

Leading Motives Of Uzbek Jadid Poetry

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Annotation: *The article is dedicated to the problems of analyzing the models of jaded poetry and their main principles at the beginning of the 20th century.*

Key words: *realistic literature, lyrical hero, jadid movement, enlightenment, ideas of independence, symbolism, tragedy, poetic image.*

1. INTRODUCTION

It is known that in the late XIX and early XX centuries the process of renewal of Uzbek literature began. This literature was a new type of literature that differed from classical examples in many respects, primarily in its concept, leading motives, and method of expression. Twentieth-century Uzbek literature emerged as realistic literature and, by its very nature, emerged as an example of art that expressed both aesthetic and social relations.

Undoubtedly, many such factors have contributed to such updates in the literature. By the end of the 19th century and the beginning of the 20th century, many changes were taking place in Turkestan. First of all, the strengthening of literary ties, the influx of Jadid ideas founded by Ismailbek Gaspirali, many socio-political and cultural changes, including the construction of railways, the emergence of printing houses, the emergence of the periodical press, the formation of theatrical art and so on. external factors served to renew social life. These changes, in turn, have led to certain changes in people's worldviews, ways of thinking, attitudes to reality. This process was manifested, first of all, in the activities of advanced intellectuals. As a result, a group of intellectuals began to strive to reform their lives, to understand their identity in the struggle against colonial oppression. They first tried to achieve their goals through fiction, education and other cultural and educational means. They went down in history as Jadids, that is, those who carried out new reforms, and their work began to appear in the name of Jadid literature.

2. MATERIALS AND METHODS

Jadid poetry is a process that forms a major part of Jadid literature. It is known that Jadid literature, including the first examples of his poetry, especially in the period before the October revolution, was more propagandistic in nature, led by enlightenment, reformist motives. Although they have instilled the ideas of independence in their works, struggle is not the main motive of this poetry. They are led by the ideological conclusion that it is necessary to propagate knowledge and, on this basis, to save the people from the swamp of ignorance. This can be clearly seen in the works of such artists as A. Avloni, Tavallo, Muhammadsharif Sofizoda, H.H. Niyazi, who entered the creative field one after another during this period.

In particular, the leading motives of A. Avloni's poetry are the ideas of high patriotism and enlightenment.

The poet emphasizes that ignorance and rudeness are the vices that plunge the nation into the swamp of ignorance, and promotes the concept that the people can be educated in the spirit of

patriotism only through enlightenment. In his poem "An example from the situation in the world ", the poet describes the tragedy of the nation at that time as follows:

***“Balo toshi yog‘ildi boshimizga xobi g‘aflotdan,
Mijozi sust o‘lub avlod, millat tushdu quvvatdan,
Bilimsizlik tushirdi, yiqdi bizni qadru-qimmatdan,
Jaholat quvdi bizni xonimonu molu sarvatda”¹***

***“The stone of trouble has fallen on our heads out of ignorance,
The generation of customers dying weak, the nation fell,
Ignorance has brought us down, we have lost our dignity,
Ignorance has driven us away from our wealth”.***

Apparently, the poet describes ignorance and ignorance as the main cause of the tragedy of the nation. and the fact that ignorance is the downfall of the nation may have been expressed in one form or another in a propagandistic manner.

A.Avloni believed that science and enlightenment will save the nation and the homeland from ignorance and oppression.

Accordingly, the poems on the theme of science and enlightenment are combined with the motives of nationalism and patriotism and become a holistic concept. In particular, we see that the dreams of the nation and the homeland have become the leading poetic image in a series of poems such as "Figoni bulbul", "Turkistan tufrog'ina khitob", "Oz millatimdan rijayi ojizanam", "Istiqboldan orzularim". Through these images, the poet creates a unique image of the nation and the homeland. For example, in the poem "Figoni bulbul" he refers to the traditional images of nightingales and flowers. These images, which express the motive of love in classical poetry, are enriched with social content and serve to express the image of the homeland.

