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THE LIFE AND WORK OF HAMZA HAKIMXODA NIAZI PRE-INDEPENDENCE EDUCATION AND CURRENT PROBLEMS

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Abstract: In Uzbek literary criticism, Hamza's work is one of the most widely studied issues. The issue of studying, interpreting and promoting his work was one of the leading issues of literary criticism, especially during the Soviet era. In this sense, an enormous number of scientific and artistic works were created during this period. Even a separate direction in literary criticism called Hamza studies appeared. An award named after Hamza was established, and his name was given to a number of geographical objects. In the works written in recognition of Hamza, the images of Hamza the revolutionary, Hamza the atheist, Hamza serving the Soviets can be seen from different perspectives. Also, from Hamza's rich creative heritage, only those works that serve the political system are selected and promoted. This article discusses the life path of the enlightened writer Hamza Hakimzoda Niyazi, the different interpretations of his personality characteristics in different periods. The article discusses the need for an objective approach to the personality and work of Hamza in order to establish historical truth, and the need to give importance to this aspect in school textbooks. The article also discusses the forcible creation of revolutionary and atheistic images from the poet's personality, and the misinterpretation of the poet's works, which were in fact inspired by enlightenment.

Keywords: Hamza studies, atheist, religious, enlightenment, Shahimardan incident, personality, creativity, interpretations.

Introduction

During the former Soviet government, the more the people distanced themselves from the poets and writers who were praised and promoted according to the instructions of the state and politics, the more their attention increased to those who were criticized and persecuted. Whether it was because Hamza's contribution to the history of the nation and his creative work were assessed from the perspective of zahirbin or for some other reason, it was noticeable that the number of his supporters increased. And the poet:

There is not a particle of grace in your eyes, O Nihon,
Elga, don't die too much, your wrong words are strange,

It seems that his rebuke has been somewhat proven.

Moreover, poets whose hearts are burning with the pain of the Motherland and love for the nation are tested by time even after their death. But no matter how much malice, no matter how many ways they are slandered and fabricated, Time and the future will guarantee their honor and glory and will not even put a stain on their face. Didn't this happen to Qadiri, Fitrat or Cholpon?! There are such poets, writers, and scientists who,

Whether his name is erased from the general register, whether his writings are set aside - there is no gap or flaw in literature. Even though his name is there, there is no reader who remembers him.

Hamza is one of the leaders of our national poets, a majestic maple tree whose national-spiritual composition has taken root in the bosom of pure literature. The winds of time and era have not

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He knows how to bend it, and how to break it... Hamza is a creative dervish, with fiery feelings and passions.
poet. Impression, experience, and melody have acquired a different harmony in his ghazals. Like Mashrab, Hamza is rebellious and adventurous: he likes to rise from one state to another, to use mood scenes to serve a new meaning every time. Such poets have mistakes, shortcomings, errors, hesitations, and even omissions. Because they cannot wield a pen with a definite "creative" intention and a soulful heart. They cannot create poetic "sculptures" by arranging them on pressing topics. A true poet, however, reaches the bottom of his ideological mistakes and distractions and speaks in the interests of life and literature. Let's say, a poet like Hamza's cannot have the courage, courage, and intensity to overcome a contradictory and dangerous path. Considering this fact, perhaps literary criticism should replace "sparrow" with "wren",
They were somewhat reluctant to describe "crow" as "nightingale" and "fox" as "lion".
It is difficult to find another author with such a complicated creative fate as Hamza Hakimzoda in Uzbek literature. The inclusion of the writer in school textbooks and the information contained in them are also controversial issues. First, about the textbook "Uzbek Soviet Literature" by Sarvar Azimov and Yusuf Sultanov, published in 1975. This book contains a separate chapter on the life and work of Hamza Hakimzoda Niyozi. It is not written for which grade this book is intended, only the annotation "Textbook for high school" is given. Hamza Hakimzoda Niyozi's work is described in the following sections: "Years of Youth", "The Beginning of His Work", "Hamza Hakimzoda - Enlightener", "Hamza Hakimzoda - Singer of the Revolution", "Work in the Years of Building Socialism", "Artistic Characteristics of His Poems", "Hamza Hakimzoda - the First Uzbek Soviet Dramatist", "Boy and Servant", "The Image of Jamila", "The Image of Salihboy", "The Image of Qodirqul", "The Composition of the Drama", The Significance of the Drama "Boy and Servant", "Continuation of Hamza Hakimzoda's Traditions", "The Life of Hamza Hakimzoda"
last years". From the above sections, we will consider information about Hamza's life path. This information is contained in the poems of the Uzbek Soviet poet Hamza "Yasha, Sho'ro!", "Uyg'on!", "Biz ishkimiz", "Berma erkingi k'ldan!" It is said that the first examples of Uzbek Soviet dramaturgy are also from his dramas. Information is given about the great role of the revolutionary events of 1905 and later in the change in Hamza's thinking and thinking. Thoughts are also expressed about his childhood, his father's profession as a doctor, and the fact that his father was also a person close to science and enlightenment. The chapter titled "Hamza Hakimzoda - an Enlightener" lists his works in the field of enlightenment. We know that Hamza carried out these works with the aim of enlightening the people at that time. However, in this book we can see that this revolutionary Hamza is evaluated as the works of the revolutionary spirit. At the same time,
Information is also provided about Hamza's work on compiling textbooks:
“There were no textbooks or manuals for schoolchildren in their native language. That's why Hamza Hakimzadeh begins to create such textbooks and manuals.
His first experiences in this field were works such as “Light Literature” and “Reading Book for Primary Schools” written in 1914-1915. In the poems, stories and parables included in these books (“Ilm ista”, “To'g'ri so'z bola”, “Toshbaqa bilin shayon”), the writer encourages the younger generation to science and enlightenment, calls on them to be honest, diligent and vigilant. Another thing that stands out from these works is that Hamza Hakimzoda creatively used folk oral literature to provide children with a good upbringing. He enriched Uzbek folk tales and parables with new content and presented them to the people again. In this work, he

