

## Three Periods of Jadid Storytelling

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**Abstract.** The article examines Jadid storytelling which emerged in Turkestan at the beginning of the 20th century, its periodization, first stories and their uniqueness. The development of Uzbek Jadid storytelling is analyzed in three periods: formation (1905–1917), development (1917–1925), and decline (1925–1929). The stories of enlightenment figures such as Mahmudkhoja Bekhbudi, Abdulla Qodiriy, Chulpon, Munavvarqori Abdurashidkhanov, Said Ahroriy, and Elbek are examined in detail.

**Key words:** Jadid, story, first stories, translation, periodization, nation, nationality, enlightenment, descriptive portrayal.

The political situation that emerged in Turkestan at the end of the 19th century, stagnation, the rebellions in the hearts of the oppressed people, and their aspirations for freedom marked the beginning of a new era. The national awakening, the Jadid movement, developed in harmony with this situation as a social, political, and educational movement. By the early 20th century, it aimed to awaken the nation and promote the ideas of freedom, raise awareness of their rights, and liberate them from centuries of oppression. As Abdulla Qodiriy<sup>1</sup> would say, they sought to convey these new ideas “in various ways”.

In their efforts to awaken the nation, the Jadid enlighteners widely utilized literature, newspapers, magazines, theater, and new-style schools. To awaken the heart, words that could swiftly reach the soul, shake it, and uplift its spirit were needed. Abdulla Avloniy<sup>2</sup> wrote, “Language and literature are the mirrors of every nation,” while Mahmudkhoja Bekhbudi<sup>3</sup> called the theater “a house of moral lessons”. Mirmukhsin<sup>4</sup> expressed the idea that “Our poets are the voice of the times... Let national poems worthy of the era be written!” As a result, they moved away from the Eastern-style *aruzmetre* and turned to our true national metre, *barmoq system*, which opened the way for prose works of all sizes, and dramas and plays began to be created. Briefly, a fundamental shift occurred in the world of literature.

Jadid storytelling did not suddenly emerge like lightning. The transition from the poetic style and masnavi form (Persian: مثنوی, *masnavī*), which had been traditional for centuries, to prose took place gradually. It can be said that just as Mahmudkhoja Bekhbudi led the movement, he also took the lead in the literary process. Initially, he translated “Bir vafolik zaifani xususida hikoya” (A story about a faithful woman) from Ottoman Turkish and published it in “The Turkestan Province Newspaper” from October 15, 1903, to February 3, 1904, in 1909, he introduced the story “Oq yelpog‘ichli chinli xotun” (a Chinese woman with a white fan) from Chinese literature, and was one of the first among

<sup>1</sup>Abdulla Qodiriy (1894–1938) was a renowned Uzbek writer, playwright, and literary figure, widely considered a pioneer of modern Uzbek literature.

<sup>2</sup>Abdulla Avloniy (1878–1934) was a prominent Uzbek educator, writer, poet, and social reformer.

<sup>3</sup>Mahmudkhoja Bekhbudi (1875–1919) was a prominent Central Asian intellectual, playwright, journalist, and social reformer, as well as one of the most significant figures of the Jadid movement.

<sup>4</sup>Mirmukhsin (full name: Mirmukhsin Shermuhamedov, 1895–1929) was a well-known Uzbek writer, novelist, and playwright.

the Jadid representatives to bring a breath of prose into literature. Five years later, in 1914, Abdulkhamid Chulpon<sup>5</sup> wrote “Qurboni jaholat” (The Victim of Ignorance), “Do‘xtur Muhammadiyor” (Doctor Mukhammadiyor), “Bahor avvallari” (Spring in the past) and, while in 1915, Abdulla Qodiriy wrote “Juvonboz” and “Uloqda”<sup>6</sup>, and Munavvarqori Abdurashidkhanov<sup>7</sup> created the story “Bizda Hamiyat” (We Have Honor). In this way, the foundation of Uzbek storytelling was laid, with form, content, and ideas harmonizing. From that point on, literature began to vividly reflect social life. Its task was no longer just to express emotions artistically, but to provide thought, provoke reflection, and highlight the problems of the time while offering solutions. It can be said that the press became the cradle of Uzbek prose during this period.

