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THE LITERARY HERITAGE OF THE UZBEKI POET BARQI AND THEIR PLACE AMONG THE UZBEKI WRITERS OF XINJONG

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Abstract. *This article provides Uzbek readers with the first information about the poetry of the Uzbek poet Barqiy, who lived and worked in East Turkestan at the beginning of the 20th century. His poems, written under the influence of the work of Uzbek classical poets, are analyzed. Most of the poet's poems are in harmony with the lyrical works of poets such as Furqat, Mukimiy, Xislat, and Zavqiy, imbued with nationalist and enlightened ideas. The classification of lyrical poems in the collection "Xinjong Uzbek poets" indicates that Barki took up themes that have been common to poets in Uzbek classical poetry and creatively followed them in terms of artistic style. Getting acquainted with the work of such poets indicates the extent of creative cooperation between Uyghur and Uzbek poets in East Turkistan of that period and their attitude to classical traditions.*

Keywords: *literary environment, socio-political life, literary communication, genre system, poetics, theme and image, masnavi, creative style, ghazal, muhammas, folk oral art, takhmis, nazira, doston.*

The issue of literary influence is one of the current topics in world literary studies. The Turkic peoples have fed each other in literary and cultural terms and have been creatively influenced by each other. In particular, Uzbek-Uyghur literature, as in all literatures of the world, has been creatively developing each other's unique traditions for centuries. In a number of large cities of East Turkestan, such as Gulja, Kashgar, Yorkent, Khotan and Urumqi, the classical traditions of Uyghur literature were formed in the midst of literary traditions adopted from the experience of other peoples, and they also serve as a great school for poets who came after them.

The literature of this period was the main enlightenment literature, which was paved by pioneers such as Nazarkhodja Abdusamadov, Abdukhodir Domla, Kutlug Haji Shavkiy, Abdukholiq Uygur, and Nosuho Amin in the 1910s and 1920s. It was a bright path for the literature of the following period. In the historical period from the

beginning of the 20th century to the mid-1930s, in addition to the above-mentioned leading representatives, a group of writers such as Mulla Nazim Mulla Niyazi, Navruz Yusufi, Izzat el-Qashqari, Abdullah Domla Naimi, Abdurasul Abdukayumi, Amin Mirza Ibni Muhammad Tokhti, Tokhti Akhun, Turokhun Tokhti, Sobit Haji, Yusuf Gharibi, Mulla Rozmat, Hafizhoji Ismail Haji, Oruf Qasimi, Hamro Borat, Qul A'lam (Muhammad Alan Muhammad Amin oglu), Qori Boiz Turdi, Donish Hanifa, Mulla Davud, Salih Domla Haji, Abdullah Sadiq, Abdurahim Haji, Kadirkhan Hoja and Ahmad emerged and contributed to the development of Uyghur literature with their creative works in various themes, styles and genres. They made a worthy contribution to the formation and development of contemporary literature.

Writers such as Mukimiy, Furqat, and Zavqiy, who left a bright mark on the history of Uzbek classical literature, created a unique school of skill in artistically expressing their feelings, emotions, and attitudes towards social life. Therefore, a more scientific and artistic interpretation of our cultural heritage, the life and creative paths of its great figures, and the issues of following these poets are one of the important tasks of our time.

As the Uyghur people enter a new century, which has opened a wonderful era of change, innovation and progress in the history of mankind, the 20th century AD, which has made an indelible contribution to bringing their literature into a new historical era consisting of Uyghur contemporary literature in line with the pace of the times, will forever be proud of the first bright stars in the sky of modern literature of the pioneering enlightener Uzbek.

Abdugofirjon Qori is one of the talented Uzbek poets who remained unknown to the public for many years. He was born in Kokand in 1901. He studied in Kokand madrasas and "Usuli Jadidiya" schools. He was interested in literature from an early age and began writing poems at the age of 20. In 1930, he moved to Xinjiang with his parents and lived in the cities of Kashgar, Khagalik, and Khotan.

Barqi's literary work was extremely prolific in the 1930s and 1950s, but this poet did not have the opportunity to publish his works in any press. Because he often traveled throughout Southern Xinjiang and the press was scarce at that time, his works were distributed among the people only in manuscript form.

After the 1980s, many services were provided in the field of discovering and researching Xinjiang Uzbek literature. In 1984, the Institute of Literature of the Autonomous Region's Academy of Social Sciences and the Planning Office for Collecting and Publishing Works for the Autonomous Region National Region jointly conducted a scientific survey on collecting Uzbek literary monuments in Southern Xinjiang. Residents of places such as Kashgar, Yakan, Qagalik, and Khotan provided

some information about the manuscripts and poems of this poet with the pseudonym Barqi. As a result of the search and examination, researchers of Uzbek literature write that they have obtained information about the life and creative activities of Barqi. Among the manuscripts collected and preserved by the Uzbek poet Najimiy (Ubaydullo Hoji To'ram), who lived in Yakan (Yorkent), several poetic manuscripts of Barqi were found. In artistic work, both poets exchanged their poems and thought creatively.

Barqi's poems are stylistically similar to the works of poets belonging to the classical poetry of the East. He also wrote satirical works. His lyrical ghazals and muhammas have a unique artistic uniqueness. His poems on the themes of "Travelogue" resemble the style of the poet Mukimi.

Qoshida g‘uncha bulbul to uqub abru qilib orzu,
Oning qilg‘oni bundoq vajhi ra’nosin qilib orzu,
Ki ayni g‘unchasini chekka qismoq qilib orzu,
Oning ko‘nglida maqsudu tomoshosin qilib orzu,
Ochilmoq vaqti qoldi uyqulab ko‘rmak nasib yo‘q zor.[1]

Muhammas is a widespread genre in classical Turkic literature, with independent and tahmis forms being popular.

Barqi's manuscripts are written on various types of paper and come in various sizes.

The poet's poetry was greatly influenced by the work of classical and contemporary Uzbek poets, as well as the rich spiritual heritage. Poetic style and mystical ideas are also reflected in the poet's work. This influence can be seen in a number of the poet's poems, where not only spiritual searches, but also social and moral issues play an important role. As a writer who occupied a significant place in classical Uzbek poetry, the poet contributed equally to both Uzbek and Uyghur literature. The legacy left behind combines issues of Islamic enlightenment and mystical ethics, as well as folk values. Most of the poems of the elegant qori Toshkandiy are poetry aimed at illuminating the mood of the new era and reporting on socio-political reality.

Dilda darding, yuzda zarding, ohu faryod kechalar,
Yursa, tursa, qo‘psa, o‘ltursa muqarrar doimo

The harmony in this verse and the rhyme within each verse provide the musicality of the verses.

[1] Шинжонг ўзбек адиблари. Нашрга тайёрловчи: Қодир Акбар. Шинжонг халқ нашриёти.1989 й., 114 – 140 бетлар
شىنجاڭ ئۇزبېكستان يازغۇچىلىرى. نەشر قىلىشقا تەييارلانغان: قادىر ئەكبەر. شىنجاڭ خەلق نەشرىياتى1989

As socio-moral issues are embedded in such ghazals, through these expressions, he calls on people to have good morals, which include honesty, justice, fairness, and human qualities. His poems also aim to describe the simple life, work, love, and lifestyle of the people.

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