

AYBEK'S CONTRIBUTION TO THE DEVELOPMENT OF UZBEK LITERATURE OF THE XX CENTURY

Abdulkhayeva Komolahun Alisher qizi –

student of the Tashkent Institute of Textile and Light Industry, group 25r-21,

Scientific adviser: **Agzamkhodjaeva Shakhnoza Saidmatlabovna** –

Associate Professor of the Tashkent Institute of Textile and Light Industry, Candidate of Philosophy

Annotation: The article scientifically analyzes the role of the heritage of the great poet of Uzbek literature of the twentieth century, statesman and translator Musa Tashmuhammad oglu Aybek in the development of society and the importance of his heritage in the education of young people.

Key words: translated works, epics, poems, lyrics.

The great writer, poet, scientist, public figure Musa Tashmuhammad oglu Aybek, who made a significant contribution to the development of Uzbek literature of the 20th century, was born in 1905 in Tashkent in the Bozchi family. Previously, he studied at a secondary school, and in 1922-1925 at the Tashkent Pedagogical College. Then he continued his studies at the Faculty of Social Sciences of the Central Asian State Medical University. He studied at the Plekhanov Institute of National Economy in Leningrad. After graduating from the Central Asian State Medical University in 1930, he taught political economy at universities [1,2,3,4].

Aybek enters literature with a collection of poems "Emotions", published in 1926. Poems of the poet "Dilbar davr kizi" (1931), "Och" (1932), "Bakhtigul va sogindik" (1933), "Temirchi zhora" (1933) are among the poetic chronicles of their time. He has more than twenty epics written on historical, modern and foreign topics [6,7,8].

The place of Aybek in the history of the development of Uzbek literature of the twentieth century can be seen in the following:

1. When Aybek entered the world of literature, M. Behbudiy, A. Thanks to such master writers as Kadyri, Fitrat, Cholpon, Khamza, a new era in the development of Uzbek literature and the literary language began. The role of the finger mass in poetry, the emergence of the genres of a realistic story, short story and novel in prose, the introduction of drama into Uzbek literature as a literary genre are connected with the work of these teachers.

Aybek, unlike these writers, began to shake his pen in the first years of Soviet power. Jadid literature, which arose in the late 19th and early 20th centuries and brought Uzbek literature to a new stage of development, began to be completed under the pressure of the Soviet state, while the Bolshevik state took measures to create artificial literature in accordance with its ideology. . At the same time, Aybek entered the world of literature [9].

2. In his first works on literature, Aybek followed, on the one hand, Cholpon, and on the other hand, Turkish freedom-loving poets, who became popular among Uzbek youth in the 1920s thanks to Cholpon. In 1927-1929 he continued his education in Leningrad (now St. Petersburg). Blok, V. Mayakovsky, V. Representatives such as Bryusov, through whom W. Whitman, E. He got acquainted with the peculiar work of Western poets such as Verharn. Under their influence, Mansur wrote poetry. But the process did not last long. Aybek's 1936 translation of the poetic novel "Eugene Onegin" into Uzbek and A.S. A close acquaintance with Pushkin's poetry led to the fact that in his poetry a large place is occupied by the lyricism of nature and the lyricism of the soul.

3. Before the publication of the novel "Holy Blood" in 1940, Aybek was known as a poet. He brought the best traditions of world lyrics to Uzbek poetry with his poems written in the 1930s, in particular, which made up the Chimgan Notebook series, and enriched these traditions with the rich artistic experience of Uzbek classical poets. In Aybek's poetry, the lyrical plot became the main driving force. In the movement of emotions and lyrical experiences, Aybek embodied the rich and beautiful spiritual world of the lyrical hero. At the same time, it was obvious that this hero lived in a certain historical place and time. In this sense, his lyrical hero differed not only from the great classics such as Navoi and Pushkin, but also from the lyrical heroes of contemporary poets.

