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The Scientific Value Of Research On Mirmukhsin Fikriy

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ABSTRACT

The history of the Turkestan Jadid movement and the study of Jadid literature show that it has not been easy to study this subject. The socio-political environment of the time led to the blind reduction of the history of continuous development of Uzbek literature, artificial reduction of the literary heritage of the past on the basis of dogmatic thinking, neglect of the study of works of art and literary figures. As a result, the creation of literary figures of a certain period, no matter how important, remained unexplored.

KEYWORDS

Jadid period, “Revolutionary Literature”, “Revolutionary Poetry”, “social awakening”, “social liberation”, “national awakening”, “national liberation”.

INTRODUCTION

Literary critic Begali Kasimov, studying the literature of the Jadid period, He studied the literature of 1905-1917 under the name “Revolutionary Literature”, “Revolutionary Poetry” in order to get through the cycle of the period, and the activities of the artists who created during this period, brought their works to the pages of literature. He wrote research

papers under the title “Revolutionary Poetry”, “Revolutionary Literature.” Researcher Mirmukhsin - In the late nineteenth and early twentieth centuries, which is considered the most difficult period in the history of intellectual creativity, he dealt with the problems of Uzbek literature and created an internationally recognized scientific school of

new Uzbek (jadid) literature with its own traditions and research methods. He used the terms “social awakening” and “social liberation” instead of “national awakening” and “national liberation”. Studying and researching this period required great courage from the scientist. For the first time, he studied the literature of a very complex period on the basis of concrete evidence. He studied and researched the emergence of Jadidism as a movement not only from a social point of view, but also from a cultural-enlightenment, political basis.

THE MAIN FINDINGS AND RESULTS

The scientific research on Mirmukhsin Shermuhamedov is called “Mirmukhsin Shermuhamedov (Fikriy) and his literary environment”, the work consists of an introduction and conclusion. In the first chapter, entitled “Tashkent’s literary environment during the Three Revolutions”, the researcher focuses on the socio-cultural life of Mirmukhsin’s period (before the October Revolution) and the activities of several artists who worked during this period. The scientific significance of the research is that the main source in the work is Mirmukhsin and the Tashkent artists who make up his literary environment: Works of A.Avloni, S.Azizi, Khurshid, Khislat, Kalinin, Mirmulla, published in lithographic and typographic methods, partially manuscript sources, poems, stories and journalistic articles published in the periodicals of that period were obtained. At the same time, it is especially important that these artists used the well-founded memories of their contemporaries, colleagues, and some people who knew and knew them intimately.

Considering that Mirmukhsin lived and worked in central Russia from 1916 to 1919, the researcher went on a scientific trip to Orenburg, Ufa, Moscow in March and April

1966 and collected some basic information about Mirmukhsin's life and creative activity and personality from the central region and archives. He writes down the precious memories of his friends who studied and worked with him. He also captured Mirmukhsin’s personal file, which is kept in the Central Archives of the Soviet Army, and attached it to the case. Memoirs of Sayfi Qudash, a close friend of the People’s Poet of Bashkortostan Mirmukhsin, will be recorded and put to work.

The researcher classifies the sources reviewed and collected in this case as follows:

1. Manuscript sources kept at the Institute of Oriental Studies of the Academy of Sciences of the Uzbek SSR;
2. Materials of the Central State Archive of the Soviet Army, the State Central Historical Archive of Uzbekistan, the Central State Archive of Bashkortostan, the State Archive of the Orenburg region;
3. Periodicals stored in the central libraries of the Union in Moscow, Leningrad, Ufa, Orenburg, Tashkent;
4. Works on the topic published in lithographic and typographic methods in Tashkent and Samarkand;
5. The fact that the memories of colleagues and comrades who knew and knew Mirmukhsin well were used and attached to the work proves once again the researcher’s devotion to science.

In addition, based on the political environment of the time, Marxist theoretical manuals, in particular, VI Lenin’s “What Legacy Will We Give Up?”, “Herzen’s Memoirs,” “Leo Tolstoy’s Mirror of the Russian Revolution,” articles covering the spirit were involved in the work.

