the study of the history of literature on the basis of new principles.

### KEYWORDS

Literature, periodization, history, science, principle, theory, method, text, analysis.

### INTRODUCTION

The history of each nation is more vividly reflected in its literature. We learn about the life of our people in the distant past, the spiritual world with the help of artistic monuments created in the most ancient times. Therefore, the study of the history of literature, the scientific analysis of its development periods is important in the development of literature and artistic thinking. The history of literature has always been in the center of attention of scientists and creators. Alisher Navoi in his book

“Nasayim ul-muhabbat” reflects on the work of dozens of writers and poets who lived before him, emphasizing their contribution to the treasury of artistic thinking. In the work “Majlis un-nafois” he expresses valuable thoughts about the artistic skills of such poets as Atoi, Lutfi, Gadoi, Sakkoki. In general, the history of literature is an integral part of the science of literary criticism, “a continuous process of development of literature (world literature or a national literature), identifying the socio-historical, political-economic,

cultural-enlightenment factors that gave rise to literary events of the past, determining the ideological and semantic features of the created works, the development of artistic thinking, changes in poetic methods and means, etc. as (naturally, by studying the individual stages of this process)” [1].

## THE MAIN FINDINGS AND RESULTS

The history of Uzbek literature has been studied and a number of scientific works, academic publications, monographs, textbooks and manuals have been created. The three-volume textbook “History of Uzbek literature”, covering the period from ancient times to the 20s of the XX century, was created by N. Mallaev, V. Abdullayev, G. Karimov and has long been the main textbook in higher education. However, the study of literary history in these textbooks was not perfect, many literary events were overlooked due to ideological constraints, a one-sided approach to the scientific evaluation of historical and literary events, inconsistencies led to their decline in scientific value today. During the years of independence, the main task has been to recreate the history of literature, to eliminate the mistakes of the past, to raise the scientific level and level of work on the study of literary history. It was necessary to radically reform education in our country, to set new high standards for secondary special and higher education, to cover the existing textbooks and manuals on the basis of the leading principles and criteria of world literature.

The high requirements for higher education require a radical update of existing textbooks, improving the quality of theoretical and practical knowledge. The first part of the textbook “History of Uzbek literature (from ancient times to the beginning of the XIV

century)” by literary critic N. Shodmonov was a response to this requirement. In the foreword, the author explains the principles on which the manual is based, and how it differs from similar textbooks created earlier. For example, if education in school and secondary special education differs from that in higher education, it is important that at the lower stage of education the student has the ability to assimilate the knowledge provided; the scientific approach in the information provided in higher education, the focus on the formation of attitudes, the analysis of the literary text requires the student to approach from the requirements of the time. In the history of our national education, such an approach is called “meaningfulness”. It is emphasized that this shortcoming should be addressed in the textbooks and manuals that will be created, as this method is currently called an “independent approach” and does not fully reflect the essence of the above term.

The study of the history of literature begins, first of all, with its periodization. Our scholars, who have been engaged in the creation of the history of literature, have periodized it differently in different periods. In the textbook “Literature”, created as a textbook for academic lyceums and professional colleges, B. Tokhliev offers the following chronology:

1. The oldest literary monuments (“Avesto”, “Tomaris”, “Xuastuanift”, “Shirak”, “Alpomish”, etc.).
2. Early medieval literature (Orkhon-Enasay monuments).
3. Medieval literature (IX-XV centuries):
  - a) Literature of IX-XII centuries.
  - b) Literature of the Timurid period.

c) Navoi and the literature of his time.

4. Literature of the XVI-XIX centuries.

5. Literature of the XX century [2, p. 12].

The author of the manual notes that the periodization of Uzbek literature by Professor N. Mallaev has long been considered the most appropriate. This periodization implies changes in the stages of development of the literature, the development of society without signs, the level of production relations, the state of economic structure, the impact on social consciousness. The scientist has rightly pointed out that in the new era of changing views and principles, it is necessary to periodize the history of literature on the basis of new approaches. Accordingly, he recommended periodicity as follows:

1. The period of formation of literary imagination and artistic thinking - until the X century AD.
2. The period of emergence of classical didactic art, epic and tazkir - the beginning of the XI-XIV centuries.
3. The period of the rise of mystical interpretations and artistic thinking - XIV-XVI centuries.
4. The period of development of literary environments - from the XVII century to the last quarter of the XIX century [3, p. 12].

In addition, the author notes that the changes in the literature of the late XIX and early quarters of the XX century are associated with the period of national awakening, and it is expedient to divide the subsequent period into the history of the new Uzbek literature. Due to the peculiarities of the development of literature in accordance with historical

changes, we think that such periodicity is more perfect and scientifically valuable than previous chronologies.

