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MAKHTUMQULI IS A FIRE-BREATHING POET OF UZBEK AND TURKMEN LITERATURE

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ABOUT ARTICLE

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Abstract: A famous Turkmen poet and thinker, a talented person who made a great contribution to the development of Turkmen literature and culture. He was born in 1733 in the family of the poet Azodiy Davlatmamat, and received his primary education at the village school. Then, in order to improve his knowledge, he studied in Khiva, Bukhara and Andijan madrasas, and got acquainted with the works of the past representatives of Uzbek literature.

INTRODUCTION

Magtymguly was born in Haji Qushan, a village near the city of Gonbad-e Qabus in the modern-day province of Golestan, Iran, the northern steppes of which are known as Turkmen Sahra (Turkmen steppes). It was part of the extensive Safavid Empire in the first half of the 18th century.

Magtymguly's name, signifying "slave of Magtym," derives from one of the revered lineages within the Turkmen community. In addition to his given name, the poet adopted a distinctive pen name or makhlas, "Feraghi," in his literary works. It comes from Arabic and means "the one separated from" happiness, or union with his beloved.

Magtymguly's father was Döwletmämmet Azady, himself an educated poet. His father was also a local teacher and mullah, and was highly regarded by his people.

Atrek River, Golestan, the region where Magtymguly was born and lived most of his life

Magtymguly received his early education in the Turkmen, Persian and Arabic languages from his father. He also learned ancestral trades such as felt-making and, according to some sources, jewellery.

Magtymguly continued his studies in various madrassahs (religious school of higher learning), including Idris Baba madrassah in the village of Gyzył Aýak, Gögeldeş madrassah in Bukhara and Şirgazy madrassah in Khiva.

Magtymguly provided basic information about himself, his family and children in his poetry. In his poem "Äleme belgilidir" (Known in the world), Magtymguly says: "Tell those who enquire about me that I am a Gerkez, I hail from Etrek and my name is Magtymguly", identifying his homeland as the banks of the Etrek River and expressing his identity through his tribe.

In addition to mastering a number of subjects, Makhtumkuli also mastered the craft of jewelry. In addition to the cities of Turkestan, he also travels to Azerbaijan, Iran, Afghanistan, and India, and gets acquainted with the life of foreign cities and peoples there. He deeply studies the folklore and literature of Central Asia, Azerbaijan, and Iran. He will enjoy the works of Nizami, Fuzuli, Alisher Navoi, Firdavsi. Makhtumquli, getting to know the history of Uzbek culture closely, created a number of lyric-epic epics, many ghazals, and sang about the life of his time, the traditions of his people, and the history of the past. The place of Makhtumkuli's work in the history of Turkmen literature, its importance in the field of Uzbek-Turkmen literary relations, is written in the scientific works of famous Turkmen scholars such as B. Qoriyev, G. Choriyev, M. Koseev, U. Abdullayev, A. Qilichdurdiyev. It is interesting that the reputation of the talented Turkmen poet among the Uzbeks, his lively poetry has been studied in the works of Uzbek scholars such as Professor J. Sharipov, K. Tahirov and K. Kuramboyev. Makhtumkuli's themes, genre features, originality of form, extremely folk language of his works raised the centuries-old Turkmen literature to a new level. The leading idea of the poet's works is a sense of national patriotism to put an end to foreign invasions that are closing in on the Turkmen lands, to unite tribes and clans that live scattered, and are full of mutual disagreements and conflicts, and to establish a powerful state based on peace and unity. Concern for the interests of this nation, turning this idea into an effective force through enlightenment became the basis of the poet's work. The search on this path, striving for high horizons with the power of poetry raised Makhtumkuli to the level of a prominent - progressive figure of his time. According to the researchers of the history of Turkmen literature,

Makhtumquli realized more than anyone else the evils that were undermining the dignity of the people and the country in his time. In his works, the poet called on his contemporaries to act with a deep understanding of the essence of the events taking place in his time. Exhortation is an important direction of Makhtumquli's work, and the poetic heritage of the poet that has reached us covers all topics of the literary life of that time. Already, in the development of Makhtumquli's work, it became popular and flourished, along with the traditions of Eastern lyrics, Turkish songs and folklore murabbas played an important role. In the works of Makhtumquli, traces of the style of Ahmed Yassavi's pandnoms are clearly visible, that a person perceives his status in life, learns all the good qualities of his ancestors, and on the contrary, vices such as arrogance, conceit, greed, greed for wealth, entering the path of lust. ideas of overcoming are the main content of pandnomas. In one of his poems, Makhtumquli respectfully mentions Alisher Navoi, a thinker poet of the Uzbek people, as a teacher. He talks excitedly about his "Chor Divan". These interpretations of the poet have a basis, of course. Alisher Navoi knew well the history and culture of the Turkmen people. Information about his direct visits to Turkmen addresses such as Marv, Sarakhs, and Aliverd has been stored. Not only that, during his time Navoi built a madrasa named "Khusravia" in Marv, where he financially supported the students of science. At this point, it is necessary to remember Navoi's close relationship with Yaqubbek, one of the Turkmen sultans of Aqqyun. In his works such as "Majolis un-nafois" and "Nasoyim ul-muhabbat", Navoi pays tribute to a number of Turkmen wordsmiths from Turkmen regions or those who came to Khurasan to create. Among them, Ruhiy describes Yaziri as "a good-natured and well-to-do person." Alisher Navoi's works had a great positive impact on the development of Uzbek and Turkmen literary relations. Historians of Turkmen literature write that Turkmen poets such as Andali, Shaydani, Goyibi, Shukri, and Azodi succeeded in creatively continuing the traditions of Navoi. Makhtumquli greatly enjoyed Navoi's lyrical traditions. He created beautiful works in the style of the master's ghazals and mukhammas. In his works, he paints the figure of the beloved, who is the symbol of beauty, with deep love. "Are you gold, silver or brass?", "Are you a ruby or a coral, are you gold?" asks the question. The poet calls people who are indifferent to the fate of the country with the adjectives "ignorant" and "ignorant". Nomard, when he tries to do something, immediately disappears. When talking to someone, he immediately shows his indecisiveness. He also sprinkles poison on guests who come to the house. Heroes cannot enter the field. Makhtumkuli intelligently confronts the traumas of his time with faith and belief, harmony and solidarity, sympathy and fair struggle based on the legacy of ancestors, and raises this feeling to the level of a spiritual weapon with the power of poetic words. It has been resounding for the representatives of the people for several centuries and it is giving pleasure to the lovers of poetry.

Ey yoronlar, musulmonlar,

Kelib-ketmali dunyodir.

Qurbi yetgan mard yigitlar,

To'kib-sochgali dunyodir.

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