The first chapter of the research is entitled “A look at the socio-political and cultural image of the period” in the first chapter of “Tashkent

literary environment in the period of the three revolutions.” It is clear from the information given in the chapter that the literary life of Tashkent in 1905-1917 was an important part of the Uzbek literature of this period, but still requires special research. “Therefore, this chapter does not claim to provide detailed and complete information about him, but only to give a general description of the social and literary life in which Mirmukhsin lived and worked in order to shed more light on his image and define his place in the Tashkent literary environment,” said the humble researcher. Indeed, in the early twentieth century, the socio-political image of Turkestan was extremely complex, and the cultural life of the people was in a very deplorable state. Such changes in the life of the society had a strong impact on the literary life of the country. It was in this process that the intelligentsia, which had various movements against oppression in the field of social consciousness, began to manifest itself. In particular, this process took place not only in our country, but also in sister countries such as Tsarist Russia, Azerbaijan, Crimea, Tatarstan, Bashkortostan.

Abdullah Tukay, who described the intellectual awakening in Tatarstan in the study, said: “For centuries, our thinking has been mired in darkness. Who made us captives? It's time to break the cages and fly, to breathe freely. Let's renew our minds!” The researcher cites the example of the Tatar people and culture growing to a new level. At that time, the cities of Tatarstan and Bashkortostan, such as Kazan and Ufa, became important points of social and cultural movement, and writers such as Aliaskar Kamal, Fatih Amirkhan, Majit Gafuri continued the path started by Abdullah Tukay. The peoples of the Caucasus and Bashkortostan also united in thought and heart in this regard. As mourners and sympathizers, they contributed to the escalation of the struggle against oppression. As a result of

social, political and cultural cooperation with the Tatar and Azerbaijani peoples, cultural growth and intellectual awakening began in Turkestan at the beginning of the century. The establishment of the press, the publication of newspapers and magazines, the establishment of theater, and innovations in literary genres began to be noticed. In 1905-1917, the cultural upsurge in the country began to be particularly noticeable. The study shows that during these years Gulom Hasan Orifjanov's lithography “Gulomiya” Ilin, Pertsev lithographs began to work and for the first time in the history of Turkestan began to be published in large numbers. In 1907, the first progressive newspaper, “Shuhrat”, was published under the editorship of Avloni.

In this chapter, the researcher makes a comparative analysis of the processes that took place in the social, political and cultural life of Turkestan in 1905-1917 from a historical perspective.

The second chapter is devoted to the life and work of Mirmukhsin-Fikriy. One of the first major works of the literary scholar B. Kasimov was a study dedicated to the enlightened intellectual Mirmukhsin Shermuhamedov. In his time he aroused great interest in the literary community. N.Narzullaev's articles “Heart and pen” and U.Uljabaev's “First research” were published in the press. [2. 23-28]

The object of research Mirmukhsin Shermuhamedov was born in 1895 in the house of Shermuhammad aka in Mahsidozlik mahalla of Tashkent. His father died early, and the family's worries fell on his eldest son, Mirmulla, Mirmukhsin's brother. Mirmulla was also one of the most enlightened and open-minded intellectuals of his time, and Mirmukhsin's colleague Laziz Azizzoda described him in his memoirs as “the first Uzbek Soviet theater critic”. It should be noted that the role of his

brother Mirmulla in the formation of Mirmukhsin as a person suffering from the pain of the nation was incomparable. Mirmulla died of tuberculosis on September 24, 1920 due to financial difficulties and domestic hardships. The “Turkiston” newspaper wrote about him in its 1924 anniversary issue: “Mirmulla, a young Uzbek writer, is prominent in writing short, revolutionary class poems worthy of the times. His stories in the newspapers “Ishtirokiyun”, “Kizil Bayroq”, and “Yosh Sharq” are examples of this. The stories of this writer are imbued with the water of enmity towards the rich and the oppressors, friendship with the poor, the poor and the oppressed, and blessings. Mirmulla showed mastery in writing good stories. His stories are taken from modern life... In addition to writing stories, Mirmulla has shown that he is a true man of literature and art among the Uzbeks by criticizing literary works, plays, and the actors who play them.” Mirmukhsin grew up in such an environment. [1. 101-105]. In addition, his brother Mirmuslim and sister Mubarak were also creative. The fact that they also appeared in the press with poems and stories written on various topics is also determined by the researcher as a result of a careful study of the pages of the periodicals of that period. “Mirmukhsin’s role in the family was different. He grew up to be intelligent, clever. Initially, he was educated in a new school. In 1913, his first poem “Tavsifi Khislat Eshan” was published in the “Turkistan viloyat Gazeti”. The poem is dedicated to the publication of the book “Argumoni Khislat” by Tashkent poet Hibbatullo Khislat. He used the nickname “Muhsiniy” for this poem, which was written in the form of a review:

Man Muhsiniy, qadrdon el ichra nazm aylab,

Oldim qalam qo‘limg‘a qildim bayon Xislat..

