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**ON THE SPIRITUAL UPBRINGING OF YOUNG PEOPLE IN THE  
 WORKS OF AJINIEZ QOSIBAY OGLU**

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**ABSTRACT**

*This article is about the spiritual upbringing of young people in the poetry of Ajiniyaz Qosibayoglu. It is said that Ajiniyaz's aesthetic participation in fiction is a realistic description of it, a description of the real world. The secrets of the work of art, the power of inspiration, which is difficult to express in words to the inner world of man, the service to ensure that people gain a deeper understanding of the beauty of life through art, and the main content of his literary and aesthetic views as part of the poet's worldview formed.*

**KEYWORDS:** *Spiritual, Life, Truth, Poetry, Thinker, Poem, Content, Thought, Creation, Work.*

**INTRODUCTION**

Ajiniyaz Qosibayoglu is a poet who stood out in the history of Karakalpak literature for his philosophical ideas through sharia. His pen-shaking, nourished by the ideas of mystical teaching, was the basis for his success in literary-aesthetic considerations. The artist's mastery of poetry, his respect for the arts, his understanding of the importance of literature in society and its spiritual function among the people were the result of his mystical achievements.

The secrets of the work of art, the power of inspiration, which is difficult to express in words to the inner world of man, the service to ensure that people gain a deeper understanding of the beauty of life through art, and the main content of his literary and aesthetic views as part of the poet's worldview formed.

Therefore, the role of Ajiniyaz literature and music in society, especially its importance in giving beautiful feelings to man, its role as a tool to unite people for the benefit of the people, to call young people to fight against injustice, tyranny and ignorance, the conditions for the creation of art. In this regard, the poet's Central Asian thinkers: Navoi, Fuzuli, Makhtumkuli and many other

sages studied the richer and more meaningful aesthetic views, grew up receiving spiritual nourishment from the achievements of Khorezmian civilization in his youth. Known.

The poet's worldview of pantheism or Sufism: that everything in the world was created by God's command, that there is nothing but God's command and its execution, was also the basis for his understanding of the poetic ability of those who possessed high artistic expression. The famous Eastern thinker and sage, Ajiniez, in his literary and aesthetic views, first thought about the emergence of poetic talent in man, and considered the talent inherent in this art as a special gift given to man by God, which is not found in all.

Such aesthetic thoughts of the poet in connection with Sufism (mysticism) are vividly expressed in the poem "No":

Көңлимдегам, дәрдиәлем,

Сөзләсәмшықардәмбәдәм

Меңасөздинбашқаигәм

Ҳешнәмәрсеберәһйокты[3-121] -

According to the author, if poets praise something unreasonably through their poetry, and write it with false images, such works will not be read by the selective people. In his time, Ajiniez also met some poets who created works in such a way. By pointing to the works of such masters of artistic expression, and by explaining that the life of superficially written lions is short, to the poets who have acquired a formalistic narrative: "I have seen with your own eyes that you're flattering words are a disgrace when they lie," he replied. [1-67] He said that only works written in real art will last a long time, and people will not forget such works from generation to generation.

Relying on his views based on mystical philosophy, Ajiniez said that masters of artistic expression will always serve the people with their talents, create new ideas and aesthetically pleasing works for the people, and will never forget that man is given the opportunity to live only once. Because he said, "There is no time to come back," so he said to himself, "Speak, my nightingale's tongue" [3-119].

Indeed, life in this world is given to every slave only once, and no matter who a person is, our way of life will come to an end in time. In the five-day world, he favored the wise use of life, the opportunity to express the people's dreams, aspirations, goals, and the desire to revive their good intentions with the help of "sweet words." These thoughts:

Зийәарайтур, саңакелүршумөлүм,

Сөзләқазанурып, содмайынгүлиң,

Сөзләмәкдиң қалур бу қызыл тилиң,

Бир күн шыбын киби жандын айрылса [3-64]

Can also be seen in the verses.

