

THE LITERARY ENVIRONMENT OF JADIDIANTY AND KHOREZM

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Abstract: In this article, the end of the 19th and beginning of the 20th centuries entered the history of the peoples of Central Asia as a “period of national revival.” The study of the problems of the socio-political and cultural-literary movement that took place during this period continues to this day. After all, the ideas of social development, human identity, independence of the Motherland are the social ideals of this movement and are eternal values that do not age. Modern research is increasingly revealing new manifestations of this complex, multifaceted process in education, artistic creativity, art, printing and other areas, humanitarian views of national and universal content.

Keywords: contemporary creativity, artistic creativity, art, science, press, theater, classical literature.

It is known that the end of the 19th and beginning of the 20th centuries entered the history of the peoples of Central Asia as a period of “national revival”. The study of the problems of the socio-political and cultural-literary movement that took place during this period continues to this day. After all, the ideas of social development, human identity, independence of the Motherland are the social ideals of this movement and are eternal values that do not age. Modern research is increasingly revealing new manifestations of this complex, multifaceted process in education, artistic creativity, art, printing and other spheres, humanitarian views of national and universal content. This process has become widely known as the “modernist movement,” and its scale of activity, features of its emergence and uniqueness deserve special attention. What this diversity means, according to the famous literary critic Professor Begali Kasimov, is that “modernism is not clearly expressed, it manifested itself in Turkestan, Bukhara and Khiva in different scales and scope.” At the same time, one of the main directions of Jadidism concerns literature.

First of all, it should be said that the literature of this period bears a double name, “modern literature” is the second name. It is important that the concepts of “national Renaissance literature” and “modern literature” have the same essence, but the level of their consumption is different. For example, the second name is more actively used for artists from Turkestan and Bukhara. True, modern Uzbek literature was formed and improved mainly on the basis of classical literary experience, partly on the basis of world aesthetic thinking. This feature is also characteristic of the works of representatives of the literary environment of Khorezm. Unfortunately, a number of studies on Jadidism in Khorezm have focused on socio-political issues, and examples of Jadid literature have not received sufficient evaluation. (With the exception of the opinions of Begali Kasimov and Sharif Yusupov about the works of Bayani, Kamil Khorezmi, Muhammad Rahimkhan Feruz, Akhmad Tabibi in the book “Uzbek Literature of National Revival”). Although the place of Khorezmian poets in the literary environment of the period of national revival is recognized in many cases, the term “modern” is not used in relation to them, even in scientific

works about Avaz, Sufi, Otaniyaz Niyazi, Devoni, created in the years of independence, it is not noted that they are representatives of modern writers. However, in this environment, in the works of almost all poets who lived and worked from the 80s of the 19th century to the mid-30s of the 20th century, the motifs of enlightenment, freedom and national identity were widely promoted and significantly enriched. content of new, modern literature.

Naturally, socio-historical conditions, centuries-old cultural and literary traditions, and the level of artistic and aesthetic views in each region had a certain influence on the origin and development of modern literary thought. This situation was also manifested in a number of unique aspects of the Khorezm literary environment:

1. In Khorezm, the influence of Russian culture, literature, European knowledge and their creative application to local conditions slowly continued. In particular, this reason explains some of the differences associated with updates in the areas of the press, theater and music, directly related to artistic creativity.
2. Jadid literature is the result of the need for a transitional period that arose in a space where the tendencies of new poetic thought are strained with ancient classical literature. This, in turn, creates a certain complexity and confusion on the literary front. In particular, in Khorezm during this period, as in the Bukhara Emirate, representatives of religious and court literature also worked. After all, the direction that is being formed now was created and improved in the bosom of old, strong and extensive classical literary experiments, as a continuation of them.
3. Literature and the press are an important means of promoting revolutionary ideas, and some features are noticeable in its work as a department of immediate response. In Turkestan, cultural, educational and literary ties with Russia began much earlier. Tashkent and Samarkand became cultural centers; Vedomosti of the Turkestan Region, Tarakki, Khurshid, Shukhrat and other newspapers began to be published in these cities, while periodicals in Khorezm began to be published only in the 20s. However, during the period of Feruz (until 1910), the widespread creation of divans, complexes, tazkirs, bayozs and book publishing activities in general, to a certain extent, served to promote educational ideas, and book reading expanded.
4. Behbudi, Avloni, Fitrat, Hamza, Cholpon, who made an incomparable contribution to the formation and development of modern Uzbek literature, have multifaceted activities and scope of thought. Along with artistic creativity, they also had deep knowledge in other social sciences. In addition to poetry, they knew various languages, drama, prose, and were also intellectuals who used their pen in journalism. In the work of modern Khorezm artists, examples of poetry, translation and music were of greatest importance, and some works were written in Persian.