The guide consists of two major sections. The first section contains information about the oldest literary and cultural monuments, the Orkhon-Enasay inscriptions, ancient literary sources in M. Kashgari's "Devonu Lugotit Turk", literature in Arabic and Persian. One of the achievements of the manual is the ability to think on a plan on each topic, focusing on the scientific, theoretical and practical significance of the knowledge imparted to students. For example, in the history of mankind, the emergence of religious ideas and the influence of religion on the human spiritual world have shown the importance of the study of folklore, the first written literary monuments created on the basis of these ideas. Extensive knowledge is given about the historical conditions of the origin of religions such as totemism, animism, the Blue God, shamanism, magic as various manifestations of religious ideas, Zoroastrianism, Buddhism or Buddhism, Monism, Christianity. The Orkhon-Enasoy inscriptions are much broader and more complete than those in earlier textbooks and manuals. Interesting information is given about where the inscriptions were found, named, and to what extent the elements of artistic imagery were used in the events expressed in the inscriptions. It is said about the genre features of the texts in the inscriptions:

The comment "The Orkhon-Enasay stone inscriptions are mourning and hymns according to the requirements of literary genres. While the lines written with grief over the death of a person define the nature of the genre of mourning, the lines glorifying his heroism, bravery and patriotism during his life were created at the request of the anthem

genre” [3, pp. 199-200] makes it much easier for students to acquire theoretical knowledge. The section “The emergence of classical didactic art, epic and short story” covers five topics. There is a lot of interesting scientific information and analysis on each topic. Excerpts from “Kutadgu bilig” and the description of their content, the means of expression in the poetic text, the analysis of artistic elements provide a broad and in-depth knowledge of the work. Didactic features of Ahmad Yugnaki and his work “Hibat ul-haqayiq” - information about the biography of the author, information in the works of Alisher Navoi “Nasayim ul-muhabbat”, “Munshaot”, scientific research on the work “Hibat ul-haqayiq” and scientific research helps students to understand the scope of knowledge and the history of the first period of our classical literature, to read the works created in this period and to study their content.

Another scientific achievement of the manual is the emphasis on the importance and scientific value of scientific research in world literature in covering each period and stage in the history of literature. Because the history of our literature has been studied by abandoned, Arabic, English, German, Russian scholars, and many scientific studies have been created. Until recently, we relied solely on our own scientific research in the study of ancient Turkish literature. For example, we considered the copy of Fitrat about “Kutadgu bilig” found in Namangan in 1914 and the publication of the work based on this copy as the most reliable source. N. Shodmonov in the manual lists the scientific researches on this work in the world literature. In particular, he notes that V.Tomsen, V.V.Bavrtold, P.M.Melioranskiy, A.Samoylovich, K.K.Yudaxin, N.A.Baskakov, E.E.Bertels, A.A.Valitovas had a great contribution to the study

and publication of this work. Turkish scholars have also shown on the basis of concrete evidence that they have made a great contribution in this regard:

“Turkish scholars have also made a significant contribution to the comprehensive study of the work. In the works of Muhammad Kuprilazoda, Rizo Nur, Fakhri Fundukoglu, Notiq Orkin, Sobiq Oran, R.R.Arat, A. Dilachar and others, many issues related to “Kutadgu bilig” have been considered. In particular, R.R. Arat published a facsimile, a critical text and a dictionary of “Kutadgu bilig” in Herat (Vienna), Cairo and Namangan [3, p. 151].

The following information is given on the subject of the life and work of Ahmad Yassavi: “... His mother was known as Aisha, the daughter of Musa Sheikh (also known as the Black Mother). She was a strong-willed, wise, and beautiful woman. He died shortly after Ahmad's birth. The genealogy of Yassavi's father, Ibrahim ibn Mahmud ibn Iftikhar, is descended from Fatima, the daughter of the Prophet Muhammad, to the eleventh generation, to Saint Ishaq. ... His father also died when he was seven years old. Her sister Gavhar Shahnoz will take care of her” [3, p. 107].

## CONCLUSION

This information serves to enrich the image of the famous mystical poet, our holy ancestor. Rabguzi and his work “Kisasi Rabguzi”, in which the poetic skills of Rabguzi, the artistic features of his ghazals are analyzed. The fact that Arabic verses are quoted and translated into Turkish proves that Rabguzi was a great poet.

“History of Uzbek classical literature. The first part (from the earliest times to the beginning

of the XIV century)” textbook is designed for university students and has great scientific and methodological value. It should be noted that the well-known literary critic, Doctor of Philology, Professor Nurboy Jabborov, who was the editor-in-chief of the textbook, also had a special role in its timely publication. Following the advice of professors B.Tukhliev and B.Yuldashev, the author was able to create a more complete manual, rich in scientific and theoretical ideas, feedback, which is of great practical importance.

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