During this period, stories were referred to by terms such as “hikoyacha” (short story), “kichkina hikoyacha” (little story), “mayda hikoyacha” (tiny story), and “hikoya” (story). Abdurakhmon Sadiy categorized novels and stories as epic forms and distinguished them based on their length. He used the terms “long story” instead of “povest”, and “short story” instead of “novella” or “story” [1:153]. As a result of Abdurakhmon Sadiy’s research, Utkan Kunlar (Days gone by) by Abdulla Qodiriy and Bizning Kunlar (Our Days) by Olimjon Ibrokhimov were classified as novels, while Uloqda, Otam va Bolshevik (My Father and the Bolshevik) by Abdulla Qodiriy, Qiyomat (Doomsday) by Fitrat, and Yo‘l Esdaligi (Travel Memoir) and Oydin Kechalarda (On Bright Nights) by Chulpon were considered stories. Likewise, Qizil Chechaklar (Red Flowers) by Olimjon Ibrokhimov, Qadrli Minutlar (Precious Moments) by Fotikh Amirkhon were examples of long stories, and Hikoyalar (Stories) by Sharif Kamol were regarded as short stories.

Naturally, these analyses of the short story genre sparked various debates and discussions during their time. The scholar Sharafiddinov, without separating the short story from the novel, emphasized their interconnectedness and noted that “*Western-style storytelling in Uzbek literature, both in spirit and form, began with Utkan Kunlar (Days gone by) by Abdulla Qodiriy*” [2:8]. SottiHusayn, on the other hand, defined the distinctions: “*A story depicts a specific life event, while a “povest” stands above the story but below the novel, offering a broader picture than a story does*” [3:5]. It is important to note that in later periods of literary studies, SottiHusayn’s definitions served as a model for determining the genre characteristics of prose works.

Although in Jadid storytelling the preacher’s role often took precedence over the artist’s, with a strong emphasis on didacticism and educational character, soon among Jadid stories, Abdulla Qodiriy’s story “Uloqda” stood out like a morning star. Oybek, in his article “The Creative Path of Abdulla Qodiriy”, praised “Uloqda”, stating that *it was “a work of such high quality that it cannot be compared with Juvonboz and other works”*[4:250].

According to the research conducted so far, it is appropriate to study Uzbek Jadid stories by dividing them into three periods:

### **Formation – 1905-1917**

### **Development – 1917-1925**

### **Decline – 1925-1929**

**The first period** emerged with the Russian Revolution in 1905 and encompasses the time up to the October Revolution. In reality, events in Turkey and Iran at the dawn of the century laid the foundation for this process. The Russian Revolution in 1905 introduced new ideas to the lives of the peoples of Turkestan, enabling them to recognize their rights. During this period, considered as “spiritual leader” of Jadids, Ismail Gaspirali’s newspaper “Tajjumon”, published in Bakhchisaray, also began reaching Turkestan. Gaspirali, who was familiar with the lives in the most advanced countries of Europe, used this newspaper to spread his thoughts and new ideas to the world. He

<sup>5</sup>Abdulkhamid Yunusov, better known by his pen name Chulpon (1897–1938), was a prominent Uzbek poet, playwright, novelist, and intellectual.

<sup>6</sup>In Persian: بوزکاشی

<sup>7</sup>Munavvarqori Abdurashidkhanov (1878–1931) was a prominent Uzbek educator, writer, journalist, and a leading figure of the **Jadid movement** in Central Asia.

