

SOCIAL LIFE IN UZBEK SATIRE

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Annotation: This article analyzes the famous satirical and humorous works of Muhammad Aminhoja Muqimi, one of the brightest figures of Uzbek literature, who enriched Uzbek classical poetry with his beautiful works, satirical and humorous works, and created a vivid example of epistolary literature. These works discuss the artistic devices depicted, the beauty of poetry, the skill of word usage, and so on. Information about the artistic value and educational significance of the poet's work is highlighted. At the same time, information is provided on modern methods used in the process of working with schoolchildren.

Keywords: satire, humor, simile, metaphor, epithet, contradiction, repetition, exaggeration, allegory, simile, parable.

СОЦИАЛЬНАЯ ЖИЗНЬ В УЗБЕКСКОЙ САТИРЕ

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Аннотация: В данной статье анализируются известные сатирические и юмористические произведения Мухаммада Аминходжи Мукими, одного из ярчайших представителей узбекской литературы, обогатившего узбекскую классическую поэзию своими прекрасными творениями, в том числе сатирическими и юмористическими, и создавшего яркий образец эпистолярной литературы. В этих произведениях рассматриваются использованные художественные приёмы, красота поэзии, мастерство владения словом и многое другое. Освещаются сведения о художественной ценности и воспитательном значении творчества поэта. Кроме того, представлена информация о современных методах, применяемых в процессе работы со школьниками.

Ключевые слова: сатира, юмор, сравнение, метафора, эпитет, противоречие, повтор, гипербола, аллегория, уподобление, притча.

Working with the text of a literary work, including works belonging to the epic genre, is one of the core issues of literary education. It allows students to enter the world of fiction and perceive the author's attitude and intentions towards the depicted events. In the process of working on a literary text, students understand the poetic essence of the works, analyze their content, pay attention to the interpretation of the theme, and try to determine the author's attitude towards the depicted events, characters, and the overall development of events in the work.

When a teacher begins to analyze a work, they must first approach it from a scientific perspective. In doing so, they take into account the volume, genre, and theme of the work. "The types of analysis used in the educational process are extremely diverse. It can take the form of a teacher's explanation during the process of reading a literary text, a detailed examination of the work, characterization of the characters, or identification of figurative language devices.... Deep meaning is the first and foremost condition of literary analysis," says literary scholar Boqijon To'xliyev in his book "Methods of Teaching Literature."

When analyzing a literary work, special attention should be paid to the type and genre of the work. Textbooks for general secondary schools include Muqimiy's works such as "Sayohatnoma," "Tanobchilar," "Aroba," and "Loy." Studying these works requires great diligence and attention from students. Depending on the student's potential, age, experience, and capabilities, it is advisable for the teacher to analyze the work according to the following plan. It should be remembered that announcing the topic to be covered in advance to students is a requirement of modern education.

Analysis plan for a literary work during the lesson:

1. Expressive reading of the work
2. Working with vocabulary
3. Explaining the content of the work
4. Determining the rhyme scheme (through which the genre of the work is identified)
5. Identifying the type of rhyme
6. Identifying the literary devices used in the work
7. Analyzing the characters depicted in the work
8. Elucidating the main idea of the work

First and foremost, before delving into the analysis of Mukimi's works, it is essential to discuss the historical context of the period in which Mukimi lived. When studying the life of a writer and their literary heritage, examining the socio-political environment of their time and providing an accurate assessment can reveal the author's main purpose in creating the work. If

we consider that "the task of a literature teacher should be to teach a student how to read a book" (O. Madayev), then their first task will be to provide the student with the work that needs to be studied. As mentioned above, the first assignment is to read the work. The student should prepare not just to read the work, but to read it expressively. (If the teacher evaluates the student's work on each task, the student will also perform these actions wholeheartedly based on the requirements!) Each student should be given the following table (it is even better if this table is already provided in their notebooks and they have become accustomed to it).