***Gulzor va faryod etayotgan bulbulning guli - Vatandir.
Vatanning majruhligi bulbulning faryodidir.***

***The flower and the weeping nightingale is the Motherland.
The crippledness of the homeland is the cry of the nightingale.***

One of the main motives of Tavallo's poetry is to reflect the feelings of nation and homeland on the basis of enlightenment motives.

The concepts of "nation" and "nationality" were not given so much attention in our poetry before Avloni and Tavallo. In particular, every poem in Tavallo is connected with the fate of the nation, its current state, its place in the world community, its history.²

Main part

Indeed, as mentioned in the textbook, words such as Turan, Turkistan are common in Tavallo poetry. We see in the poems of the poet that in order to help the nation, first of all, the idea that they should be made knowledgeable and enlightened was leading.

These features are also reflected in the works of Sirojiddin Sidqi and Muhammad Sharif Sofizoda, who lived and worked during this period.

¹Avloniy A. Selected works. 2-volume. Volume 1. – T.: "Spirituality", 2009. p.115.

².Qosimov B. etc. Uzbek literature of the national revival period. Textbook. – T.: 2004. P.314.

It should be noted that most of the artists, from Avloni to Hamza, who promoted the ideas of the enlightenment, not only with their creativity, but also with their practical activities, tried to free the people from ignorance. Both Avloni, Sufizoda and Hamza opened their own schools, taught the children of the people and created textbooks. Enlightenment and patriotic motives also prevailed in these textbooks.

The textbooks and series of poems created by H.H.Niyazi in this period are also dominated by the ideas of propaganda of enlightenment, awakening the nation from the sleep of ignorance, raising the country to the heights. In this regard, a series of poems included in the "Collection of National Poems for National Songs", i.e. "Flower" is especially characteristic. Many of the poems in this collection, including "Cry, Turkestan", "Turkistan without good consequences", "Tears of the so-called nation", "He does not want a cure for pain", the concepts of science, enlightenment, nation, homeland come together.

The nation is mired in ignorance, which worsens the situation in the country. In the poems of the poet, the concept of homeland is combined with the terms "Turan", "Turkistan", and the concept of nation is combined with the concepts of "Religion", "Islam". In the poem "Cry, Turkestan", the tragic fate of Turkestan is fully reflected in the fate of the nation and its enslavement behind ignorance. The poet calls such a homeland and its nation "soulless bodies." That is why the poem is irrigated with a sharp appeal motif.

Another important aspect of the creative concept inherent in Jadid poetry is the motives of national liberation. The leading ideas of this motive are freedom, liberty, the struggle against colonial oppression. It can be observed that the motives of the national awakening arose more after the October revolution. Political and social changes in social life also contribute to the emergence of such motives. Because the bloody October revolution opened a terrible page in the history of mankind. After the October revolution, an unprecedented civil war broke out in a third of the globe. At that time, man became an enemy not only to man, but also to brother, father and child. The civil war that broke out in Turkestan also turned into a struggle of our people against the Tsarist colonialists. As a result, the work of the Jadids, who were the true children of the nation at that time, was enriched with a new concept - the concept of the struggle for national liberation. H.H. Niyazi's poem "To the Autonomy of Turkestan" called on all Turkic nations to unite. While congratulating the people on their liberation, the poet wishes the souls of our ancestors to be helpful.

*Bugun Chingiz, Temurdek shohlar arvohi
Dunyo yuzin titratgan askor sipohi,
Qichqirib der: "Turk o'g'li, o'lmang siz sohi!"
Qutlug' bo'lsin Turkiston muxtoriyati!
Yashasun endi birlashub islom millat³.*

*Today, is the ghost of kings like Genghis, Timur
The army that shook the face of the world,
He shouted: "Son of Turk, don't die, you! "
Congratulations on the autonomy of Turkestan!
Long live the united Islamic nation.*

Proud of the declaration of Turkestan's autonomy, the poet wishes the elimination of various ethnic conflicts - the unification of the entire Islamic nation around a common goal.

