

Prayerfully and Uzbek national satire

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ABSTRACT

In this article the activity and works of literary men, whose contribution became great to the development of satire genre in various periods of Uzbek National literature are analyzed. Concerning these subject thoughts sticks to the activity of Tashkent literature circle's representative – Tulagan Hojamyorov (Tavallo). The special features of Tavallo's satire and its literature specifications are investigated, furthermore, specially un explored parts of his life and works highlighted from the point of their level important.

Keywords: Prayerful, Uzbek national, satire, Uzbekistan, research, analyses.

1. INTRODUCTION

The parable in the ancient literature, such as parody, gave rise to satire. Aristophan is mentioned as the founder of later satirical drama. Thanks to this creator, satire has moved on to the stage of development.

Although oral literature is widely used as a genre in Uzbek literature, it has been proven in the past century that literary criticism is closely linked to the revolution, as do many other phenomena (Ergasheva, Vasieva, & Murtazova, 2019; Ley, Krumpelt, Kumar, ..., & 1996, n.d.).

In fact, the term is not a genre, but the term is associated with this event. The pilgrimage includes both satirical and humorous works.

Genres of folklore, such as Askiya, anecdotes, heroic epics, fairy tales and proverbs evolved directly into satire. These genres have also been widely used in written literature.

The next stage of satire in our national literature is linked to the work of Turdi (2nd half of the 17th century). Its peculiarity is that the cartoon is clearly aimed at the heroes. The satire of the "Subhan khan and his officials" is a clear proof of our opinion.

The 19th century was another stage of the development of satire. During this period, artists such as Makhmur and Gulkhaniy have made significant contributions to the development of this genre. It is interesting to note that artistic expression has increased in these genre samples. In some places, laughter is open to the same hero, but sometimes it is surrounded by a figurative veil based on the artist's potential and talent.

2. METHODOLOGY

It is worth noting that comedy is combined with folklore and mythology. Examples include Mahapur's "Hapalak", "Qadi Muhammad Rajab", "Uncle" and Gulkhaniy's "Zarbulmasal".

Imagine a new phase in pilgrimage through the work of Mukimi, Zawqiy, and Avaz Otari, who made the second half of the 19th and early 20th centuries. In Zawqiy's poem "Ahl rasta hajvi", written in 1905-1906, 46 people are mentioned by name, each with its own unique character. In his satirical humor, he went from simple criticism to character criticism to exposing the foundations of society on the basis of injustice. On the other hand, Muqimi represented the various scenes of life, their contemporaries and their character through funny, memorable scenes.

This heritage will serve as a strong foundation for the representatives of the new literature and a high school of excellence. That is why the satire did not diminish for a moment. It is true that in most cases this is also a political requirement.

Such creators as Muhammadsharif Sufizoda, Hamza Hakimzoda Niyozov, Sadridin Aini, Abdulla Kadyri, Tavallo have made a worthy contribution to the role of comic in contemporary literature.

Almost all of these artists are well-known and can be found on the bookshelves. However, it is not to say that fans of literature know the name of the end of the list. Its only collection was published in 1993. Many of his poems and articles and satire remained in periodicals, mainly in the pages of Mushtum. His creative legacy has not been explored separately by literary scholars. When it came to the work of his comrades, Tawila did not think much about the hard work. Why not? Was he not worthy of recognition? Or the tones of the time covered his works?

3. LITERATURE REVIEW

Oybek notes in his "Memories of Childhood" that Tavallah recited "Rawnak ul-Islam" and "satirized the poet, his words were sincere and sincere."

As for Hamid Olimjon, he refers to the work of Tavallo in a series of studies. In particular, his research and articles on "The Classical Essence of Jadid Literature" and "Uzbek Bourgeois Poetry in Military Communism" provide information and analysis on the personality and creativity of Tavallo, which gives us a sense of the attitude of the creator whom we spoke to during the former regime. The basis of Hamid Olimjon's research suggests that there is a "bowl under the bowl". "What sets him apart is the originality of the style. He was able to hold onto the crooks of old life and move far more artistic in his portrayal. This is also true.

Indeed, the language of the Torah was simple and very close to the language of the people. He was able to speak as a people in his poems, and not above the intellectuals who taught him above, but to be just like them, to be a reflection of the nation in the swamp of illusions, and to describe the present situation in their words. He wrote little in the language of madrasah, both in prose and poetry, which the simple folk could not understand. That is why some try to accuse him of poor artistic skills. Is it really so? Isn't it simple? As far as location and time are concerned, there are still a number of problems that are not caused by the lack of talent of the Most High.