emphasized the need to open schools that taught modern sciences in order to keep pace with the world and urged the nation toward enlightenment. This propaganda served as ideological support and guidance for the Jadids of Turkestan. As a result, various newspapers and magazines began to be published in our country, promoting the ideas of the new era. In the stories, the causes of ignorance and the ways to escape from it were depicted, showing the causes and effects. Literature experts referred to this process as the “pre-revolutionary period”, “this period is characterized by the youthfulness and weakness of Jadid literature. During this time, Jadid literature had not yet fully emerged from traditional forms, creating its own appropriate style and language according to its own ideas. The thought was in front, the form was behind” [5: 17]. Translations of “Bir vafolik zaifani xususiyada hikoya” (A story about a faithful woman), “Bir a’mo bolaning hasrati”, “Oq yelpug‘ichli chinli xotun” (a China woman with a white fan) by Bekhbudi, “Qurbanji jaholat” (Victim of Ignorance), “Doctor Mukhammadiyor”, “Bahor avvallari” (Spring in the past) by Chulpon, stories “Juvonboz”, “Uloqda”, “Shodmarg” by Abdulla Qodiriy, “Musul monsevgisi” (Muslim Love) by Fitrat, “Bizda hamiyat” (We Have Honor) by Munavvarqori represent the products of the literature of this period.

**The second period**, referred as “the post-revolutionary period” by Jadid scholars, **encompasses the years 1917 - 1925**. During this time, literary content was formed, language was developed, and ideas began to be expressed more freely, albeit through symbols. Understanding the nature of administration of colonial society, its causes, and searching for ways to escape from it were the demands of the time.

“Tinchish” (Peaceful work), “Jinlarbazmi” (The Demon’s party) by Qodiriy, “Ayriliq yo‘li” (The Path of Separation), “Oydin kechalarda” (On Moonlight Nights), “O‘ktabr qizi” (An October Girl), “Qurban” (Sacrifice), “Qor qo‘ynida lola” (A Tulip in the Snow), “Chopon va paranji” (A shepherd and the paranji<sup>8</sup>), “Taraqqiy” (Progress), “Nonushta” (Breakfast), “Seni ko‘b ko‘rmasun”, “To‘y chiqib qoldi”, “Osmonda, yerda” (In the Sky, On the Earth) by Chulpon, “Kommunizm chechaklari” (The Flowers of Communism), “Arafa kechasi” (The Night of Arafa), “Bukun bayram edi” (This Day Was a Holiday) by Mirmulla Shermukhammad, “Qiyomat” (Doomsday), and other stories by Fitrat are products of this period. Jadid scholar Begali Kosimov thinks that these two periods were a little earlier and noted that “the years 1900-1925 are the period when the concept of “Jadidism” emerged and was considered as the leading event of its time” [6: 21].

We conditionally refer to the years 1925-1929 as **the third period – “decline”** During this period, works such as “Novvoy qiz” (The Baker Girl) by Chulpon, “Khashimjon”, “Yangi qishloq” (The New Village), “Hayit harom bo‘ldi” (Eid Has Become Forbidden) by Botu, “Jadid Qoravoy”, “Dadamat”, “Kakhkhorkhoja”, “Yangi turmush izlovchi” (The Seeker of a New Life), “Mashshoqchi Elbo‘ta” (musician Elbuta) by Elbek, “Inqilob xotiralari” (Memories of the Revolution), and “Dog‘li yo‘qotish” (The bitter loss) by Shokir Sulaymon were created. In addition, Mahmud Suboy, who was a child of brotherly nations and lived in our country, created works such as “Asosliasos” (A Solid Foundation), “O‘zgarish vaqtida” (In Times of Change), “October 25”, “Inqilob manzaralari” (Views of the Revolution) and “Tarixiy kunlar” (Historical Days). The stories “O‘lim sheriklari” (Companions of Death), “Ipak ko‘ylak” (Silk Dress), “Hormang”, “Endi tushundi” (Now he understands), “Turg‘un boyning tumorlari” (Amulets of Turgunboy), and “Og‘ilxonada” (In the cowshed) by Zarif Bashir are also clear evidence of this periods. As can be seen from the titles, due to the circumstances arising in Turkestan, deviation from the original goals was also observed among the creators.

No matter how many changes the era experienced, storytelling continued to grow and evolve year by year, laying the foundation for 20th-century storytelling.

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