

STUDY OF MASHRAB CREATIVITY IN ACADEMIC LYCEUMS

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Abstract:

Mashrab creativity in academic lyceums is a topic that has increasingly gained attention in the educational landscape. The study of Mashrab creativity focuses on enabling students to explore their creative potential through innovative methods and approaches. This approach aims to nurture and develop the creative abilities of students within the academic setting, providing them with a platform to express themselves, think critically, and engage in problem-solving activities.

Keywords: work, poet, composer, musician, literature, creativity, people, direction

Introduction

Boborahim Mashrab is a representative of Uzbek classical literature, poet, composer, musician, Hafiz, mysticism. Popularly known as "Devona Mashrab", "Eshon Mashrab", "Shah Mashrab", "Mad Mashrab", "Mardi God", "holy truth", "Holy karomat". His creative heritage has been reached through the story "Devonai Mashrab", various tazkira, Bayaz and complexes.

Mashrab not only acted as a fiery creator, but also as a brave person who, at the same time, could never come to terms with injustice and violence, resentment and ignorance. In the people's imagination, he was formed in the form of an impetuous word, an entrepreneurial fighter, who laughed at ignorant officials, shamelessly exposed morals, hypocritical clerics, and defended the interests of the working people: in the image of an ordinary people Mashrab, he saw his trustee, a fiery fly, who could baralize his aspirations.

There is also no specific source of information about the literary heritage left by Mashrab. It is not known whether he collected his own works and made Devonian or any complex. Only under the names "Devoni Mashrab", "Devonai Mashrab", "Eshoni Mashrab", "Khazrati Shah Mashrab" are very common stories among the people in the form of manuscripts and stanzas (it is not clearly defined by whom and when they were composed) the life path and creative activity of the poet is described in a certain order and search, samples are quoted from his works.

From the fact that the number of points of Mashrab's activity are clearly and historically correctly recorded, it can be assumed that the first copies of the story were created as early as those times, on the side of a person who knew the poet closely and was well aware of his works. In the present time, it has been subject to modification and correction for many years, supplemented by various textures, new-new narration, transplants, adventure and plaques. As a result, the historical Mashrab activity in the stories is mixed with the weaving Mashrab of the people's imagination and the adventure - narratives in it. Although this is the case, the verses in the Mashrab khagai have scientific significance as a literary and historical resource that sums up the poet's life path relatively fully and in stages.

The biography of Boborahim Mashrab is confusing and vague, watered with various legends. The poet khaki does not give any reference in historical sources of the XVII century. The only source of the poet's biography is the conflict "Devonai Mashrab" ("Qissai Mashrab"), which has been covered by Mashrab scholars so far, written by a more detailed informant, an unknown author, in Boborahim Mashrab khaki. The author of this work is still not scientifically identified, although some scholars assume that the work was written by Pyrmates Setorius or Isaac Bogistonius.

Also, about Boborahim Mashrab in tazkiranavis Maliho Samarkandi's Tazkira "Muzakkir - ul-ahoob" from 1688 to 1692, Abdumuttalib Khojai Fahmi's "Tazkirai Fahmi" from 1763, 19th century Muhammad Hakimkhonh's "Muntahab - ut-tavorix", Mirza scholar Mushrif's "Ansob-us - salotin", Majzubi Namangoni's "Musavadai abdushukur" and the Russian Orientalist N.S. Likoshin was profiled in a 1902 "Turkestanские ведомости" article published in issues 9-11 and in articles published in the local press by Abdurauf Fitrat, Sadridin Ayni in the early 20th century.

According to the story, Boborahim is left a young orphan from the father, the material difficulties of the family increase even more. His mother made a living spinning. Mashrab was trained at school in his youth. As early as he was young, there would be a strong feeling of interest in mysticism in the Mashrab, passion for the one God. According to references, as a child, Mashrab rode barefoot, a wooden horse through the streets, the people surrounded him, and the poet read his fiery poems to them.

In the story, it is emphasized that the future poet, as an infant, was extremely honest, elegant, honest, distinguished from his peers by his presence and courage. Since it was an honest from the connoisseurs of his time, in particular the foundations of religion and philosophy, Namangan's Sufi was placed in the hands of Khoja Ubaydullo, who gained fame under the name Mullah Bozor Okhund. Boborahim known term Mulla market increases his knowledge of religious instruction and Sufi sects in Okhund, learns Persian language, at the same time, curiously adjusts Eastern poetry, in particular, the heritage of its major representatives.