Calling the Shari'a a "sweet word," a "sweet language," Ajiniez said that the people of fiction, realizing the greatness of their service to society, encouraged them to believe in the "spiritual

property" they give to the people and to seize the opportunity in time. He exemplified his exemplary work on this subject to other masters of the art of speech, saying, "Before the poet dies his wise words" [1-66]. Through these ideas, Ajiniez was able to further elaborate on the works that poets create during their lifetime and the services they render to the people.

The sage thinks that only the necklaces of the poetic works written by the poets are preserved by the people and passed down from generation to generation, enjoying them continuously and aesthetically. The ideas of justice, equality and humanity in these works of art have been nourishing the people for centuries.

Шийринтиладамныңтолықуаты,

Қаларкейингигесөздіңбәленти[1-66]

Indeed, a lion rich in wise thoughts, masterfully crushed, never wears out, never loses its power to influence people spiritually and aesthetically. Through these ideas, Ajiniez explained that the value of the artistic word, the knowledge and advice contained in it, is inalienable. The reason is that poets, with their "sweet words", inspire the people to move forward. In this way, they feel happy for the rest of their lives because they have served their people, and they agree to live with the people of their creations:

Шайырлархәзметкенпалекрауана,

Шығарғаныкетернешшезамана [1-66]

Ajiniez correctly understood the power of sharia, that it is an inexhaustible source of spiritual nourishment for man, the greatness of its power of aesthetic influence on human feelings. According to the poet, the people should not misunderstand the meaning of the content and ideas expressed in the works of art, to appreciate and enjoy the art of poetry, to understand and accept the ideas expressed in the poem, which is of great aesthetic importance.

Шайырларсөзетерелатымтыңлаң

Душпанларкүлерлер, досларымтыңлаң,

Дослар, мәнисин аўдырмай тыңлаң

Бул дүньяға шығып хәммесин көрдим[1-67]

According to the poet, only poetry that truly reflects life, depicts the goals in the hearts of the people, makes the existing life full of beauty and enjoys it. Far from aesthetics, meaningless works, first of all, undermine the reputation of the poet who created this work, lowering his value in this art, so the masters of the word believed that the events of life should be told in a realistic, fair way.

Ajiniez believes that a person who correctly understands the content reflected in the sharia, who understands its aesthetic meaning, will never be satisfied with the spiritual pleasure that a lion gives. These sweet words were narrated by the people, especially the young ones, who listened with love and cheered and said so. To this end, in his poem "Kerak-Need" he explained:

Emphasizing the importance of art and literature in society, the role of keeping the people in high spirits, the poet reminded that without literature, especially without poetry, life would be uninteresting, depriving people of the joy of life. The word nourishes the souls of men,

strengthens them spiritually, enriches the inner world of men, and helps them to understand better than ever that the world is beautiful. In view of this, Ajiniez encourages people who are dissatisfied with a society where there is no equality and democracy, and urges them to fight for justice in society, especially in overcoming the difficulties of the times. Considered particularly large.

Зейинэйлөпхэрнышанатүшмөгө,

Кеўилқойыппәрўазетипушмаға,

Ғам-қайғыў, қәпестекөңлинашмаға,

Мунда, дәркаршийринсөздинләззети [3-124]

Ajiniez's use of fiction, especially of singing lions, is a way for a person to lift his spirits, to remember the happy times in his life, to make them happy, and to use them wisely, orderly, and wisely. He wrote: "Ashyq (lyq) penenghazzelaytir, özoaqtymdykhoshetermen" [1-62]. The fact that the poets sang this love reminded them of the feelings of love in the youth, the uplifting spirit, which makes it more meaningful from an aesthetic point of view.

In his poem "Wounds", the poet vividly expresses these thoughts, explaining that the lion is an effective tool for rejuvenating the human soul and gaining strength from life: It is an effective weapon that satisfies the aesthetic needs of the people, increases their self-confidence and gives them great hope for the future.

