

Interpretation of genre and subject scope and poetics of Jadid literature

To`rayeva Umriniso Rahmatovna

Ph.D., teacher

Bukhara State University,

niso2019@mail.ru

Annotation: One of the most important events in the cultural and spiritual life of Turkestan modernism is the appearance of the new literature of Turkestan. As we know, a new generation has entered the field of our literature since the 1990s. This period is characterized by a number of talents such as Hamza Hakimzada Niyazi, Mirmuhsin, Avloni, Behbudi. This generation gave up the old way of thinking and gave up completely new ideas and views about social life and the role of art in society.

Key words: modernism, new literature, social satire, Russian occupation, renewal of poetic content and form

Jadid literature and the creativity of its representatives have been studied by experts in various aspects. We can see that Begali Kasimov, a historian, turned to hundreds of sources while researching this topic. At this point, the famous literary critic and critic Otajon Hashim of the twenties divided the development of the history of Uzbek literature into two major stages:

1. Chigatai literature
2. Modern literature

"Chigatoy literature is the most flourishing period of our literature, and the literature up to modern times consists mainly of the reduced form of the literature of this period." In our opinion, the "Literature of the Chigatoy period" emphasized by Otajon Hashim is the literature of the national renaissance, the literature that laid the foundation for the emergence of modern literature. A number of artists such as Turdi Farogiy, Gulkhaniy, Muqimiy, Ogahiy are recognized as representatives of the literature of this period (emphasis is ours - U. Torayeva). Begali Kasimov does not deny these opinions and gives his views: "Jadid literature renewed our literature that has been coming for centuries. This literature is a new literature both ideologically and artistically. This literature is national literature. His ideas served as the ideology of the national awakening and national liberation movements, which started at the

end of the 19th century, rose sharply in the beginning of the 20th century, and in the 20th years led the masses into a life-and-death struggle. This literature was born in the second half of the 19th century due to the concrete socio-political conditions in Turkestan. Mukimi, who began to feel the social satire and the national and religious decline in the country that began as a result of the Russian occupation, and put it on the agenda of literature, and his literary thought served as a foundation for this literature.

It was mainly formed at the beginning of the 20th century. In its formation, the appearance of our intellectuals in the world, in particular, the establishment of relations with the Islamic world, first of all, the desire of Russian Muslims for mutual cooperation and unity, and finally, the arrival of the press, were of great importance. However, the true fruits of this literature became visible in the 20s after the October events. Cholpon's three poetry collections: "Awakening" (1922), "Springs" (1923), "Tong Sirlari" (1926) defined the original characteristics of new Uzbek poetry. Abdulla Qadiri started the Uzbek novel, which is an important phenomenon of Uzbek literature, with the novel "Otkan Kunlar". Fitrat, Hamza, Behbudi were able to transfer Uzbek drama to the national foundations, and Fitrat laid the first bricks of the science of the new Uzbek language and literature. "

In this way, the research scientist considers it appropriate to define the boundaries of modern Uzbek literature as 1865-1929. Although it was mainly formed from 1905, and its creators began to be repressed from 1925, it is not right to ignore the period before and after it. Since 1929, the direction of this literature has changed, socialization has become noticeable.

It is proved that the renewal of poetic content and form in Jadid literature. Professor B. Qasimov explains some features of the new literature as follows: "The Nation and the Homeland and its situation and fate were at the center of the new Uzbek literature. Both the presentation and the solution of this topic are fundamentally different from our traditional literature. For our ancestors, this is a clear concept. For example, the Motherland, this is Turkestan, Movarounnahr, and the Nation, first of all, Turkestans, Uzbeks. We read "vatan" by the poet Tavallo. In Dilshod Barno's ghazal, which begins with "Hey fellow-minded, fellow-minded, fellow-citizen, fellow-countrymen", "Tashkent, Khoqand and Ferganas" are mentioned as symbols of the motherland. Loving the country, appreciating it is considered a sign of faith. Hamza Hakimzada Niyazi calls it "sweet soul of bodies,



blood of veins". Tavallo rhymes the word "homeland" with "jonu tan" and writes "bu vatandur body". One of the urgent problems of that time was the freedom of women and their role in society. This issue was widely discussed in the literary process, Karimbek Kami, Saidahmad Vasli, Sharafiddin Khurshid defended "Tasattiri Kisvan". Anbar Otin, Tavallo, and Nozimakhanim entered into a debate with them and brought up the education of girls and equal marriage in all respects. In Tavallo's poem "From the language of oppressed girls, our relatives and nurses", we find such lines:

Let the teacher die in the vorgon, the groom's age,
Ikov is also a scholar, let us die young and at the same age.
May he die happily in this world, and may our brother die in the hereafter,
If we fall into old age, let us die of greed.
God, save us from this worldly disaster.

New literature grew step by step with the events of the time. In particular, the description of the national liberation movements, which took place in 1916 in connection with the decree of Tsar Nicholas II on the recruitment of Turkestan residents into labor, which went down in history under the name "Labor events", is an important page of new literature. Although songs, poems, epics, and dramatic works have been created dedicated to this event, they have not yet been studied from a literary-problematic, literary-historical point of view. Master scientist B. Kasimov says about this: "One can count about ten collections of poetry. For example, Hamza's "Complex of National Poems for National Anthems" written in 1917, Avloni's "Workers' Ashuvala", Sidqi's "Rabotchilar Demonstration", "The Workers' Arrival", Akbariy Tashkandi's "Service to the Motherland" can be cited as several examples.

In Uzbek literature, a 1500-line epic was written and published in a very short period of time about the Russian revolution of February 1917. The research scientist, the author of the saga, Sidkiy Khondayliki, thoroughly thinks about the reason and essence of the February events, and systematically analyzes the process in such a way that we can't help but recognize his ability to observe and protect, as well as his ability to acquire and use information.

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It can be seen from the poem that the poets are no longer in love with a neighbor, but with freedom and a man. Along with the traditional didactic, syncretic prose, the use of realistic prose characteristic of European literature is noticeable. As an example of this, in 1914, Mirmuhsin Shermuhamedov's "Befarzand Ochildiboy" and Hamza's "Yangi Saodat" national novels appeared. The scientist proved through his research that these works served as an experiment and a test for the later novels of Qadiri and Cholpon. It was also during this period that publicism was established, as well as the emergence of dramaturgy and the formation of theater was very difficult. After all, the attitude of Islam to the theater and independence in general was known.

The researcher says that it was not for nothing that poet Tavallo wrote in 1914: "Whoever you see on stage, this is his courage." Despite this, the theater developed rapidly from 1913-1914, and in a very short period of three to four years, more than 30 plays were staged. In such poems, the enlightenment, cultural and spiritual views of the nation rose to the level of a poetic image. Such as the fate of the characters in A. Qadiri's play "The Unfortunate Groom" and the factors that caused it, or the fate of Tashmurod in "Padarkush" by Behbudi. Today's new Uzbek literature is the legal heir of this literature, says the researcher.

Uzbek literary studies, which has been formed over the centuries, sometimes rising, sometimes experiencing a crisis, and withstanding various ideological pressures, today is rising to a new stage of development. With the honor of independence, a completely new approach to cultural heritage, in particular, artistic creativity and its history, is being formed. Researching the unexplored aspects of our literature, reforming the principles of literary studies and the history of literature on this basis, forming them based on the requirements of the new era, and giving an impartial assessment are among the current issues on the agenda today.

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