

PRINCIPLES OF NATIONAL REVIVAL IN 20TH CENTURY UZBEK LITERATURE

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ANNOTATION:

The article identifies the leading features of the natural history of the independence period in determining the principles of studying the Uzbek literature of the period of national awakening.

Keywords: national awakening, Uzbek literature, principles of independence, natural sciences, scientific-biographical, artistic-aesthetic, socio-psychological, socio-philosophical, spiritual-enlightenment, scientific concept

INTRODUCTION:

There is a lot of research in the field of world literature on the problem of re-evaluation of scientific and biographical sources, its socio-historical, ideological and aesthetic foundations. The subject of scientific-biographical, artistic-aesthetic, socio-psychological, socio-philosophical, spiritual-enlightenment principles has been one of the main problems in the field of literature. This aspect is being studied as one of the important theoretical issues.

Addressing world literature is considered to be one of the most important principles of Uzbek literature. After all, the innovations and changes in the consciousness and mentality of today's people are reflected, first of all, in literature and art. Due to the fact that «attention to literature and art, culture - first of all, attention to our people, attention to our future» [1; 1-2.] re-evaluation on the basis of principles, from which it remains necessary to draw the necessary conclusions for today remains one of the basic principles. In this sense, one of the important principles of Uzbek literature is to re-

evaluate the works of representatives of the Uzbek literature of the national revival period, such as Mahmudkhoja Behbudi, Fitrat, A.Qodiri, Cholpon, and to approach the rich literary heritage they left as a series of values. is turning.

In the history of twentieth-century Uzbek literature, the literature of the national revival is the source of its scope, authenticity, complexity, many stages of research, and the principles of interpretation and analysis. In this regard, it serves as a basis for the formation of certain methodological principles. The term «Uzbek literature of the national renaissance» began to enter the literary and scientific process in the late 80s and early 90s. As the literary critic Gulom Karimov noted: “The literature of the National Renaissance is a multifaceted, rich literature. Therefore, it is wrong to approach it with one dimension. It has everything from enlightenment (jadidism) motives to democratic, revolutionary democratic ideas» [2; 7.].

B. Kasimov, who identified more than eighty representatives of the literature of the national awakening in the former Soviet Union on the basis of primary sources, [3; 22] provided preliminary information about them. founded the department. It defined the place and importance of the literature of this period in the social, cultural, literary and aesthetic world of the world and Turkic peoples. He proved his theoretical conclusions on the issues of chronology in front of the scientific community. He restored the biography of his representatives. Based on the study and analysis of his works, the period of the national revival defined the internal specifics of Uzbek literature as a goal, task, genre, artistic phenomenon. He put forward

theoretical conclusions on his methodology. In carrying out such a large-scale work, of course, came the interpretations, instructions, scientific conclusions, and experiences of modern writers and literary critics.

Although the term is a product of the socio-spiritual environment of the independence period, we should not overlook the fact that the roots of such an important and large-scale literary phenomenon go back to the former Soviet era. Given that the life and creative heritage of modern writers have been studied since the 10th and 20th years of the last century, the history of the study of this phenomenon as a literary-aesthetic process is equivalent to a century [4; 3].

In an article entitled «Jadidism», B. Kasimov notes that the initial information and assessments of the Jadid movement, education, will be published in the Turkestan Regional Gazette, an active publication of Tsarist Russia in Turkestan. It states that the purpose of the «Jadid method» is to reform education: «Jadidism began at school. Then the press, theater, and politics» [5, 14].

Indeed, the primary goal of the Jadid movement was to raise social and educational issues. Schooling and education were the most effective ways to awaken the nation and keep pace with the rapidly evolving world. Although the first schools established by the Jadids were similar in form to the «Jadid» schools opened by Ismailbek Gasprali in Bakhchisaray, the content was based on the needs and mentality of the nation. The first press reports about the Jadid movement and its origins are the main reason why the articles are on a school topic. As the first textbook written for Usuli Jadid schools, B. Kasimov cites Saidrasul Azizi's «Ustozi avval» (1902). The Second Teacher is said to belong to Aliasqar bin Bayramali [5; 18-19]. Later, the textbooks of Jadid representatives such as Mahmudhoja Behbudi, Munavvar Qori, Muhammadsharif Sofizoda, Abdulla Avloni

appeared. Began to be used directly in school practice.

