



## LITERATURE-AESTHETIC VIEWS OF THE ASKAD MUKHTAR (ON THE EXAMPLE OF "TUNDALIKLAR")

Akbarali Gafurovich Sabirdinov

Doctor of Philological Sciences  
Fergana State University

### ANNOTATION

*The article analyzes the scope of the topic of the Askad Mukhtar "Tundaliklar", its peculiarities in the literary-aesthetic views. They covered the skills of the writer in the interpretation of the actual issues of the period.*

**KEY WORDS:** *skill, scope of the subject, literary-aesthetic views, interpretation, actual problems, originality, analysis, scientist and man.*

### INTRODUCTION

The notes of the Askad Mukhtar under the name "Tundalilar" are philosophical reflections that summarize the writer's attitude to this or that phenomenon. They are interpreted on the basis of the unique approaches of the scientist and man, the period and personality, ideology and creator, literature and life, history and today's relations. The uniqueness in the artistic skills of a brilliant talent was manifested in the expression of a lump in short lines.

Outstanding poet, well-known writer, playwright and translator Askad Mukhtar is a unique talent who has made a huge contribution to the development of Uzbek literature and culture. The literary heritage of the writer is diverse in species and genre aspects, the volume is significant. Also, they have passed the so-called fair judge test of time and today also maintains relevance. As academician Naim Karimov correctly noted, "Askad Mukhtar was a writer who understood the meaning of life as a creation, lived for the prosperity of our national literature and raised this literature to several heights. Unfortunately, among other writers who had the happiness and suffering of living in the 20th century, Askad Mukhtar was also a widow of the burden of this period. He did not throw as Chulpan, he did not roast in the fire of shura, like Usman Nasir. But like Oybek, he stayed out of the language, the hand was out of work." [1.43]. Created in the last years of the autonomous life of askad, "Tundaliklar" occupies a special place in the writer's work, as a new "genre", which appeared in the history of our literature. These drawings, which are discussed about the specific nature of Man and scientist, creator and society, intellect and soul relations, creativity, were first

published in "Tafakkur" magazine, then in 2005 in a separate book by publishing house "Spirituality". It is permissible for the author to include this note in the book: "The next time – old age, the cause of the disease – I became very rare. There is no head when sleep escapes, while the ring-and-groove is stacking the imagination. Then I was able to write some random thoughts on the notebook, which stood under the tunic. I called my notebook "Tundaliklar". The difference of this genre from "daily" is that there will be no events in the chronological order in it. These sentences, one link, even if one is from the mountain, may trigger the efforts of either the opinion of someone. As for, they say from the author's mental state, after all, we all live by adding a share to the spiritual world in some way, always" [2,3].

It is known that "the great evolutions in the socio-political life of our Republic have also assigned a number of tasks to our literature, which has a worthy place in the world culture. There was a need to approach the literature of the 20th century on the basis of a new look at the work of Uzbek literature and a number of its representatives in the current conditions, where there was an opportunity to unbiased and truthful coverage of socio-political events, the literary environment of the Shura period" [3,3]. The above opinions are no exception for the work and activities of the Askad Mukhtar.

The writer in "Tundaliklar" divided her records into two notebooks. The first daftar began with the citation of the words in the work of Zamahshari in the paragraph "Navobigal-Kalom", which says that "the bridle of a person who does not wear a superfluous word is in the hands of devil." This, in turn, served to explain the reason for the brevity and laziness in the notes.



"Tundaliklar" are the thoughts, opinions, opinions of the author about man and scientist, man and society, talent and its role in the historical process, the task of the creator in socio-political evolutions, the essence of human life. They are distinguished by their omission to bitter truths. Although the notes in the "Tundaliklar" do not have a single, common ideological-philosophical orientation, they warn the reader of the mystery and miracles in the bosom of Man and the world, calling for thoughtful contemplation. In them, the writer's bedor heart, awake thinking, horny and full-bodied senses are striking. It is understood that Askad Mukhtar is a wise person who can find wisdom from every reality, perceiving them as a miracle, he is the owner of a sensitive pen that impressively seals these trials on the work. Getting acquainted with the "tundans", we can see that the worldview of a high talent who cannot imagine his life without creativity, who understands history and literature, social and political processes, a broad penchant, a political philosopher who can analyze relations in society deeply, a humanist who can analyze in depth the experiences of people with a particular appearance and character, is embodied.

In terms of meaning, the "Tundaliklar" can be divided into the following relative groups:

- nights about history, the warlords and demonstrators in it;
- nights about literature, artistic creativity, criticism;
- topical issues of the period, nights on socio-political realities;
- relations between people, nights of decency.