³Hamza H.N. A complete collection of works.5-volume. Volume 2. – T.: "Fan", 1988. p.7.

Although the marches created by Avloni during this period seem to glorify the October coup from the outside, it is not difficult to see that in essence there are motives of national liberation.

However, the motives of national awakening in Jadid poetry literally rose to heights in Fitrat and especially in Chulpon poetry and were adorned with glory.

Fitrat wrote a series of poems after the October revolution. These poems served to renew the poetry of the twentieth century, both in terms of their concept and in terms of their poetic content and originality in terms of expression. In some of the poems he created during this period, the poet explored new facets of the tragedy of time and personality through realistic imagery. In this regard, the poet's poems "To the star of Mars", "Hunter", "Why tall?", "I was looking for Behbudi's bow", "East", "Ogut" are characteristic.

In his poem "To the Star of Mirrikh", the poet adds a new poetic content to the image of the star in the poem, enriches it with motives of national awakening and creates a realistic image of the tragedy of the time and personality. As the lyrical protagonist addresses the star Mirrikh, he asks, "Do you also feel the humiliation and injustice that is happening on earth?" In the poem, the poet speaks of those who drank the blood of the "poor" like rags, and created the image of two disgusting images. These are the invaders and the traitors. The poet directs all his hatred and anger to them. He sees them as the main causes of the country's tragedy.

*Bormi senda bir o'lkani yondirib,
O'z qozonin qaynatg'uvchi xoqonlar?
Bormi senda qorin-qursoq yo'lida,
Elin, yurtin, borin-yo'g'in sotqonlar⁴.*

*Do you have a country burning,
The ones who boil their own pot?
Are you on a tummy tuck
Nation, the country, the traitors?*

The poet's poem "Sharq" is also a tragic poem. This poem describes real scenes of events that take place in daily life. As the poet paints a portrait of the Homeland, he describes it as Allah Himself, surrounded by majestic and majestic mountains on all sides, from right and left, like a soldier guarding from the enemy; he sings with regret that in recent times even such a strong country has been invaded and plundered by evil invaders.

*O'tlar ora yonib turg'on qishloqlar
Xirmon bo'lub yotqon gavgalar jonsiz.
Oqmoqdadur qizil qondan ariqlar,
Tinch turganlar talanalar omonsiz⁵.
With a village burning with grass
The bodies lying in the haystack are lifeless.
Flowing red blood streams,
Those who remain silent are helpless.*

⁴ Fitrat. True love. – T.: 1996. p. 26.

⁵ Fitrat. True love. – T.: 1996. p. 34.

Apparently, these brutal and vivid scenes are true depictions of the bloodshed that took place in every village of our country in the 1920s.

Although the poet covers this scene in the whole dress of the East, it is not difficult to understand that he is thinking about Turkestan on the basis of gestures, symbols and other means in the poem.

The poet also answers the question of who caused the country to fall into such a state in a symbolic way. They are answered by a monkey, a fox and a devil from the salt water, a "deceitful cursed" Englishman, and those who caught his tail. If we look at the images in these images, such as "the deceiver", "the fox and the devil", "those who hold the tail", we can be sure that a unique portrait of those who were the real perpetrators of the tragedy is being created.

Therefore, A. Fitrat is one of the poets of the twentieth century, who created poetry that was realistic and based on the motives of national liberation, combining tragedy and symbolism.

Chulpon, a contemporary, raised this poetry to artistic heights and turned it into a symbol of beauty, laying the foundation stone of a new type of poetry of the twentieth century.

Chulpon is one of the great poets who made a worthy contribution to the emergence and formation of a new type of Uzbek realist literature of the twentieth century. He, along with Kadiri and Fitrat, created an effective creation for this literature to become a symbol of beauty and an example of high art.