The need to publish school textbooks, to promote them, to express opinions on social issues, to popularize debates, and to promote them led to the emergence of modern publishing and printing. By 1917, 20 newspapers and about a dozen magazines were reported to have been published in Turkestan. [6, 5]. articles on fiction have also been published. For example, Abdulhamid Cholpon's «What is Literature?», Published in 1914 in the newspaper «Tarjimon». It is well known that his famous article entitled «New Literature» discusses new literary issues. Abdullah Avloni's «Sanoyye nafisa» («Revolutionary» magazine, 1922), «On the production of Vadud Mahmud's» True love «« («Red flag» newspaper, 1921), «Indian dissidents» («Turkiston» newspaper, 1923), «Turkish poet Ajziy» («Revolution» magazine, 1924), «Turkish literature up to Navoi» («Education and teacher» , 1926), «Poets of Chigatay and Uzbek literature» by Abdurahmon Saadi («Revolution») magazine, 1922), «In the world of fine art» («Revolution» magazine, 1922), «Dialectics and dialectical thinking» by Otajon Hashim («Education and teacher» magazine, 1925), «Literary Heritage and Chigatay Literature» («Kizil O'zbekiston» newspaper, 1929), Fitrat's «Poetry and Poetry» («Ishtirokiyun» newspaper, 1919), «Source of Art» («Education and teaching» Uvchi magazine, 1927), methodological issues such as the specifics of literature, literary types and genres, works of art, artistic images, the author of the work of art.

Professor B. Kasimov calls «usul jadid» schools «the cornerstone of jadidism» [4; 17]. In particular, he wrote Mahmudhoja Behbudi's «General and Exemplary Geography of Muntahabi» (1906), Munavvar Qori's «Adibi Avval», «Adibi Soni» (1907-1910), «Hawaiian Religion», The Earth (Geography)» (1913), Abdullah Avloni's «Literature or National

Poems» (Chrestomathy),»The First Teacher» ,»A Brief History of the Prophet and the History of Islam» (1907-1910),»School Gulistan» (1913),»Turkish Gulistan or Morality» (1913), Hamza Hakizoda's»Light Literature» (1914),»Reading Book» (1915), Rustambek Yusufbekov's»Education First» (1911), Mirzo Khairullohon's»Tuhfat ul -atfol» (1912), Abdurauf Fitrat's»A Brief History of Islam» (1915),»Reading» (1917), Ashurali Zahiri's»Spelling» (1916), Shakirjon Rahimi's»Gift» (1919),»Adults In his books «Winter» (1920) and «Uzbek alphabet» (1922) he mentions the meeting of ideas, discussions and reflections on the science of literature, albeit partially. All this is based on the representatives of Jadid literature, their aesthetic thinking, and examples of art. After all, an objective, scientific and comparative approach to the issue, the principles of aesthetic analysis are reflected in the listed sources.

Professor B. Kasimov states that the study of Uzbek literature during the national revival consisted of six stages: the first stage was 1900-1925; second stage 1925 - 1938; third stage - 1938 - 1956; fourth stage 1956-1985; fifth stage 1985 - 1991; the sixth stage is the period after 1991. Through this chronological classification, the scientist bases his reflection on the social situation and its processes in modernity. In particular, referring to the initial stage, he argues that «1900-1925 was the period of the emergence of the concept of» Jadidism «and was considered the most advanced event of its time» [4; 3].

This feature, noted by the master scholar, clearly shows that this concept can be understood and interpreted in direct connection with social changes, changes in the system and time. In addition, the assessment of the Jadid movement and literature as the «leading» event of the period reflected a positive and objective attitude towards it. This aspect is also evident in the scientific interpretation of the literature of

the National Awakening and in the sources of literary criticism. can be added. For example, in V. Mahmud's article «Turkish poet Ajzi» the issues of character and specificity of modern literature are interpreted according to the principles of science and objectivity. At the same time, the comparison of Jadid literature with the traditions of Uzbek classical literature shows that there are certain principles of comparison in this study. Mahmud divides pre-Jadid Uzbek literature into two major periods. The first is the Navoi period (or the Chigatay period), and the second is the Umarkhan period. In other words, the literary environment of Herat and Movarounnahr and the literary environment of Kokand. Munaqqid considers modern literature, in particular Siddiqi-Ajzi's work, to be a legitimate continuation of these two great literary environments. The second part of the article, entitled «Ajzi's Love», is a comparative study of the serious nature of Ajzi's poetry. The critic writes: «Our poet has accepted the formal aspects of the old poem, the style of expression, and has introduced into it his own spirit, a new spirit, which is completely opposed to the old ... This poet is also in love. Only the love of this is neither the love of mysticism, nor the apparent love of the realist poet. Our poet is in love, and the lover is the people, the nation» [7, 78]. Munaqqid V. Mahmud proves through the analysis of a number of poems that the concept of love in classical poetry came to Ajzi and had a completely different meaning. This means that Mahmud understands the idea of Jadidism and that it is a universal phenomenon of dramatic changes in literature. Based on his worldview and beliefs, he states that these large-scale social problems belong to the pan-Islamic nation and proves that the Jadid movement is a pan-Eastern phenomenon.

