

Ibrohim Hakkulov's The Literary-Aesthetic Views Of (Through The Example Of Osmon Azim's Works)

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Abstract: This article provides a comparative analysis of the literary and aesthetic views of the famous Uzbek mystic Ibrohim Hakkulov, his attitude to the work of the representative of modern poetry, poet Usman Azim.

Keywords: Lyrics, poetics, mysticism, modern poetry, artistic skill, symbolism.

Introduction: After gaining independence, literary studies faced the task of comprehensively studying the heritage of our classical literature, returning to our people and introducing invaluable works that contributed to the spirituality of the people. Of course, the services of representatives of literary studies and literary criticism, which are important branches of literature, were invaluable in implementing these works. At the beginning of such great works, the prominent literary scholar Ozod Sharafiddinov led the work of vindicating the name of Cholpon, a representative of Jadid literature, who was repressed in the midst of political crises at the beginning of the 20th century, and introducing his works to our people [1]. It is known that a dedicated scholar of Uzbek literature like Begali Qosimov seriously studied the work of the new enlightener - Abdurauf Fitrat, while Naim Karimov justified the names of our creators such as Usmon Nosir, Cholpon, Abdulla Qodiriy, Oybek Maqsud Shaikhzoda and introduced their creative heritage to the people. In carrying out such noble works, the name of the famous scholar, expert in the science of Sufism, and critic Ibrohim Hakkulov deserves special mention. From the first years of his scientific career, Ibrohim Hakkulov seriously engaged in the issues of the poetic masterpieces of our classical literature. The scholar showed the possibilities of the rubai genre using the example of the work of Mirzo

Babur, and in recent years he conducted research on the science of sufism. Not only this, but it is also worth noting that the scholar simultaneously studied the works of classical literature, mystical poetry, and contemporary literary figures. As literary critic Bahodir Karimov noted: "Ibrahim Hakkulov's work is wide-ranging..." [2: 331.]

If we look at I.Hakkulov's works, they are thematically diverse. In particular, works related to Sufi literature: "Sufiism and Poetry" (1991), "Irfan and Perception" (1998), "Sufi Lessons" (2000), "Fate and Contemplation" (2007); works related to our classical literature: "Literary Thoughts" (1981), "Zanjirband sher qoshida" (1989), "Children of Eternity" (1990), "Gazal gulshani" (1991), "Poetry - Spiritual Relationship" (1989), "Ahmad Yassaviy" (2001), "Faith and Creativity" (2007), "Return to Navoiy" (2007), "Heritage and Essence" (2008). Regarding modern literature, the critic's works such as "It's an artistic word" (1987), "Creative climate" (2009) are highly regarded in our literary studies and literary criticism. The scholar's famous student E.Ochilov emphasized: "As much as he was a scholar of classical literature and mysticism, he was also a punctilious and hardworking researcher of modern literature" [3:6].

Ibrohim Hakkulov holds a special place among our critics with his impartial opinions in revealing not only the secrets of mystical poetry, but also the poetry of

Cholpon, immortal figures of 20th century Uzbek poetry, and the personality of Cholpon. The critic also highly appreciates the poetry of the sensitive Uzbek poet Oybek: "...The history of Oybek's formation as a poet and artist is a high example. Oybek is one of the founders of new Uzbek poetry. He is the owner of beautiful, optimistic, passionate and elegant poetry, a sensitive lyricist. Oybek's poems are the purity of poetry. This is the ideological and artistic height". [4:130-131.]

The devoted scholar also attracted public attention with his literary critical articles dedicated to the works of representatives of modern Uzbek poetry, such as Abdulla Oripov, Jamol Kamol, Tilak Jora, Shavkat Rahmon, and Rauf Parfi. For scientist "Poetry is a world of secrets. The poet is a child of magic" [3:160]. According to him, poets are "people of pain. People of light and sensitive suffering." Therefore, scientist aims to seriously study and research the works of poets "whose shoulders bear the pain of the people and the sorrow of the era." I.Hakkulov was even interested in the works of our poets, who are representatives of modern Uzbek poetry, whom "not everyone understands." He was among the first to express his deep thoughts on the poetry of the People's Poet of Uzbekistan, Usman Azim [5:253], deeply understanding the diversity of themes, the language of symbols, and the language of imagery in it. He first commented on the poet's work, commenting on the poems in the book "Understanding Man", and then wrote his thoughts on the changes in the poet's worldview, the gradualness of his creative activity, poetic images, and the poet's skill: "From the very first stages of his work, Usman Azimov was one of those poets who were able to mobilize the Word to the perspective of life-giving, inspiring truths that define the fundamental meaning of human life," he admits. Especially after the article "A Heart with a Grieving Heart – a Heart of Fire" (Uzbekistan Literature and Art, 1996), interest in the poet's work and a wide study of his work increased in literary criticism. The critic writes very objectively and truthfully at the beginning of the article: "The Motherland is not only the main word of Osman's poems, but also the poetic songs that define his integrity and indivisible personality" [3:252]. Osman Azim "...created in the same line with poets such as Rauf Parfi, Shavkat Rahmon, Azim Suyun, Khurshid Davron, who sought to bring about changes in thought and consciousness in Uzbek poetry in the 60s and 70s of the last century [6:408]. Different views are evident in assessing the work of poets who entered the world of poetry during this period. Because the poetry of this generation embodied a new style, a bold and fearless voice of the creator, and a burning word. It was not easy to read the

poems of Usman Azim, a representative of this generation, and for the reader to understand them at once. The poet's work was closer to modern poetry, where symbolism prevailed, which Abdulhamid Sulaymon oglu Cholpon found at the beginning of the 20th century, "The heart seeks novelty...", than to traditionalism. For this reason, scientist reflects on the creator's first book, "Understanding Man": "Osman entered our poetry with his "long-winged" dreams, his hatred for all kinds of "incurable diseases" of the era and society, and most importantly, his burning love for man, the people who raised him and raised him, and his beloved Motherland. His leading creative motto is a human demand. "It is necessary to understand man!" To understand a person is to become his dream, to become his sorrow. Without becoming a dream or sorrow, there is no true sense of understanding, the words in between are vain, tedious and provocative nobility" [3:233.] Indeed, the priority direction of the creative style chosen by the poet Osman Azim was the same.

A scientist does not become a scientist by himself. Reading books that are the source of knowledge, deep observation, a keen desire for knowledge, steadfastness in one's own word and one's beliefs, the sweet fruits of years of labor and hardship, faith and belief in one's chosen profession are of great importance in the formation of a true scientist. In conclusion, Ibrohim Hakqulov was one of the outstanding Uzbek scientists who rejoiced in the conscience and truth of the Uzbek nation. Knowledge about our classical and modern poetry, which is the result of the scientist's work, will certainly be of great importance in the development of our youth into perfect human beings for many years to come.

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