Mullah Bazar Okhund trains Mashrab in the spirit of belief in the one God, renunciation of World life, according to the rules of the law of mysticism. The poet is in his hands an in-depth study of Arabic language, literature, Quran, Hadith and mysticism literature. He perfectly occupies literature in Uzbek, Arabic and Persian languages.

The famous Persian poet Khoja Khofiz was interested in his work, memorizing and singing from his poems. Another poet Mashrab loved was Jalaluddin Rumi, whose "Masnawi Rumi" left a great mark on the poet's work and later contributed to the writing of "Mabdai nur".

Sensing a deep love and passion for Mashrab science, especially mysticism, Mullah Bazar Okhund sent him to Kashgar at the age of 15, in the presence of Khidoyatullo Ofoq Khoja, a major cleric who had a great reputation in the 1660s.

Abdurauf Fitrat writes: "This is the secret relationship that the Mashrab associated with one of these maidens. After a long time, this case will become known to the Scarecrow.

The poet is in Yorkned, Khotan and Ghulja after being banished by Ofok Khoja. Reputation among the people is rising. Then, judging by the references, the scapegoat returns to Kashgar again after Khoja forgives him. At this time, in Tashkent, the famous Sheikh Nuriddin, a close friend of Ofok Khoja. Mashrab Afoq leaves for Tashkent on Khoja's mission and then returns to Kashgar, where he is encouraged by him to return to Namangan.

Unexpectedly, his mother dies. After the death of the sick mother, the life of the poet without landing begins. His next almost forty years of life were spent on a constant journey, in the ravages, in alienation in various lands. Various literary and historical sources, as well as copies of the short story, provide diverse, often disparate information about the mash-up city-lands, the order of the trip.

It tells about the fact that the poet went to Samarkand, Khojand, Tashkent, Turkestan, Bukhara, Andijan, Badakhshan, as well as a number of eastern regions. Mashrab was famous in his homeland as a truthful, rebellious poet, qalandar. The arrival of Mashrab in any city-village would not have passed without a trace, it would have caused a certain fuss. In various marakas, Mashrab criticized fanatical priests among the people, oppressive governor-officials with bitter irony and hatred.

The common people met with sincerity and joy, while the governor, officials, and the hypocritical priests met with the cold, with the eyes of the enemy. The last point of his life without Mashrab landing was the same in Balkh: the ruling class, the hypocritical priests, the fanatical mullahs viewed him as their archenemy, and intended to lose. The "Qissa" says that Saint Ofak Khoja predicted Mashrab to be hanged to the Dorah by Mahmudbi in Balkh.

Mahmudbiy fatherhood decrees that Mashrab should be kept in the state of wisdom and hung on the DOR. It occurs in 1123 Ah (1711 ad). As noted in the "Tazkirai Fahmiy", "dar soli 1123 Hijri dar Qunduz bafatvoi Ulama and his judgment Mahmudbi repression shahid karda shuda", i.e. "he was martyred in 1123 Hijri (1711 CE) year in Qunduz (Balkh province) with the fatwas of the ulama and the judgment of Mahmudbi repression (Balkh, Ruler of Qunduz)".

The poet of fire, the brave person, the owner of a brave heart, Baboradim, was hanged. He became a victim just like Mansur Khalloj and Imamiddin Nasimi in the way of ideas, in the way of a non-conformist worldview to the official policies of the ruling classes and ignorant of the time.

According to his will, the poet was buried by his friends in a place called Ishkanmish near Balkh. Ishkamish is a distance of 30 km from the city of Khanabad, now in the Taxor region of Afghanistan, which has long been known as Vazvolin. One and a half kilometers east of Ishkamish is Mashrab's domed mausoleum, built of raw brick.

The Turbat is also made of clay. A stone inscribed in Arabic is placed at the top of the Tomb. In it, the suras of the Quran and the date of the poet's death are finished. Fabrics are attached to the walls of the mausoleum, on which the gazelles of the Mashrab are finished.

Conclusion

The study of Mashrab creativity in academic lyceums offers a transformative approach to education, empowering students to embrace their creative potential and think innovatively. By integrating Mashrab study into the academic curriculum, students are equipped with the essential skills and mindset to navigate the challenges of the 21st century and beyond.

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