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took the example of Russian and Uzbek classical writers. " From this passage we can see that Hamza's work in the field of enlightenment is commendable. He not only opened schools, but also created textbooks for students studying in these schools. The educational scope of these works is extremely wide. As in the books of that period, this book also strongly condemns the policy of Tsarist Russia. The government mentioned above is indicated as the biggest obstacle to Hamza's activities. While reading this book, we encountered an interesting paradox. We know that Hamza Hakimzoda was considered one of the representatives of Jadidism, such as Niyazi Avloni, Behbudiy, Fitrat. However, in the textbooks of the Soviet era, Hamza was not emphasized as a Jadid, on the contrary, he was described as a person who could not compromise with Jadidists and had an opposite attitude towards them. Pay attention to the following passage: "Bourgeois nationalist writers, Jadid writers in Uzbek They tried to stifle the development of the literary language. They tried to make the Uzbek language difficult by using many archaic words that the Uzbek people could not assimilate. "This information is far from the truth. Because the Jadids did not try to distance literature from the people, but to bring it closer to the people. They tried various forms and genres in order to bring literature closer to the people. Now let's consider the school textbook "Uzbek Soviet Literature" published in 1979. In this book by Sarvar Azimov, there is a story about Hamza
The information begins with a hymn of praise to the revolution. The word "revolution" is only mentioned once in one paragraph, which is also typical for that period.
This book shows that Hamza was born a revolutionary, an atheist
Information that gives the impression that he was born as a child is given. An excerpt from Hamza's biography is given: "Since my father was educated, - he writes in his autobiography, - in 1898 I became completely literate in Uzbek and Persian, and from 1899 to 1906 I continued to teach in the old style in the madrasa." The madrasa mainly taught religious lessons. Hamza did not like this. He left the madrasa and began to learn on his own. He learned the Russian language with love, became interested in fiction. He began to diligently read the works of Uzbek and Persian-Tajik literature and the great classics of Russian literature, listened attentively to folk tales, epics and songs. "From this excerpt we can learn the following information about Hamza Hakimzoda Niyazi:
-Hamza's father was educated;
-attended a madrasa for seven years;
-He was fluent in Uzbek and Persian;
-After his madrasa education, he independently studied Russian and fell in love with Russian literature through this language.
But as we noted above, it is not uncommon for a person to be given ideas that give the impression that he was born with a passion for religion and a love of revolution.
raises legitimate objections. But at that time, the times demanded such ideas. Therefore, the authors of the textbooks also presented information based on the requirements of the ruling ideology. In subsequent analyses, this position was also used
This textbook also provides information about Hamza's upbringing in the spirit of classical traditions. In particular, his admiration for Lutfi, Alisher Navoi, Fuzuli
Information is also provided about his love for his work and his following of poets such as Mukimi and Furqat. Although it is said that he used the pseudonym "Nihani", for some reason it is not mentioned that he wrote ghazals under this pseudonym. This textbook also provides information about the enlightenment activities of Hamza Hakimzoda Niyazi. For example, “During 1914-1915, he opened schools in the cities of Kokand and Margilan and worked as a teacher. He aimed to spread enlightenment to the general public and sought to attract children to

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his school. Therefore, as he himself said, he founded the “Assistance Society” so that “poor and needy children who were unable to pay their monthly fees could study.” At that time, there were very few regular schools in the country, and their doors were open only to a group of rich children. There was no opportunity for the children of working people to study. The total number of literate people did not exceed 1.6 percent. In such difficult conditions, in the reign of darkness, Hamza Hakimzoda’s noble initiative to enlighten the people flashed like a spark.” From the above information, we can see that Hamza Hakimzoda was a close friend of Niyazi initiatives and advanced practices were recognized by the Soviet government

His dedication to opening schools and education in general has always been recognized. Especially the idea of free education for the children of the poor.

Since it fits very well with ideological patterns, the main attention is paid to these aspects in the textbooks. Opinions have also been expressed about his creation of textbooks. It is noteworthy that almost all textbooks created during the Soviet period

All of them included chapters on the subject of "The Fiery Singer of the Great October" in their study of Hamza's work. This chapter highlights the poet's innate revolutionary nature.