I Muhsiniy, my dear people,

I took the pen and put it in my hand.

The poet later, more precisely, from 1914, called his nickname “Fikriy” His first poem under this pseudonym was published in the 17th issue of the Turkestan regional newspaper in 1914 under the title “National Literature”. Poetry is like that:

Qilmading avvalda g‘ayrat, endi, Fikriy,
o‘ylama,

Asr o‘tdi aylagan oh-vohlar nedir? [1. 103-110]

You didn’t try in the beginning, now, don’t think Fikriy,

What are the cries that have been circulating for centuries?

Many of his poems and stories have been published in the press over the years. Mirmukhsin openly states in his works and articles that men and women should have equal rights in society, but that they have no place in this society and are subject to humiliation and suffering. But that doesn’t last long. Articles criticizing the Jadids’ nonsense about enlightenment were not published in the press. There was opposition to him both in life and in the press. His open-mindedness, his call to enlightenment and culture began to be strongly condemned by religious leaders, even by the brokers of the social system, who saw themselves as enlightened Jadids. The proverb among our people: “If you speak the truth, the child will not like it” can be seen as a bright example of the fact that it did not appear in vain. They look for “blasphemy and rebellion” in his works and do not publish them in the press. The press began to publish unauthorized articles condemning him and insulting him.

Mirmuhsin, who was humiliated and a victim of ignorance in his homeland, finally wanted to continue his studies. In 1916 he went to the “Oliya” madrasah in Ufa, which was founded on the initiative of the famous Tatar enlightener Ziya Kamoli. Sayfi Qudash, a friend

of Mirmukhsin's from Bashkortostan, said of the madrasa: "Soon I went to Ufa, where for the first time I went to the "Oliya" madrasah, where I witnessed wonderful events. Here the disciples did things without hesitation from anyone, which were considered a grave sin in the village. This large three-story building has all the facilities for students. Dormitory, rich library, rest rooms, reading room, classrooms ... So there is freedom in everything: reading, relaxing, traveling, everything is here. In the days when there were no classes, the madrasa was reminiscent of a music school ... In 1916, the scientific level of the madrasa was very high, and famous scholars taught there. In the same year Mirmukhsin came to the madrasa. Barvasta, a tall Uzbek man, stood out for his curiosity, courage and determination. He was very active, but at the same time a quarterback. He quickly got along with all of us." [1. 103-106]

The environment in Ufa has a significant impact on Mirmukhsin's worldview. The researcher analyzes the articles published by Mirmukhsin in the Ufa press of that period. The consistency of his ideological position underscores the growth of his artistic skill.

Mirmukhsin's financial situation worsened and in 1917 he returned to Tashkent. Shortly afterwards, an article on the February Revolution entitled "Two Historical Events" will be published in the second issue of the "Turon" newspaper, edited by A. Avloni. The article reads: "Dear nation, the colors of children are yellow, their hair is down to their waists, their teeth are dirty from hunger, the terrible and dark dungeons in Bukhara and Khiva, the live mills of Sudramachopon, the princes of Bukhara, who are famous for their names."

The article shakes the scholars with the elements of tsarism, Islamic patrons, and Jadids gathered around the "Shorayi Islamiya"

and "Ulama" societies. An emergency meeting will be convened to consider the case of Avloni, the author of the article and editor of the newspaper that published it. Avloni apologized to them and escaped with an article in the third issue of the newspaper entitled "E'tiroz". The newspaper will be boycotted. Tashkent Jadid leader Munavvarqori Avloni will receive a permit not to publish any other newspaper. The guards found Mirmukhsin, tied him to a horse, dragged him to the treasury, accused him of blasphemy, rebellion against Islam, and sentenced him to death by stoning. They warn the people that anyone who puts black on his face, rides on a donkey, and blasphemes religion and God in front of a crowd will fall into this predicament. When Shakir Suleiman, a contemporary writer and journalist, recalls that Mirmukhsin, exhausted from beatings, repented before his death and demanded that he renounce his ideology: "I am an atheist, beyond the ideology of nationalism, and I will fight for the rest of my life against your rotten religion and corrupt ideology...", he says and stares straight at death. At a time when the death penalty was being read, the death penalty was commuted to 18 months in prison in order to prevent public outcry. [1. 109]