Socio-historical conditions, way of life, cultural-territorial principles and other features in the oasis make it possible to conditionally divide the period of modern Khorezm literature into two stages:

1. From the 1980s to the 1920s;
2. From 1920 to 1938.

In this classification, the characteristics of each stage are reflected in the context of the views of general Uzbek modernism in connection with the nature of the period. In this regard, the first stage can be considered in two parts: the first - from the end of the 19th century to 1910 (first period); the second is the period after that until 1920. A common feature for both of them is the patronage

and practical activities of the king and poet Feruz (1844-1910) in the direction of enlightenment and the development of literature. This period before the death of the Shah created the soil and conditions for the formation of new literature. Speaking about Feruz's educational aspirations, academician Oybek noted that Feruz "was forced to give a touch of culture not only to the people, but also to his own palace." It is important to note that this coercion paved the way for the development of literature, art and education. The period of dependence on Russia until 1906 was the period of the creation of modern schools, cultural institutions and lithography in the oasis, and 1907-1910. - the period when the largest number of books and collections were printed and distributed in handwritten and lithographic form. forms, interest in foreign literature and periodicals increased. In the first period, new literary thinking, which stabilized in Turkestan, showed its signs in Khorezm. These include the acquaintance of Kamil Khorezmi (1825-1899) with cultural news in Moscow, St. Petersburg and Tashkent, the publication of his works in the Turkestan Regional Gazette, as well as the interest of Ahmad Tabibi (1869-1911) in new works in the Ottoman, Kotsian language. , Caucasian Turk. Also in the works of Muhammad Yusuf Bayani (1858-1923), who began his activities during the period of national revival, valuable facts and information about the renewed literary environment, educational tones in the works "Khorezm Shahi" occupy an important place. and "History of Khorezm".

The main feature of the period from 1910 to 1920 was the national liberation movements that took place in Turkestan and the influence of changing social processes. The pathos intensified.

It should be noted that most of the representatives of the Khorezm literary environment of national revival were organized around the palace, which was another manifestation of the originality of the literary environment. One group of them - about 20 people - consisted of princes and poets belonging to the Feruz clan (Sultani, Sadiq, Saadi, Komib, Aqil, etc.). In the work of these poets, the leading one was the traditional lyrical interpretation, and enlightened views were reflected in the shell of this theme. The real examples of updated literature were considered to be works written by the second group of artists, directly or indirectly related to the service of the palace. These are Avaz (1884-1919), Mirza (1840-1922), Niyazi (1844-1928), Sufi (1860-1916), Mutrib (1870-1925), Chokar (1882-1952), Faqiri (1884-1925). , Muganny (1882-1938), Devonium (1887-1938) and others - works in different genres.

From this list it is clear that these artists (except Avaz and Sofi) were active even after the fall of the Khiva Khanate in 1920 and played a key role in the second stage of the national revival. Their special merit is that in poetry the folk, humanistic essence of enlightenment deepened, realistic images and principles expanded, the content of socio-political lyrics in combination with romantic lyrics began to acquire more and more completeness. In the literature of this period, national awakening and interpretations of identity appeared: on the one hand, strong condemnation of ignorance, backwardness and injustice; on the other hand, it continued in the directions of praising and glorifying enlightenment, free will and new reality. These views, which appeared in the writings of Awaza in 1910-1918, were subsequently continued and improved by the Sufi, Faqiri and Mutrib. In particular, the satirical tone in the works of Fakiri and Rogib is the social and moral spirit in the poetry of the Sufi and Mutrib, and educational views are leading in the works of

Chokar, Devoni and Mughanni, and the idea of the perfection of the nation and the heritage of science are embodied in the general content.

The expansion of topics, diversity of genres and styles in the literary environment of the 20-30s is also associated with the name of the above authors. It is true that early examples of literature produced by authoritarian regimes were to some extent influenced by the ideology of the time, but their essence was imbued with loyalty to the people and a sense of confidence in human prospects. They also worked in the fields of press, education, culture and the arts. In 1920-23 they published their works in the newspapers "Khorezm Children's Literature", "Young Writers Sing", "Jugurmiya".

The activities of the famous Uzbek Jadid Hamza in the oasis in 1921-1924 became one of the important pages in the history of Khorezm Jadidism. Hamza's creation of drama troupes, organization of literary and artistic circles, especially collaboration with Devoni, Muganny, Shiroziya and other artists left a bright mark on the literary and cultural life of the country.

The Khorezm literary environment was one of the components of Uzbek national literature. Therefore, the general characteristics and principles of each period were reflected to varying degrees in oasis literature. Of course, Jadidism, considered a phenomenon of national awakening, is no exception. Therefore, Jadidism and its literary movement have their own history in this region. This story began with the work of Kamil Khorezmi and reached its apogee in the work of Avaz, and these life-giving ideas were continued by their followers into a new reality.

According to sources, Avaz was the largest and most prolific representative of modern literature in Khorezm. Considering that only a fifth of the enormous creative heritage has been published so far, new aspects of the poet's poetic talent and pedagogical maturity can be revealed through the study of manuscripts and lithographs stored in the collections. After all, such ghazals of the poet as "School", "Khalq", "Millat", "Hurriyat" are truly innovative examples of national Renaissance poetry in terms of socio-political content, artistic and aesthetic level and the relevance of the topic. In short, a comparative typological unbiased study of modern literature in the context of regions allows us to clarify some of its controversial aspects, understand and re-evaluate its socio-aesthetic essence, based on the ideology of independence, and expand existing ideas about the literary process of that time. In this case, one of the objects of research can undoubtedly be the literary environment of Khorezm.

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