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UPDATES IN THE LITERARY ENVIRONMENT OF KHOREZM AT THE BEGINNING OF THE 20TH CENTURY

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Abstract: This article examines the influence of the Enlightenment movement that emerged in Central Asia during the second half of the nineteenth century and the beginning of the twentieth century on the development of Uzbek literature. It analyzes the thematic, generic, and stylistic transformations that took place in literature during this period, as well as the transition from classical literature to Enlightenment and Jadid literature. The study also highlights the growing significance of humanism, nationalism, freedom, and educational ideas in poetry and investigates their artistic expression in the works of prominent representatives of the Khorezm literary environment, including Feruz, Tabibiy, Bayaniy, Avaz Otar Oglu, Niyazi, Kamil Devaniy, Kamyob, Sufi, Safo Muganniy, Aqil, Chokar, and Faqiriy.

Keywords: Jadid literature, classical literature, Khorezm literary environment, humanism, nationalism, poetry, literary renewal, national awakening.

Introduction. The Enlightenment movement that prevailed in Central Asia in the second half of the 19th century and the beginning of the 20th century also had an impact on the development of literature and art. The direction of literature, its subject matter, the system of literary types and genres led to a change in content and form, and to a renewal in terms of language and style. Literature, which had been developing on the basis of traditional genres and themes for centuries, by this time new forms had emerged, including dramatic and journalistic genres, travel writing was developing, and although many traditional genres of classical literature were preserved, they had changed significantly in terms of content.

Materials and Methods. In Uzbek literature and literary criticism, the end of the 19th and beginning of the 20th centuries can be called a complex period. «It was during this period that classical literature turned into new literature, new laws influenced by traditions, and the people into a nation. If the previous stages of the development of Uzbek literature passed from one period to another for centuries, now the transition took place in a very short period of time. Classical literature was absorbed into the literature of the Enlightenment, and the literature of the Enlightenment into the literature of the Jadid. The meaning of poetic systems, rhyme systems, poetic forms, and poetic images was constantly expanding, narrowing, and renewing». As the scientist Sh. Nazarova noted, during this period, classical literature reached its high status and felt the need for renewal, new literature was created under the influence of many factors. Raising the most pressing issues of life, singing about freedom and liberty became the main themes of poetry. Purely romantic themes began to be replaced in poetry by concepts more in tune with social reality. Many poems were created that truthfully embodied the real thoughts, dreams, aspirations, and way of life of the people. Popular and humanistic features in literature increased. This is also clearly visible in the example of the Khorezm literary environment. In the work of a number of creative people such as Feruz, Tabibiy, Bayaniy, Avaz Otar Oglu, Niyazi, Kamil Devaniy, Kamyob, Sufi,

Safo Muganniy, Aqil, Chokar, Faqiriy, we observe the rise of popular, enlightened, and humanistic ideas in their poetry.

Jadid scholar M. Tojibayeva shares the following thoughts about the role of classical literature in Jadid literature and its influence on it: «It is not new that the starting point for the development of Jadid literature, which emerged at the beginning of the 20th century, and today's literature, is the old classical literature. In order to develop literature and culture, it is necessary to turn to its history and learn from it. Jadid literature has absorbed the traditions of classical literature that have survived to its present day, and has preserved the continuity of elegant thinking that has continued for centuries in the history of literature. By studying and mastering the masterpieces of our classical literature, and continuing these riches that have shone for many years, Jadid literature has risen to great heights, becoming a powerful literature, and its representatives have reached the level of great devotees of enlightenment». Indeed, just as the socio-political conditions of the period we are considering were characterized by various changes, so too were the literary process characterized by diverse perspectives, renewal, and a certain degree of activity. During this period, many poets entered the field of poetry, created more or less according to their talent and artistic potential, and there were also many other writers who left a certain mark on literature.

The beginning of the 20th century was a period when the foundation stone for the development of Uzbek literary criticism was laid, national and scientific heritage was combined, new literary and artistic principles were formed, and most importantly, under the influence of Jadid ideology, attention to artistic thought and genres increased. Poets who created in the new historical conditions tried to illuminate the most important issues of the era in their works, to perceive the true essence of the ongoing socio-cultural changes and renewals through the medium of artistic words. Uzbek literature of this period occupies a special place in the history of our national literature with its diversity and extraordinary richness in innovations, in particular, the first half of the 20th century is distinguished by the writing of very valuable scientific and theoretical manuals on Uzbek literature.