What he was, what sacrifices he made for the revolution are analyzed with great pathos. And in this chapter, of course, quotes from Lenin's thoughts are given. The chapter entitled "The Last Years of His Life" tells the story of the end of Hamza's life. There is information about his going to Shahimardan, his activities there, his efforts to ease the life of the people, and his attempts to awaken the population, which was given to superstition: "Hamza conducted ardent agitation among the villagers against old customs and religious superstitions. At the same time, he paid great attention to showing the virtues of innovation, the Soviet system.

Hamza Hakimzoda also stands out as an active public figure at the republican level. He is elected as a representative to the Fergana District Congress of Soviets convened in February 1929. Hamza Hakimzoda actively participates in all areas of our socialist construction. He leads a sharp and courageous struggle against the remnants of the old way of life, religious prejudices, and class enemies. He fights uncompromisingly for the high ideals of Uzbek Soviet literature and art, against bourgeois nationalism, and against any foreign influences. The people's love and trust in him increases even more. A group of dark forces, however, organizes an assassination attempt on Hamza and tragically kills him on March 18, 1929.

There are a number of uncertainties in the information surrounding Hamza Hakimzoda's death, including whether he was murdered on the basis of an assassination attempt or accidentally.

There is an imbalance between the death of the poet and the death of the poet. In the previous chapters, we discussed the thoughts of Nabijon Boqi and Q. Rajabov, and discussed the fact that Hamza's death, although a deeply thought-out event, happened by chance. From this point of view, scholars still have different opinions on the issue of Hamza's stoning. The murder of a poet by people of the same language, country, religion and nationality is an inexplicable barbarity and atrocity. But it is still not fully known who the murderers of the immortal poet were. Revealing the hidden "layers" and secrets of this bloody history will clarify a number of puzzles in itself. In our opinion, the religious figures - the mullahs and eshans - were irreligious communists who turned against Hamza (because they did not like the national spirit and consciousness that bubbled up from Hamza's body at all), and their trusted scholars and poets were also at odds in falsifying his creativity and interpreting and propagating it on unscientific principles. Hamza did not lift a pen in the sorrow of immortalizing his career, position, title, award, wealth, fame, and name. Since he believed that the pen was sharper than the sword, he ignored the dangers and turned even the threat of death into a song:

If we die for the truth, we become a sacrifice for the nation,

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If we enter the service of religion, we become a victim of the nation.
How much courage and heart does a person need to have to write such poems?! Perhaps that is why literary critic and writer Ulugbek Hamdam, in his article entitled “Is Hamza one of the founders of Uzbek literature?”, places Hamza, like many Jadid poets, among the happy creators: “Academician Naim Karimov writes: “The Jadid poets who were born and formed at the beginning of the 20th century
literature set itself a new literary and artistic task and in the process of fulfilling this task, it required the emergence of new literary types and genres, means of expression and methods that were not in the treasury of our literature until then. Consequently, the fact that today's, modern Uzbek literature is developing along the path of renewal, the blessed path begun by the Jadids, itself shows how significant the last fundamental turn in our literature is. If we say that the main changes and renewals that have occurred in almost all areas of our literature during the 20th and 21st centuries have occurred and are occurring in the field of this second fundamental turn, we will be stating the same truth. Because for a fundamental turn to occur, desire and even talent alone are not enough. For this, a need for renewal must arise in the bosom of the era. Behbudiy, Hamza, Fitrat, Qodiriy and Chulpan were born at a time when such a need arose. Although their personal destinies ended tragically "... (None of them died by their own death, on the contrary, all the pioneers of new Uzbek literature were repressed at the very time when their works were flourishing!) The great ones whose names are mentioned are truly happy as creators." The textbook published for the 9th grade in 1986 is almost identical to the above information. Attention was paid to including Hamza's life and work in each school textbook.

CONCLUSION.

Based on our above considerations, we have come to the following conclusions:
1. In Soviet-era textbooks, the life and work of Hamza Hakimzoda Niyazi were covered only from the perspective of the ruling ideology. This information exaggerated the claims that the future poet had been a revolutionary since childhood.
2. Important aspects of Hamza's activities are also covered in detail in Soviet textbooks, including his initial madrasa education, his knowledge of Persian and Tajik languages.
He studied Russian thoroughly, then studied it and through it he became acquainted with Russian literature.
Information about their acquaintance is provided based on their own biography.
Here too, the main emphasis is on praising Hamza's knowledge of the Russian language.
We observe that it is given.
3. The aspects of Hamza's life related to education are also widely covered. In particular, his opening of schools and creation of new textbooks are highly praised.
However, it is wrong to claim that Hamza did all these things just because he was a revolutionary. Because it is true that Hamza, like other nationalists, devoted himself to the enlightenment of the nation at that time.
4.Abstract about the murder and tragic stoning of Hamza
The information is presented. It seems that Hamza only did good things for the people and was stoned to death by a fanatical crowd. However, recent research shows that this is not the case, and that the Shura authorities only benefited from Hamza's execution by religious scholars.
5. In all textbooks published during the Soviet era, Hamza's life path is glorious.
The stories are told in a similar way, and almost all of them contain the same information. This idea alone shows how limited the study of Hamza's life was.

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