Student's full name _____
Topic: _____

N o.	Works	Genre	Poetic form	Image	Artistic device	Id ea
1	Aroba					
2	Tanobchila					
3	Sayohatno					

It is very important for the teacher to have such a table to assess students participating in the lesson. Because if a student is encouraged for each participation in the lesson, both parties - the student and the teacher - will benefit, which can only be felt by a teacher who has applied this method. In this way, the student can monitor both themselves and their peers. Everyone's attention remains on the lesson. The teacher has the opportunity to give the student the most objective grade. However, when using this assessment method, it is very rare to give a grade of "5," because the student may not be able to participate worthy of a "5" at every stage of the lesson. Secondly, a "2" grade is also rarely given, because even if a student receives an "unsatisfactory" grade in one instance, they can get a "good" or "excellent" grade in another. The teacher summarizes the student's grades received during the lesson and records the average in the class journal (currently, as a result of technological development, grades are posted on kundalik.com). Interestingly, a student who once received an "unsatisfactory" grade knows well that there is a possibility to improve their grade and strives to be active in other aspects of the lesson. Above, we presented for your attention a new criterion for student assessment, along

with a new method for identifying gaps in student knowledge based on a table. It is advisable for the student to complete this table. To save time, dividing the audience into small groups and assigning the assessment criteria to their leaders yields good results. The analysis of the work is recorded by each student individually in the table. It is not necessary to allocate time for filling out the table. Now let's move on to the analysis of the literary work. It is known that Muqimiy did not compile his poems into a divan. His works were collected by admirers and published in book form in 1907, 1910, 1912, 1938, 1950, and 1953 in various forms and on various topics. In addition to his lyrical poems, Muqimiy's work is also adorned with satirical works. We believe that Muqimiy's satire should be studied in two groups: satirical and humorous works. In particular, it is advisable to study his poems "Tanobchilar," "Maskovchi boy ta'rifida," "To'y," "Avliyo" as satirical works; and poems such as "Ta'rifi pech," "Aroba," "Devonamen," "Sayohatnoma" as humorous works. The poem "Tanobchilar" can be considered directly related to Muqimiy's activities as a tanobchi (land surveyor). In the poem, the "robbery" of the poor people, who were already oppressed by external and local rulers, this time by land surveyors, is expressed through very effective artistic means. As mentioned above, the student must first be assigned the task of expressively reading the poem. Then it is advisable to work on the vocabulary.

Including,

"The two of them were in such harmony,"

As if imagining, without showing discord.

- One is cunning and deceitful,

The other is scrawny and donkey-bodied every day.

- For this one, the tomb of Grandfather Hazrat Shahlig is sacred,

Our devotees are the people of our homeland

- and also Erhubbi becomes an uncle

Nurato is my aunt's husband.

- Khizr is a brother to my fathers,

The Chimlig saints are my brothers.

- Whether I double your rope

Or stroke your head with kindness,

- in these verses: nifoq - discord; xar - donkey; muxlisimiz - our devotee; mardumi - people; It is advisable to work on words that require explanation, such as Erhubbi - mythological image; dodar - brother; karam - kindness; duchandon - double. After this, the

students can illuminate the content of the work. By determining the rhyme, the genre of the poem is determined. For example,

There were amazing, interesting stories,

Let me now write petitions.

In the verse, the words "hangomalar, nomalar" are rhymed. So, it rhymes as a-a.

Listen to my state with the ear of justice,

He oppresses me, for he is my oppressor,-

In this verse, the words "holimi-zolimi" are rhymed as b-b. As can be seen, the poem is rhymed in the form of a-a, b-b, forming a masnavi.

In the poem "Tanobchilar," Muqimiy mercilessly criticizes **the** machinations **of** two **officials of** the Kokand district **administration**, Sultan Ali Khoja and Hakimjon, who were engaged in land surveying. For their own benefit, they will not hesitate to fleece the poor people **down to their last penny**. After thoroughly "honoring" the characters of the work in Muqimiy's language with words like "lamp oil," "wick," "charlatan-like," "deceitful," "petty-minded, boring chatterbox, troublemaker," the poet, not satisfied with this, now makes them "sing" in their own words:

..."He says, I'm still a bald chick in your eyes,

I am the master, the great Makhtum myself"

or

"Our grandfather is the holy royal shrine,

Our devotees are the people of this land..."

..."I have come to measure your land,

Know that you should serve me well..."

"If you wish, **I'll double** your land measurement,

Or **graciously** stroke your head..."

After revealing the essence of such verses, it is now possible to proceed to the artistic analysis of the work. In "Tanobchilar":

The art of Talmeh:

Our grandfather's shrine is **Shahlig** Mazar,

Our devotees are the people of the homeland,-

or

And **Erhubbi** is also our uncle,

Nurata is the husband of our aunt.

Bibi Ubayda is our aunt,

Sometimes our little child would come.

