

**ARTISTIC INTERPRETATION OF THE IDEAS OF
ENLIGHTENMENT AND NATIONAL AWAKENING IN THE WORKS
OF BOSITXON SHOSHIY**

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Abstract. Following the independence of Uzbekistan, the objective study of our history based on manuscript sources and the research of the rich scientific and cultural heritage left by our ancestors became one of the paramount tasks. The literary heritage of Bositxon ibn Zohidxon Shoshiy (Hariqiy), who was recognized in his time as an accomplished physician, poet, translator, and scholar—particularly his divan “Devoni Hariqiy”—had long remained overlooked by the general public and literary criticism. The study of this divan holds specific significance in enriching the treasury of Uzbek literature from the national awakening period. This article explores the life, scientific, and literary heritage of the Tashkent poet Bositxon Shoshiy (Hariqiy), who lived and created during the second half of the 19th and the first half of the 20th centuries. It analyzes the poet’s views on enlightenment, the promotion of schooling and science, national awakening, and social solidarity.

Keywords: divan, bayaz, enlightenment, school, national awakening, solidarity, literary environment, poet, muvashshah, ghazal.

Introduction. Uzbek National Awakening literature, which emerged in the late 19th and early 20th centuries, is considered a distinct literary-aesthetic phenomenon. The writers of this period modernized traditional poetry in terms of both content and form. Studying the literature of this era is one of the urgent tasks of modern literary criticism due to the growing interest in it, its crucial role in the development of human society, its unique developmental trends, its

richness in historical truths, and the overall renewal of literary-aesthetic thinking.

Literature review and methodology. The works created by the authors of the Uzbek National Awakening literature serve the development of humanity's artistic and aesthetic thinking by promoting knowledge and enlightenment, and praising ideals related to human perfection. Broad opportunities for the systematic, multi-faceted study of the literature of this period emerged during the early years of national independence. In particular, the publication of the lithographed scientific heritage of Bositkhon ibn Zohidxon Shoshiy—a scholar, poet, and prominent representative of the Tashkent literary environment—was successfully carried out during the years of independence. The poet's *divan* (collection of poems) was prepared for publication and printed in 2009 by the scholar Mahmud Hasaniy.

Zohidxon Hariqiy participated in the literary process of the second half of the 19th and early 20th centuries and maintained close relations with prominent contemporary poets of that era, such as Kamiy, Khislat, Miskin, and Sidqiy.

Bositkhon ibn Zohidxon Shoshiy was born in 1877 in the Sebzar district of Tashkent into an enlightened family of a prominent physician. His father, Zohidxon Hakim, was an experienced and highly skilled physician of his time who had a profound influence on his son's upbringing as both a doctor and a highly educated individual. From the age of seven, Bositkhon began reading medical books under his father's guidance and later achieved an advanced status in the field of medicine.

Bositkhon Shoshiy was a prolific creator who authored and translated more than ten works in the exact and social sciences. He is the author of the book of medical canons written in the Uzbek language, titled *Qonuni Bositiy* (The Canons of Bosit). Other works penned by him, such as *Qonun al-Mabsut* (a two-volume medical work), *Farhang al-mabsut* (a dictionary of medical terms), *Amali handasa* (Practical Geometry), and *Muqaddimai ilmi faroyiz* (Introduction

to the Law of Inheritance), are currently preserved in the Manuscript Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan.

Results and discussion. Bositkhon Shoshiy wrote *ghazals*, *mukhammas*, and poems on socio-political themes under the pen name "Hariqiy". The poet began collecting his poems to compile a *bayoz* (anthology), but due to the revolutionary upheavals of 1917 and the subsequent establishment of the Soviet regime, the compilation was never fully completed. This literary heritage has been introduced to academic study under the name *Devoni Hariqiy* (The Divan of Hariqiy) [4,7]. The poems included in this *divan* vividly reflect the poet's philosophical and religious views alongside the ideas of national enlightenment characteristic of the Uzbek intelligentsia of the late 19th and early 20th centuries.

The most crucial aspect of Hariqiy's work is awakening the people from ignorance and calling them toward knowledge and enlightenment. In the poet's 410-line poem titled *Ash'ori milliyi Hariqiy ba fasodi olam va odam* (Hariqiy's National Poems on the Corruption of the World and Man), the social vices of the era and the nation's lag in development are described with deep regret. The poet saw the only way to uplift the nation through schools and education. He regarded the school as a sacred place that preserves and elevates society:

The school is the mine of the jewels of wisdom, The school is like a fortress for the benefit of the nation [4, 62].

In Hariqiy's 100-line poem *Shogirdlarni maktabga targ'ibi haqida* (On Encouraging Students to School), the virtues of acquiring knowledge are deeply impressed upon the younger generation. He likens school to a highly meritorious and honorable act for seekers of knowledge, comparable to building or visiting the sacred Kaaba [4,74]:

School is the blessed paradise-refuge of this world, Unquestionably, school is the finest beauty on the world's stage. Truly, school is the ultimate aspiration

of the world's people, School is the erected Kaaba for the seeker of enlightenment.

Emphasizing that knowledge is the soul and source of life for a nation, the poet compares a nation without knowledge to a lifeless body. He glorifies the status of knowledge and scholarship in high tones:

The nation is like a body, and knowledge is the soul of this nation, The nation is like an island, and knowledge is its flowing water. The nation is like a city (*Madina*), and knowledge is its protective fortress, The nation is like a sea, and knowledge is its Badakhshan ruby.

In these lines, the poet compares the state of the nation in ignorance to a scorching desert, and knowledge to the flowing water (*obiravon*) that quenches the nation's thirst. He exalts knowledge by stating that if the nation is a sacred city like Medina, knowledge is the fortress defending it; if the nation is a priceless treasure, knowledge is its precious ruby.

Hariqiy describes with bitter pain the difficult life of the people of Turkestan under the Tsarist colonial conditions of that period, and how they succumbed to ignorance and backwardness. In his poem *Zamona ahvoli va Turkiston ahlining g'aflati* (The Condition of the Times and the Ignorance of the People of Turkestan), he calls upon the nation to join the ranks of enlightened peoples [4,77].

The poet views mutual discord and conflict as the primary cause of society's fragmentation and decline. In his poem *Ittifoqlik natijasi va ixtilofning zarari* (The Result of Unity and the Harm of Discord), he urges the people to unite and live in harmony. This is because unity is the foundation of progress and peace, while discord is a disaster that destroys the very structure of the nation. In the first part of the poem, the poet evaluates unity as the foundation of progress and peace:

Unity is the cause of zenith, prosperity, loftiness, and renown, Unity is the center of fortune, luck, and victorious assistance.

In the second part, the consequences of discord—the root cause of the Turkestan tragedy—are revealed through the method of antithesis: Discord destroyed the fortress of our joy, Discord left all of our people bewildered. Discord concealed the prosperity of our nation, Discord threw the state of our nation's people into distress [4,82].

The "destruction of the fortress of joy" and the "distress of the nation's people" are direct poetic expressions of the socio-political situation and spiritual crisis of that era. The poet deeply understood that without achieving national cohesion and solidarity, any reform would remain ineffective, and he called upon the people for a political and social awakening.

Conclusion. In conclusion, Bositkhon ibn Zohidxon Shoshiy (Hariqiy) was not only a prominent physician and a versatile scholar but also an enlightened representative of the national awakening period literature. His *Divan* serves as an extremely valuable resource for educating the younger generation in the spirit of patriotism, love for science, and national unity. A deeper and more comprehensive study of Hariqiy's literary heritage remains one of the urgent tasks facing modern Uzbek literary criticism in the new century.

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