4. The first major lyric-epic work of Aybek - the epic "Dilbar - the daughter of the era" was written in 1932. Since then, Aybek has written many epics. One of the reasons for Aybek's transition to the lyrical-epic genre was that he was an artist who, despite being a unique singer of subtle emotions, was able to use poetic details, observe and depict life in detail. This quality of his is manifested even in his lyrical poems. Aybek created more than a dozen works in the epic genre in order to depict modern reality and the people who created it in a "grand plan", to create an image of the historical period and its people. Such works include lyrical epics ("Navoi"), romantic epics ("Bakhtigul and Sogindik"), autobiographical epics ("Bobom"), dramatic epics ("Mahmud Torobi"), fairy tales ("Guli and Navoi"). various performances, such as the epic chronicle ("Trauma Periodic"). With these works, Aybek made a significant contribution to the enrichment of the epic genre in Uzbek poetry with new forms and varieties.

5. 1937... The golden fund of modern Uzbek literature was locked up with the repression of plane trees of Uzbek literature, such as Abdulla Kadyri, Fitrat, Cholpon, as "enemies of the people" and the banning of their works. People were deprived of the opportunity to read favorite works such as The Last Days. In addition, writers such as Aybek A. He was excluded from artistic creativity as the "tail" of Kadyri and Cholpon. In such a delicate and difficult period in the history of Aybek A. Continuing the tradition of romance, begun by Kadyri and Cholpon, he created the novel "Blessed Blood". Agar A. While Kadiri used the traditions of the Oriental school of novelistics to create his first Uzbek novel, Aybek wrote his first novel, using the experience of not only A. Kadyri and Cholpon, but also European writers such as Honre de Balzac, Victor Hugo and Thomas Mann. With this work, Aybek not only continued the novelistic traditions of A. Kadyri and Cholpon, but also enriched the school with new artistic quests.

6. The originality of each national literature is determined primarily by its nationality. Both The Last Days and Day and Night were folk novels. The nationality of Aybek's novel lies in the nationality of the reality of life described in it, such heroes as Yulchi and Gulnor, artistic image, language. At the same time, when we read Aybek's novel, it becomes clear that it was written by a writer who knew economic relations, the laws of human development, novels included in the Divine Comedy series, and wanted to read not only Uzbek readers, but also other peoples. For the same purpose, he conducted artistic and methodological research.

7. For Aybek, the novel is not a romantic, not a romantic-heroic, not an adventurous work depicting the love of two people. Under the novel, he meant, first of all, a work in which important pages of the history of the people were reflected. That is why in Kutlug Kan he vividly embodied not only Yulchi and Gulnor, but also the historical and social conditions that destroyed these flowers of love against the backdrop of their unrequited love, the life of the Uzbek people on the eve of the First World War. Rather, the images of Yulcha and Gulnor move against this historical background. In his later novels, Aybek also described issues related to the historical fate of the people. In the novel Navoi, the writer showed one of the most important events in the history of the Uzbek people - the national awakening of the 15th century through the fate of Alisher Navoi.

With this novel, he laid the cornerstone of the historical-biographical novel genre in Uzbek literature [10]. Considering that Aybek's novel The Sun Doesn't Darken deals with the participation of the Uzbek people in World War II, and his novel Breezes from the Golden Valley describes the restoration of post-war rural life, his ambitions for the genre of the novel become clearer. It is noteworthy that all these works begin with the exit or exit of the main or secondary characters from the field of events and often end with just this modeling method.

8. One of the tasks facing Aybek was the further enrichment of the new literary Uzbek language, formed by A. Kodiry and Cholpon, to polish it, to paint it with new colors. He deeply felt this duty to the Uzbek literature and literary language, on the one hand, to improve the Uzbek literary language in poetry, on the other hand, in prose, to use Persian and Arabic words as little as possible, he tried to introduce into words. As a result, the language and style of Aybek's works differ from other writers in their poetry, lyricism, conciseness, richness of imagery and reach the heart of the reader.

In conclusion, it is important that our youth study the rich scientific heritage of Musa Tashmuhammad oğlu Aybek and, learning from him, take their place in society. We can witness many historical events in Aybek's devotion to his homeland, his academic title in various fields of science, his ability to create in various fields of fiction, his translated works.

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