4. MAIN PART

A Muslim "jumps out of the tram", rattles on the bench without knowing how to sit on the bench, "others" play with the airplane and hydroplane. The fact that the Europeans reached the level of listening to any song they wanted with a needle on the gramophone was that the Muslim shouted and did not sleep until the call to prayer, and the Europeans learned science and science. When a Muslim raised his woolly chest and split the chapel, it was not a mere tragedy for Ta'ala, but a tragedy that would "discredit" the nation. There was a lot of humor that made people laugh about these topics. The purpose of laughing was not to ridicule but to treat it. You know that only a bitter remedy can cure the disease! It is no coincidence that the writer of the pseudo-poet Abdullah Kadiri said: "Hajj criticism is close to the soul of the Awam and is an interpreter on issues which he feels but cannot express."

In Turkestan, the poet is very pleased with the fact that the plants and factories in the hands of the locals are too small, and the technically inferior, even primitive, factories built by wealthy nations. Not only does it mention the obsolescence of such tools as "ropes", "wagon carts", "barvarak", "mattresses", they are a sign of backwardness, but in an artistic represents the way.

Taallo, a world-renowned merchant and nationalist poet, had to think more about the nation's fate than anyone else. There were such obvious "objections" in his poems. When comparing local production with the European industry, the poet writes:

*Оврупо аҳли, сиз қулоқ солингиз,
Биз ҳунарлар ёзиб таништирамиз.
Келтиринг занбурак, қурол неча хил,
Бизни сопқон ила отиштирамиз.
Автомобил аровангиз қайда?
Хўқанд арава билан чопиштирамиз.
Қани айроплану гидроплан,
Варвараклар бирлан биз учуштирамиз.
Сиз зовутда ясаб товар келтиринг,
Бўйра, бордон била тўқиштирамиз¹.*

The poem, "A Look at the World," addresses these same issues:

Осмондаги сайёралар, боқгил қаёнга боралар,
Эй нафс ила оворалар, нечун қўтармайсиз ҳануз.
Симсиз бировлар сўйлашиб, миллат ғамини ўйлашиб,
Юрганда сиз тўй-тўйлашиб, ҳеч бир уялмайсиз ҳануз.
Гимназу семнарга бориб, таҳсил улуг этди ўқуб,
Сизлар ҳамон замбил тўқиб, адрес ёзолмайсиз ҳануз.
Чиқди бировлар осмон, машинаси айроплон,
Сизлар трамвайдан ҳамон нечун тушолмайсиз ҳануз².

Through these lines, the author encouraged the reader to ponder and reflect on their actions. He also sought to use the power of laughter (Honig et al., 2004; Mirakhrarova, 2019; Put-van den Beemt & Smith, 2016; Tao, Kaplan, & Omenetto, 2012). What does the author want to at least look at the sky in which someone is out? Maybe they want to be reminded again of why they came into the world, or why they came to this world and that they will be accountable to their Creator tomorrow. Or does he want to remind those who are far away from their nose to see how vast the world is, and that self-expression in this infinity is a bliss?

After all, the creator himself thought it best to devote all his energies to the service of the nation and to direct all means to the awakening of the nation. It is a great honor to be able to write about the "nature of the nation" and the great privilege of working in the "nation's henchman":

Кел, Тавалло, миллатинг отхонасида хизмат эт,
Тоza қил, бир хосият бор миллатинг шалтоғида³.

The poet, who has used all his creative potential to achieve national freedom and freedom, has expressed this dream as follows:

Бахт агар ёр ўлса, иқболнинг мадад қилса сана,
Бир куни дерсан ўзинг мундоқча кунлар бор экан⁴.

* * *

Furkat, a prominent figure in enlightenment literature, wrote in his poem entitled "About the Poet's Condition and Poetry":

На хуш кўрса оламда таъриф этар,
Уни яхши сўз бирла тавсиф этар,
...Аларнинг хусусида шоир ҳамон
Демай яхши сўзни, нечук дер ямон.

Tawala also was one of the poets in the description. It is not for nothing that he laughs at the dishonor of his nation. In his poems, he did not juggle the ugly acts and bootleg lifestyle. He sought to fulfill his poetry, his childhood duties, his responsibilities as a self-sacrificing, a nationalist. He has achieved this (Carter, Thok, O'Rourke, & Pearce, 2015).

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¹ Равнақ ул-ислом. 1916 й., 33-34-бетлар.

² Ўша ерда, 9-бет.

³ Ўша ерда, 58-бет.

⁴ Ўша ерда, 58-бет.

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