Undoubtedly, one aspect of Chulpon's creative maturity is determined by his poetry. His poetry collections such as "Awakening", "Springs", "Morning Secrets", "Word", as well as collections such as "Uzbek Young Poets" and poems published in periodicals introduced him as a poet.

Although Chulpon's poetry varies in scope and genre characteristics, the common denominator common to all of them is determined by the leadership of the ideas of freedom, rebellion against colonial oppression, and individual freedom. Accordingly, the core of the poet's poetry is the motives of self-awareness, the destiny of the nation and high patriotism.

In this sense, Chulpon's poetry is truly realistic poetry. Continuing the traditions of classical poetry in his works, he was able to create a new type of poetry both poetically and in terms of weight characteristics. This poetry is also tragic poetry. In this regard, the poet's poems such as "To the Broken Land", "Death of Deeds", "Heart", "Handcuff", "Night", "Imagination", "Nature", "My Uzbek" are characteristic.

In the depiction of these poems, the tragedy of the period and the person is reflected in the leading position. Chulpon's lyrical protagonist is a tragic person. As we observe his spiritual experiences, we see that he is extremely conflicted, uncompromising, struggling, rebellious, and sometimes a drowning man in a whirlpool of despair, manifested in situations given to various temptations. In this way, we see conflicting, tragic aspects of character. In the poems of the poet, which express patriotic motives, both the tragedy of the period have a realistic interpretation. In this sense, the poet's poem "To the Broken Land" is very characteristic. The poem has a realistic meaning. It is depicted against the background of life events. In the poem, the poet addresses the symbol of the Homeland and speaks of its greatness in the past. He draws a unique poetic image of the homeland, creates a landscape of the past. In the poem, the cry of why such a great state is in ruins today rises to the level of pathos and becomes the poet's pain. In the poem, the desire for freedom and liberty emanates from the body of the lyrical protagonist. In him, hatred and anger towards the invaders are extremely strong. The poem is poetically perfect. In the play, Vatan -native land appears as the main poetic image that reveals the psyche of the lyrical hero. The poet skillfully uses

many artistic elements in the poem. Accordingly, the image in the poem can be conditionally divided into two parts. In the first part of the poet's poem, why did the once glorious, great country, which was once glorious, fall into such a ruined state today? he poetically expresses that the main reason for this is "no rightful masters."

*Sening qattiq sir bag‘ringni ko‘p yillardir ezganlar,
Sen bezsang-da, qarg‘asang-da ko‘kragingda kezganlar.
Sening erkin tuprog‘ingda hech haqqi yo‘q xo‘jalar
Egasini bir qul kabi qizg‘onmasdan yanchalar.
Nega sening qalin tovshing “ket!” demaydi ularga?
Nega sening erkli ko‘ngling erk bermaydi qo‘llarga?⁶*

*Those who have crushed your hard surface for many years,
Whether you are tired or cursed, they are on your chest.
Masters who have no right in your free soil
The owner is crushed like a slave without jealousy.
Why doesn't your thick voice say "go!" to them?
Why doesn't your free heart give freedom to hands?*

Apparently, the lyrical protagonist expresses a sense of hatred against the invaders with his whole body. That is why, addressing the Motherland, he regrets that there is no rebellious fire in his body. He wants to be a fighter against the enemy. The poem ends with such feelings of regret.

*Ey, har turli qulliklarni sig‘dirmagan hur o‘lka,
Nega sening bo‘g‘zingni bo‘g‘ib turar ko‘lanka?⁷ (O‘sha manba, 34- bet)*

*O, it did not fit all kinds of slavery free country,
Why is the shadow suffocating your throat? (The same source, page 34)*

In his poems, the poet appeals to many poetic images and emblems in revealing the psyche of the lyrical hero. Heart, chain, night, star, moon, sun; Different seasons - spring, summer, autumn, winter, rain, clouds, snow, dawn, day, night, imagination and many other things - events have become a means of characterization. In addition, the concepts of east and west also come as a poetic image. These appear as more symbolic images. The East is the symbol of the oppressed people, the West is the symbol of the evil invading power. The poet's poem "Death of Deed" is also a logical continuation of the poem "Broken Land", which is irrigated with the motive of freedom and liberty.