The writer emphasizes the need for an impartial and truthful approach to history and its manifestations. For example, in the work of Hisomiddin Bulguri, who lived in the XVI century, "Tovorikhi Bulgor", where the historians of the Shura period approached the personality of Amir Temur in the commander in one direction and told him various slanders, cites these words: "Amir Temur crossed the Kama River and stopped in Malas... The lower reaches of the Zai River were at the disposal of the Bayrashkhon. Temur sent a letter to the same Khan, namely that he would spend the snow-covered days here.

Bayrashhan replied, "Sultan Amir Temur, on the head, we are always in your service. If the Lord gives our provision, you sacrifice our wealth to the almighty."

On the hill on the bank of the river byrashkhon began to attack a fortress. Amir Temur offered when the same was ready. The guest, who came under the auspices of the guard himself, was welcomed by Khan Asasa.

- Your faithful slave I have an essay on this tower for you, if you are happy with their hearts, say hello, accept.

The castle liked it very much to Amir. Bayrashkhon was given a rich gift from his treasure and a sarpo. Here it remained winter. Ulama Mullah, who came from Bukhara and crashed, visited the tomb of Hofiz. At the begi Mustapha Khan Palace of the Minzala Valley was a guest.

He jumped on the road when the snow left. Bayrashkhon tracked him down by the river iyg, to his native land. Amir Temur went towards Samarkand" [2,17].

The author, along with this information, also notes the following: "Russian lands have been demanded payhon, made mountains from headwaters. No rap! To make this urine from such slander poured into the ears of generations is not it necessary to look often on the pages of our history in order to restore it?" [2,16].

Representatives of the generation of Askad Mukhtar belonging to the Shura government's one-sided, ideological repression and lies-based policy have always lived as felt. The writer notes about this in the "Tundaliklar": "you know The legend of the fable, you also know the "eternal stone". My generation rolled that charisma at the "peak" for 70 years. I have a moaning inside. Or heard remember what Maxim Gorky said. As long as they answered "Maksimalno Gorko" when they asked him "Our situation is tin" [2,10]. Or the writer says about another tragedy of his time: "we dreamed of turning labor into pleasure, pleasure became labor" [2,14].

About the system in which atheism prevails, it gives the following opinion: "atheism? What is it? Especially those who consider it a science do not understand the series. This can only be artificially false science either. In my opinion, to be a man without God, because God is a mystery. There is a mystery in the world, there is also God. And the mystery-world should not be eternal. Mystery-anonymity-sudden. The Kuran begins with the call of Karim, believe in the ghouls. World is mysterious, man is godly" [2,14].

The next truth of the writer is more acute: "we are not even atheists, we are not godparents. We are simply lascivious: whether God exists or not. We are eager to think diligently about" [2,12].

In the approach to the autonomous historical figures of Askad Mukhtar, he also sees that excessive idealization is not right: "there is a real Alexander Makedonsky – Iskandar. There is the legendary Alexander the Great, who glorified him and raised him to the level of the Prophet (Khusrav, Jami, Navoi, Tajiddin Ahmadi... in dozens, "Iskandarnoma"). This is something typical of the Middle Ages. It seems to me that Temur we should not do this" [2,8].

The leading role in the eastern classical literature in the study of shura literature, mysticism refers to the condemning thoughts as follows: "when we talk about mysticism, it is often compared to



pantheism, neoplatonism. Then why is it that Dante, who adhered to these currents, Petrarka has been glorified for centuries, has been black-tipped to mysticism? French enlightenment, as a whole stream, rises to the breasts but why not to our jadids, as if it were also called "bourgeois ideologues" ("poor enlightenment")? black stamp pressed. It seems to me that this and such discrimination was a sign of the view that we were colonized" [2,38-39].

"We have a narrow, retail way of thinking about the influence of Eastern literature on the West, especially classical poetry" the writer bases his influence on the development of Western literature in the "Tundaliklar" separately. True, many names, works, comparisons ("Layli va Majnun" – "Romeo and Juliet") are known to us: Gyugo's "Eastern melodies", "Eastern divon" of the Hyote, eastern epics of Byron, "Crimean sonets" of Adam Mintskevich, Pushkin's works "Indication from the Koran", "The fountain of Bagchasaray", Sergei Yesenin's series "Persian melodies", the Caucasian poem of Mikhail Lermontov, many dedications, imitations to Hofiz, Sadiy, Firdavsi, Jami, Navoi and other magnates... Listed graduates. But, why is the effect so vast? To understand what the magic of the eastern genius is, it is necessary to study this phenomenon on a large scale in the process of literary flows and methods of action. Oriental poetry is a free, humane, thoughtful philosophical, traditional romantic poetry, full of love and affection, beautiful and sensitive, rich in high artistic symbols and compliments. From ancient times it was so. He has repeatedly saved the romantic spirit of Western literature for centuries" [2,34-35].