Scholar M. Tojibayeva admits the following about the literature of this period: «Although Jadid literature began a new era in the history of national literature after classical literature, which lasted from Yusuf Khos Hajib until the beginning of the 20th century, the enlightenment movement and philosophical-didactic views in it were, in a certain sense, a continuation of the literary views that emerged in classical literature. One of the factors that motivated the improvement of the direction, theme and content of Jadid literature, the system of literary types and genres was classical literary traditions. These traditions acquired a new meaning in the literature of the early 20th century». In particular, the ideas of enlightenment and calls for people to seek knowledge in the works of Yusuf Khos Hajib, Ahmad Yassavi, and Ahmad Yugnaki, who worked in the early period of classical literature, are also clearly visible in the works of poets who worked in Khorezm at the beginning of the 20th century. These ideas are clearly reflected in the ghazal of Muhammad Yusuf Chokar:

Jahonda yashay olmas hech millat ilmu urfonsiz,
Aningdekkim turolmas hayotda jism ila jonsiz.
Maorifdur jaholat dardining darmoni, fahm aylang,
Fanoliq yotgonidur bo‘lsa har bir dard darmonsiz.
Ilmsiz kimsa boylarg‘a bo‘lub qul, o‘tkarur umrin,
Ilm ahli kishiga bo‘lmag‘ay muhtoj ham nonsiz.

A creative approach to traditions and belief in the original masterpieces of master poets, creating works that are consistent, harmonious, and in harmony with the finest aspects of classical poetry are among the characteristics of particular importance in the work of Khorezm poets.

As one of the regions famous for its rich culture and literary traditions, Khorezm underwent a process of renewal and improvement of literature under the influence of the Jadid movement in the late 19th and early 20th centuries. During this period, literature, art, and culture in Khorezm further developed. This was mainly due to the leadership of literature and art by the king and poet Muhammad Rahimkhan Feruz, that is, the works of Navoi, which were brought under his control and copied in many copies, as well as the influence of the works of writers who lived and worked in the Bukhara Emirate, the Kokand Khanate, Iran, Afghanistan, the Ottoman Empire, and India, as well as the political and historical processes taking place in the khanate, and the roots of the Jadid movement.

The ideas and movements of Jadidism led to a number of innovations. The innovations led to significant changes not only in genres, but also in their content. The renewal of genres with small and complex content is especially evident in poetic genres created in the late 19th and early 20th centuries. This period can be called the period of the rise of Uzbek literature, including the literary environment of Khorezm, to a new historical stage.

As literary critic H. Boltaboyev noted: «At the beginning of the 20th century, Uzbek literary criticism was formed as a successor to classical literary traditions until it was nourished by the standards of world literary criticism. Tazkira literature during this period became richer in content, more diverse in composition, and became an active field not only of literary criticism, but also of general literary criticism. As a result of its historical development, steps were taken towards the creation of poetic anthologies (bayoz) and chrestomathy (complexes)». Tazkira literature was also extremely developed in Khorezm during this period.

«… At the beginning of the 20th century, as a result of the enrichment of the genre of poetry in Uzbek literature, the creation of bayoz-u mazhmua, and at the same time, their renewal, poetry collections with a new form and content appeared». The publication of poetic works in book form is another stage in the formation of new Uzbek literature. While the tradition of divan is observed in the publication of poetic works in book form, we also witness changes in these centuries-old procedures. During this period, the poems of poets were published in almost all newspapers and magazines, and they encouraged the people to understand their identity. Such poems, which were published in the press, were included in the collections published in 1923 under the titles «Uzbek young poets», in 1925 «Gozal yozgichlar», and in 1926 «Adabiyot parchalari».

Collections with such a new form and content were also created in the Khorezm literary environment at the beginning of the 20th century. The collection «Yugurumiya» (Uzbek revolutionary poems), compiled by Mulla Bekjon Rahmon in 1923, is one of them.