*Ko‘nglimda yig‘lagan malaklar kimlar,
Sharqning onalari, juvonlarimi?
Qarshimda inglagan bu jonlar kimlar,
Qullar o‘lkasining insonlarimi?⁸*

*Who are the angels crying in my heart,
Mothers of the East, young women?
Who are these souls crying in front of me,*

⁶Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 34.

⁷Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 34.

⁸ Чўлпон. Асарлар. Уч жилдлик. 1 жилд.-Т.:1993. Б.35

The people of the land of slaves?

The lyrical protagonist thus describes the tragedy of a weeping nation that suffers from the effects of slavery. He draws his own conclusions from them and seeks the root cause of the country's captivity. In this poem, the concept of country is combined with the concept of east. Lyrical hero painfully raises the question sharply, as in "Broken Country".

*Kenglik hayollari uchdimi ko'kka,
Butun umidlarni yovlarmi ko'mdi?
Mangu tutqunlikka kirdimi o'lka,
Xayolda porlagan shamlarmi so'ndi?*⁹

*Did the dreams of latitude fly into the sky,
Did the enemy bury all hopes?
Is the country in perpetual captivity,
Did the candles that shone in your mind go out?*

There is a strong anguish in the psyche of the lyrical hero. The main cause of this suffering is the feeling of worrying about the failure of deeds, dreams. "Is the country in perpetual captivity?" - The pain that bothers the heart of the lyrical hero - this is the biggest question that causes pain and suffering. Because his heart longs for the man of his heart. The feelings of freedom and aspiration in the psyche of the lyrical protagonist are evident in his other poems as well. In the poems of the poet, such as "Heart", "Kishan", "Now", "Revolt", the motives of struggle and rebellion prevail. In the poem "The Soul", through the poetic image of the soul, the lyrical protagonist burns with love to fight ruthlessly against any shackles that stifle freedom. As the lyrical protagonist appeals to the heart, his heart aches at his friendship with the shackles. He paints a perfect picture of the image of the soul, dreaming that he will not wear any shackles, will not submit to insults, and will remain free forever as long as he is born free.

*Ko'ngil, sen munchalar nega
Kishanlar birla do'stlashding?
Na faryoding, na doding bor,
Nechun sen muncha sustlashding?*

*Haqorat dilni o'g'ritmas,
Tubanlik mangu ketmasmi?
Kishanlar parchalanmasmi?
Qilichlar endi sinmasmi?*

*Tiriksen, o'lmagansen,
Sen-da odam, sen-da insonsan,
Kishan kiyma,
Bo'yin egma,
Ki, sen ham hur tug'ulg'onsen!*¹⁰

*Sorry, why are you so sad
Did you make friends with the shackles?*

⁹ Чўлпон. Асарлар. Уч жилдлик. 1 жилд.-Т.:1993. Б.35

¹⁰Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 55.

***Don't cry, don't weep,
Why are you so slow?***

***Insult does not hurt the tongue,
Will the humiliation go away forever?
Will the chains break?
Won't the swords break now?***

***You are alive, you are not dead,
You are human, you are human,
Don't obey,
Don't be sad
That you are also born free!***

The poetic skill of the poet is that in the poem "heart" combines the abstract concept with the "chain", that is, the concrete concept. It is known that a shackle is an object that restricts a person's physical freedom and behavior. The mind is a field of free feelings, experiences, emotions. It is practically impossible to shackle him with a real object - a shackle, but there are environments and conditions that limit a person's psyche, experiences, feelings, which are more terrible than any shackles. The Soviet environment and ideology were one of such terrible "shackles." In the poem "Kishan" -handcuff the poet's lyrical hero's spirit is full of rebellious motives. In this poem, too, the poet sings with great pathos that he does not fit into any slavery, that he does not bow down. An optimistic spirit leads in this poem.