In Uzbek literature, "the emergence of modernist principles is associated with the emergence of socio-political sets, the need to express the "transition" awakened mood" [4,39]. "In the past Russian and Western literature and art, all works of art were traditionally human in one round: Pushkin, Turgenev, Balzac, Flober, Bakh, Chaikovsky, Dostoevsky, Tolstoy, Remberent, Repin, Jack London, Goncheroov, Mark Twain, Chekhov ... Now the same great basic art has been divided into pieces: avant-gardism, Futurism, symbolism, decadence, modernism, surrealism, anmeism, imagism, irrationalism, absurdism, ultraism, freudism, cubism, existentialism, expressionism, abstractionism... Put all "pressure" are there, so if only humanism wins... So go, it's probably if it's all over..."[2,33].

The writer reacted to the populist situations in the era of socio-political changes, the exchange of ideologies as follows: "We have now received the outbreak of rejection of our bud. However, the tap does not appear there at all. Is it not an ideology that denies everything that the old ideology has an effect on? We need to duck all the samples of artistry. Not only in artistry, but also in science, philosophy, and religion, the greatest and most natural manifestations

were those who did so. Even the gentiles recognized the heritage. The Jews adopted to their religion all the values of the Egyptian goddesses. You're not Muslim in the dozens of platoons who have revered the tilth of our thinkers like Farabi, Beruni?!"[2,34].

Speaking about the specifics of thinkers and geniuses, Askad Mukhtar emphasizes: "geniuses leave the circle of their professions. A poet, a scientist, but Navoi is Navoi, Einstein is Einstein." The writer expresses his deep understanding of the important place of some historical persons in the development of society, the existence of law in their mutual meetings, simple visionary conversations also become an unforgettable phenomenon that is an example for generations: "Amir Temur brought to mind the famous examples of the poet when he met with Hofiz Sheroziy: "Have you not yet dedicated! - that was furious, he walks. This is an unthinkable fiction. In fact, this was a serious conversation, which at first began with friendly. This is also seen from the first answer of the same poet: "Generosity, respected are sitting in such a comfort from our generosity!..."

The poet sees the day with a simple mistletoe.

Hofiz's meeting with Amir Temur was not accidental. The famous sherozian did not meet the rulers for some time. Even Baghdad Sultan Ahmed Jalayir, Bengal Sultan Ghiyosiddin, Sultan Mahmud Bahmani and other rulers rejected the proposals. He was famous not only for being a great lyrical poet, but also for his works of tragedy, bitterness on direct social topics; the brave gazelles, written in favor of a friend unfairly defiled by the rulers, about the destruction of the Indian ship in the eyes of the rooster, about the untimely death of his two sons. Of course, famerat this aspect of the poet also interested Sahibkiran. Therefore professor A.Arberry "The meeting of these two great personalities was a very important event not only in literature, but also in history," says in his book "Classical Persian literature" [2,35-36].

Askad Mukhtar said that the creation of a historical hero in the historical game requires great responsibility "to persuade the ghosts of Odyssey to talk with him, giving them their own blood. This is what the writer should do when he writes about historical figures" explains [2,6]. He also notes that when evaluating an artistic work, one should not forget about the personality of its author: "critics and literary critics speak mainly about the work. As for the writer... However, the work sprouts from the writer; as a child, he is born in it, grows up, grows up; he praises his child; he protects. The work is the fate of the writer; if necessary, the writer is also ready to sacrifice. This unusual devotion of him, his inability to stand without writing, his tendency to spirituality, philosophy, mushahadah, his personality, temperament, style, views, grief, torture do not interest anyone. The writer is united by his personality and the personality of others – the work is



his subject. He can also work in another business (the writer has never been an impostor), but his essence, passion – creativity. The greater the ability, the greater the effort. He – the selfless self-sacrifice; both happy and unhappy – it does not depend on his will" [2,39].

In short, the artistic and aesthetic views of the "Tundaliklar" of Askad Mukhtar were in harmony with the actual problems of the period and provided the influence and attractiveness of the work. These records, which take place from the "Tundaliklar", give a specific impetus to thoughts, incite the reader to thinking.

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