Mirmukhsin was soon released from prison with the help of the Bolsheviks. Now that his life in Tashkent was dangerous, he returned to Ufa, where he gathered the Turkestan Taliban and formed the "Turkestan Students' Society". The goal of the society was to "spread knowledge in Turkestan, to prepare it for national and cultural life." It seems that Mirmukhsin devoted all his energy only to the interests of the nation and its socio-cultural development. This is also evident in his very short life and creative activity. After his death, condolences will be published in all newspapers and magazines published in Uzbekistan and sister countries. The Red Uzbekistan newspaper wrote in its pages: "Not

just Muhsin, but a brave shooter of the old life, a dagger to religious nonsense, an old godless, brave Muhsin died.”

Evaluating Mirmukhsin’s creative activity, the researcher notes that he has a worthy place in the development of modern Uzbek literature: “He left a great literary legacy from Mirmukhsin. He was also known as a major literary figure of his time. He has dozens of poems under the pseudonyms Muhsiniy and Fikriy, hundreds of journalistic articles, and finally the first Uzbek novel “Befarzand Ochildiboy” (although it has not been completed) and a series of short stories, which make Mirmukhsin a worthy place in the history of our literature. The works listed above have only been published in the press. There is no information that any of them were published in book form. Naturally, the researcher writes, these works of Mirmukhsin published in the press are a very small part of his prolific literary work, he must have written more than the materials we have collected so far. Here is a fact that substantiates our opinion: In one of the issues of the newspaper “Hurriyat” published by Fitrat in Samarkand in 1917-1918, Mirmukhsin wrote his “Literary fragments” (prose work), “Gymnasium” (3-act drama), “Juvon and Juvonboz” (3-act play). drama, “The Old Doctor” (a one-act comedy), but to no avail. [1. 117- 119]

Researcher Mirmukhsin divides his creative heritage into 3 genres: poetry, prose and journalism. Among them, he says, journalism is the most productive and meaningful part of Mirmukhsin’s work.

Mirmukhsin’s life and work, his courage, and his literary legacy, which have been carefully studied by the researcher, can serve as a great school of example for his time and for today’s youth.

CONCLUSION

The researcher made scientific trips to several republics of the former Soviet Union, Germany, France, Turkey, and brotherly Kazakhstan in order to enrich his research and provide solid scientific evidence, and collected foreign sources of Jadid literature, assessed the level of study of the literature and literary process of this period abroad, made frequent appearances in the pages of our press with articles covering the literary environment of the period, based on science, which is very important for science. Suffice it to quote the following views of Doctor of Philology, Professor Najmiddin Kamilov: Begali Kasimov first studied the sources of the Jadid period in separate pamphlets and articles dedicated to the works of poets such as Mirmukhsin Shermammedov, Abdulla Avloni, Siddiqi Ajzi, and then in his monographs “Izlay-izlay tapganim...”, “Salom Kelajak”. the theme is not specific to the work of individual derived writers, but defines the essence of the legacy of an entire generation of poets and writers. The scientist searched for and published the works of a number of poets and writers whose heritage has not yet been studied, enriched and enriched the history of literature at the expense of unique monuments. This is one aspect. At the same time, he took a new approach to the literature of this period and advanced new concepts. When the scholar calls the literature of 1905-1917 a holistic “revolutionary poetry era”, he does not refer to the October Revolution, but to the national liberation movement against Russian oppression, the struggle for national culture and enlightenment as a revolutionary struggle. Jadidism and enlightenment are combined with the idea of national statehood, the idea of national self-knowledge. [2. 78-80]

From the above, it is clear that the scientist Begali Kasimov in his research followed the criteria of scientificity, objectivity, accuracy and, most importantly, worked on the basis of primary sources.

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