According to the poet, the people remember and remember the influential lion, the "sweet word" together with the wise poet who created this work. This idea was reflected in the words of Ajiniez to the girl Mengesh in the language of Mengesh: It is known that Ajiniez fulfills these requirements through the services of aesthetic pleasure to the country at weddings among the people. Indeed, he showed his talent among the people: "If a poet (s) takes a pen, he (the people) will be satisfied with the word" [1-167]

The feudal Khiva regime of the Ajiniel period and the wealthy locals witnessed the humiliation and humiliation of the masters of the artistic word as they constantly condemned the atrocities committed by the officials and demanded justice. As a result, the poets who provided the people with spiritual food lived a difficult life without respect for their dignity in society, their leaders did not pay attention to the development of creative work, and he was one of such poets. az, I saw some of Shayir with my own eyes "[1- 66].

Indeed, in the poet's time, there was no time for the masters of the "sweet word" to freely write their works and give aesthetic pleasure to the people [3-39]. Dissatisfied with such a difficult situation, the poet read:

Сәнемлерқолындатилласазедим

Хәўижгекелтиррержәнәнболмады,

Туғырымдаталпынғаналғырбазедим

Қәлпе-саядларыммаманболмады. - [3-39]

He lamented the lack of opportunity in society to further develop his poetic talent, to create more of the lions that the people love to read.

The writer knew that the people knew the value of the poets who sang the life of the people, that their goal was to share their thoughts, that the people would listen to the wisdom they created, and that the task of the wise poets was to lead their people to peace. With this in mind, Ajiniezh said: "My people knew my pain and I knew it, and those who heard it said what I heard. [3-138] - he reminded.

Noting that little attention is paid to the fiction loved by the people in the life of the society, Ajiniezh supported the beginning of the efforts to spread the works of the poets for aesthetic enjoyment among the people. He wished that attention would be paid to introducing the achievements of artistic expression in the country for the benefit of the people, and that the importance of sharia in society would be taken into account. He lamented the fact that the sweet words, the "property of the soul" created by the poets with talent, did not move. This was stated in the above-mentioned poem "Dao'ranbolmady":

Әлипқаддимдалдекболыпбүгилди,

Көзлеримненқанлыяшымтөгилди.

Жолбойынауїгенхасылїүгимди.

Базарғаелткендейкәрўанболмады. [3-39]

The poet believed that the sweet words created by the masters of artistic expression should be spread among the people, that people should be inspired by it, enjoy it, and enjoy it aesthetically. If these requirements were not met, he explained that the poet's works were aesthetically inferior, "like an old roof," if he did not use the wise words of the poet in public relations or, where necessary, to clarify the issue.

Ийемендепуллыатаққа,

Атыбелгилиелатқа,

Жайылмасасөзихалыққа

Шайыргөнетамғамегзер [3-73]

Ajiniezh was well aware that in the Russian lands he visited, the Kazakh, Nogai, and Tatar peoples were publishing the works of poets in books or publishing them in newspapers and magazines. Seeing this, the writer tried to find ways to ensure that the "property of the soul" of the poets did not remain insignificant. He sent several people to Bukhara to publish his collection as a book. [5]

Ajiniezh noted that the knowledge and experience of the poet played an important role in the meaningful creation of the Shari'a, the formation of wisdom in it, and considered the worldview of the masters of artistic expression to be richer. The lion was well aware that the "sweet word" arose from the intellect and learning of the poet, and was connected with the wisdom he possessed. When a master of artistic expression has a wide range of knowledge and understanding, his works will be deeply meaningful, full of wisdom and influential. Based on these experiences, he found that his poems were created in connection with the intellect, knowledge, and spiritual zeal he possessed:

He said, "My mind was raging like a river, and I was uttering words over and over again. There was no Armenian in my heart" [2-104]. At this point, Ajiniez also draws attention to the poetic zeal associated with the art of artistic expression, implying that this quality is related to the mind, a spiritual quality that arises from the divine in man. He explained that poetic zeal, inspiration, is an important quality for a poet, that it flows like a river and that human words come out of each other in an effective, beautiful way.

Thus, Ajiniez explained the importance of fiction and music in society, as a necessary tool in the ideological armament of the people, and many issues necessary to increase the aesthetic effectiveness of art, in particular, the relationship of content and form, realistic expression of life, the participation of art in life. And b. he said. He was able to explain the great role of these arts in shaping a person's view of the world, the ideas and feelings expressed in poetry and music, the depiction of life events on the basis of a certain worldview.

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