After the 1917 revolution, ideas such as changing the way of life, abandoning the old, and building a new state began to emerge. Such ideas and views were reflected in Uzbek literature, in particular, in poetry. Raising the most pressing issues of life became the main theme of poetry. Now purely romantic themes began to be replaced in poetry by concepts more in harmony with social reality. Many poems were created that embodied the real thoughts, dreams, aspirations, and lifestyle of the people. The characteristics of popularism, humanity, and vitality strengthened in literature. This is also clearly evident in the Khorezm literary environment. In the work of a number of creative people such as Ahmad Tabibi, Bayani, Avaz Otar oglu, Safo Muganni, Mutrib, Chokar, and Faqiri, we observe the rise of popular and humanistic ideas in their poetry.

In «Yugurumiya» there is a lament written by Safo Muganni in connection with the events of 1913:

Qizilqum cho‘lida / Xorazm elida,
Qancha birodarlar / o‘ldi kim sabab.
Febrol oyida / turkman qo‘lida,
Qancha birodarlar / o‘ldi kim sabab.
Necha kambag‘allar / moldin oyrilib,
Nechaning jasadi / qumlarda qoldi.
Necha vaqt o‘rtag‘a / adovat solib,
Qancha birodarlar / o‘ldi kim sabab.

This poem is a typical example of the renewed poetry of the early 20th century. This poem does not belong to any of the classical lyric genres. It is a 6+5=11-syllable finger meter poem, which resumed from the works of Fitrat and Cholpon. Some of its verses correspond to murabba' in terms of rhyme, but the fact that it is in finger meter and the inconsistency of the rhyme system of some verses prevents us from using the term murabba’ in relation to it. The end of the poem is commented as «Azerbaijan nag‘masi boyuncha». So, the poet composed this poem to Azerbaijani folk tunes in terms of rhythm. Scholar Sh. Nazarova, analyzing the innovations observed in Uzbek poetry at the beginning of the 20th century and providing them with scientific and theoretical foundations, gives the following thoughts: «In general, the lyrical samples published in 1913-1914 consist of religious-mystical, enlightening, political, freedom and nationality, romantic, historical, nature-themed poems, congratulations, and laments written in various contexts».

In the Uzbek poetry of the early 20th century, the promotion of scientific and technical innovations that entered Turkestan with the invasion of Russian Empire occupies a special place. For example, a number of innovations such as newspapers, theater, and elections find their expression in poetry. Poets wrote their impressions of these innovations in the somewhat light, playful verses of aruz. In particular, the collection contains the following ghazal about newspapers:

Olay desang xabar olamdan o‘qunglar gazitani,
Topay desang zafar zolimdin, o‘qunglar gazitani.
Gazita o‘qug‘on dono erur, o‘qumag‘on nodon erur,
Bo‘lub ogoh siyosatlardin, o‘qunglar gazitani.

In addition to being news for society, the newspaper was a means of connecting people with the socio-political world during this period, and this issue attracted everyone's attention. The fact that one of the Kokand poets, Sofizoda, also wrote poems in this vein is proof of this.

The Jadid movement, as a period that promoted innovation, reform, and modernity in literature written in the Turkic language, also had its impact in Khorezm. Poets sought to create poems in updated genres, in addition to works that covered new styles and themes, different from traditional patterns. In Khorezm, this process intensified mainly at the beginning of the 20th century, and the socio-political environment and modern needs were the main reasons for this. During this period, some creators understood literature as a means of propaganda. In the poems of «Yugurumia» such as «Xalq», «Til», «Hurriyat» by Avaz Otar, and «Yoshlarga» by Safo Muganni, the people are called to learn the language, fight for freedom, devote themselves to science, and achieve knowledge and culture through reading. In the poetry of this period, there are also cases where the language of artistic works approaches the living language of the people and becomes simpler:

Men so‘zlarman, sen yozarsan,
O‘z boshli bo‘lma, ozarsan,
Ey qalamim, ey qalamim.

Nela sekin qimildarsan,
Onglatg‘il ko‘rgan duyg‘oning,
Qo‘yma ko‘nglingda armoning,
Yoz qalamim, yoz qalamim!

The structure of this poem, written by the pseudonymous poet Hazini, does not repeat any of the classical lyrical genres. The first stanza consists of three lines, the following stanzas consist of four lines, and the last stanza consists of one line. The poem is very simple in terms of language, written in the pure Khorezm dialect. The phenomenon of symbolization, characteristic of classical poets, is alien to Hazini.

Conclusion. The peculiarities of the Khorezm literary environment are clearly visible in the socio-political changes, the strengthening of enlightened feelings, the harmony of traditions and innovations in the created works, and the creation of works in various genres.

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