The art of Tazod (Contrast):

Listen to my state with the ear of justice

He oppresses me, for he is my oppressor,-

Or

Once in twelve months comes a land measurement,

comfort for others and torment for me.

The art of Personification:

When they eat pilaf, the bone marrow wanders aimlessly in between

Metaphor:

Khoja - lamp oil,

Hakimjon - wick

Attribute:

One is charlatan-like, deceitful,

The other is a log-like, donkey-bodied.

Command and prohibition:

Now bring four laborers,

Arrange them in a straight line before me,-

Such artistic devices were used.

In the satire "Tanobchilar," land surveyors like Sultan Alixo'ja and Hakimjon are criticized. Their characteristic misdeeds were mercilessly exposed. To describe them, a single

"I am the one who sets fire and burns,

I am both the ruler and the one who kills"

couplet itself reveals how ruthless the land surveyors were. Many such examples can be cited in the poem. Through this kind of analysis, the original idea of the satire "Tanobchilar" is also revealed. The reader can now, based on their own experience, say that Muqimiy sought to expose the injustice of the ruling circles of his time through the example of land surveyors.

Thus, the table for identifying gaps in student knowledge, which we handed to the student at the beginning of the lesson, takes the following form:

N o.	Wor ks	Gen re	Poet ic form	Characte rs	Litera ry devices	Mai n idea
1						
2						
3						
4						
5						

"Tanobchilar" satire is written in the masnavi style, featuring Kho'ja Ali, Hakimjon, through whose characters the cunning tricks of the officials of that time are depicted. The poet aims to expose injustices through the unfairness of the land surveyors. In this work, Muqimiy effectively used literary devices such as talmeh, sifatlash, and tazod.

In the works of some poets, dissatisfaction with existing conditions and oppression are expressed (such as in Gulkhaniy's "Ber"), while others not only express dissatisfaction with this situation but also mercilessly criticize the activities and deeds of those causing such deterioration in the population's lifestyle. Thus, at the end of the 19th century, satire developed in Uzbek literature. Satirical poets like Muqimiy, Zavqiy, and Maxmur played a significant role in this. *Satire is divided into two types: 1. Satire 2. Humor. In satire, the negative aspects characteristic of the depicted image are mercilessly exposed. It evokes a bitter, sarcastic laughter in a person. In humor, characteristics and scenes specific to the depicted image are portrayed with light-hearted laughter. Above, we discussed Muqimiy's satirical work "Tanobchilar" (The Surveyors). Now let's move on to the analysis of the poet's humorous works. Works such as "Ta'rifi pech" (Description of a Stove), "Aroba" (Cart), "Devonamen" (I am Crazy), and "Sayohatnoma" (Travelogue) are among Muqimiy's humorous works. After the invasion of the Tsarist government, aspects of Russian lifestyle, objects, and some national characteristics began to penetrate the life of the Uzbek people. For instance, many Russian words started to appear in the Uzbek language.*

Satirada tasvirlanayotgan obrazga xos salbiy jihatlar ayovsiz ochib tashlanadi. Zaharxanda kulgu uyg'otadi kishida. Yumorda esa tasvirlanayotgan obrazga xos belgi, ko'rinishlar yengil kulgu ostiga olib tasvirlanadi. Biz yuqorida Muqimiyning satira asarlari sifatida "Tanobchilar" asari ustida to'xtaldik. Keling, endi shoirning yumoristik asarlari

tahliliga o'tamiz. "Ta'rifi pech", "Aroba", "Devonamen", "Sayohatnoma" kabi asarlar Muqimiyning yumoristik asarlari sirasiga kiradi. Chor hukumati bosqinidan keyin rus xalqi turmush tarziga oid holatlar, buyumlar, ba'zi milliy k'orinishlar o'zbek xalqi hayotiga ham kirib kela boshladi. Jumladan, o'zbek tili tarkibiga ko'plab ruscha so'zlarning paydo b'olishi kabi.

CONCLUSION

In conclusion, we note that just as the analysis of historical works, history, and screen adaptations cannot achieve the desired result if it is not conducted through the art of cinema or the reader's own creative activity, similarly, when discussing the character traits and conflicting relationships of literary figures, the goal cannot be achieved without relying on the achievements of ethics and psychology. In our opinion, the issue should be presented in such a way that students realize it is impossible to understand and analyze a literary work without theoretical knowledge.

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