Research on Jadid literature until the 1930s also found other forms of interpretation and evaluation. Beginning with Mahmudhoja Behbudi's Padarkush, theatrical reviews have

been written on the staging of works by Nusratullah Qudratullah, Haji Mu'in, Abdullah Avloni, Abdullah Qadiri, Abdullah Badri, and a number of other Jadid playwrights. According to the literary critic Sh. Rizayev, the first information about Jadid dramas was found in 1916 in the article of the Russian scholar AN Samoilovich «Dramaticheskaya literatura sartov» [8; 113]. In his article he wrote Behbudi's «Padarkush», A. Badri's «Juvonmarg», «Stupid», A. Qodiri's «Unhappy Groom», N. Qudratulla's «Wedding», H. Muyin's «Poppy», «Old School». - a new school». Later, a number of theatrical reviews and articles were published in connection with the publication and staging of modern dramas. Abdulhamid Cholpon's drama «Abo Muslim» under the pseudonym «Qalandar» («Turkiston» newspaper, December 21, 1922), informational performance of V. Mahmud's drama «Chin sevish» under the pseudonym «V» («Red Flag» newspaper, September 22, 1921), in particular, a purely scientific-critical article on the drama "Indian Disputes" published under the name of Wadud Mahmudi is a vivid example of our opinion. The issue of the language of dramatic work in the 1920s is a positive development, of course. This fact, firstly, shows that one of the serious aesthetic problems of the literary process of the period was literary language, and secondly, it proves that the work of art was approached on the basis of purely scientific principles. Oybek's scientific-critical article entitled «Rules of Literature» is one of the most important works of Jadid studies of the 1920s. This article, like the one by V. Mahmud, was one of the first steps towards professional criticism. Prior to Oybek, the main focus was on the Jadid school, poetry, and drama, as well as their spontaneous evaluation, interpretation, and interpretation. Oybek's article focuses on Jadid literature and modern scientific thought.

It is known that the literary heritage of Behbudi, Siddiqi-Ajzi, Ishakhon Ibrat, Avloni, Abdulla Qodiri, Cholpons was studied one-

sidedly under the pressure of the class criteria of the 30s and 50s, party policy and Soviet literary methodology after the 60s. Of course, enough research has been done on this during the period of independence. When we talk about Soviet literary policy in the 1930s, we think it is enough to mention only three major methodological studies. These are Otajon Hashim's «On Jadid Literature», Oybek's «Abdullah Qodiri's Creative Way», Hamid Olimjon's «Creative Way of Fitrat». had begun to be measured by the criteria. Indeed, by this time, «there has been a symbolic example of political manipulation in world history. The Soviets, discovered by Lenin, attracted the most active part of the various nations in the vast territory of Russia, with the help of which they established their power and gained the trust of the people. Once in office, the new regime lost its founders. Under such conditions, Jadidism could not be studied and evaluated objectively, of course» [4; 294]

B. Kasimov, observing the study of Jadidism step by step, notes that each stage has become more complex in accordance with the requirements of the social system and has moved away from the criteria of objectivity. The scholar noted that while there were data on more than eighty representatives of Jadid literature in the 1980s, a comprehensive study after the 1990s found that there were more than three hundred representatives. Of course, the positive changes in the social system and literary policy, the nationalization of the ideology of independence have led to such a wide range of results from the very beginning. The methodological changes in Jadid studies, which began in the 1950s and 1960s, reached the period of independence and gained a clear scale and conceptuality.

In short, the above-mentioned controversial factors paved the way for new methodological principles in the study of Uzbek literature of the period of national awakening, the representatives of this literature, in

particular, the works of Fitrat. On this basis, the Uzbek literary criticism of the period of independence is gradually developing criteria for a new assessment of the literary and aesthetic phenomenon, the activities of those involved.

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