In another poem of the poet, the peculiarly horrible image of the poetic image of the shackles is interpreted in connection with history.

***Kishan, gavdamdagi izlar bukun ham bitgani yo'qdir!
Temir barmoqlarining dog'i, butkul ketgani yo'qdir!
Na mudhish, na sovuq – manxus, na qig'onmas quchog'ing bor!
Bashar tarixining har sahfasida qonli dog'ing bor!¹¹***

***Handcuff, the marks on my body are not over today!
The stain of your iron fingers is not completely gone!
You have neither a terrible nor a cold, nor a jealous embrace!
There is a bloody stain on every page of human history!***

Handcuff has kept the body of the lyrical hero, including the nation to which the lyrical hero belongs, in its cold grip for centuries, and the traces on his body are not yet finished. But to this day, its cold chains are rusty. He is no longer a lyrical hero - able to completely condemn and destroy the nation. Therefore, at the end of the poem, the lyrical protagonist expresses his confidence to get rid of it.

***Kishan, gavdamdagi dog'ing hanuz ham bitgani yo'qdir,
Faqat, butkul qutulmoqqa umidim endi ortiqdir!...¹².(O'sha manba, 61-bet)***

Handcuff, the stain on my body is not over yet,

¹¹Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 60.

¹²Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 60.

But I have high hopes for a complete recovery!(The same source, page 61)

In the poem "Revolt" the poet raises the motives of rebellion and struggle. In the lyrical protagonist's experiences, anger over aggression prevails.

In the poems analyzed above, we have seen in the psyche of the lyrical protagonist, in his heart, a predominance of extremely strong rage, feelings of rebellion against the invaders. The lyrical protagonist does not want to hide his state at all, he shows it openly. In another poem we can see different moods. For example, in the poem "Ket" in the heart of the lyrical hero, along with anger against the enemy, there are doubts and sufferings about freedom. In doing so, the protagonist struggles with the hesitations, contradictions, contradictions that are going on in his psyche.

***Ket, ko'zimni aldaguvchi xoin nur,
Ket, olovli chizig'imdan nari yur.
Ket, zaharli qizg'aldoqni irg'itma,
Ko'nglimdagi so'ng umidim yo'q etma¹³.***

***Go, treacherous light that deceives my eyes,
Go away from my line of fire.
Go, don't throw the poisonous tulip,
Don't lose hope after my heart.***

It is obvious that the lyrical "I" wants to get rid of the fantasies that create feelings of insecurity and temptation. He does not want the hopes in the depths of the soul to be in doubt, so the soul struggles with such fantasies. In poetry, the word "ket" is repeated over and over again, becoming an art that enhances the poetic content and melody of the poem. In the poet's poem "Imagination ..." the poet's heart appears as an experience that hunts only with imagination.

***Xayol, xayol... Yolg'iz xayol go'zaldir,
Haqiqatning ko'zalridan qo'rqaman.
Xayoldagi yulduzlarkim, amaldir,
Olovimni alar uchun yoqamen.***

***Go'zal xayol, kel boshimga gul o'ynat,
Manim istak-tilagimni erkalat!¹⁴***

***Imagination, fantasy ... Fantasy alone is beautiful,
I am afraid of the eyes of truth.
Imaginary stars, action,
I like to light my fire.***

***Beautiful fantasy, come play flowers on my head,
Caress my wish!***

"I am afraid of the eyes of truth" - this is the endless suffering in the psyche of the lyrical hero. Because the truth was at that time a period that confirmed the violence of

¹³Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 46

¹⁴Chulpon. Works. 3-volume. Volume 1 T.: 1993. p. 142

the evil forces, the invading forces. Soviet policy was a time of domination in all spheres, persecution and oppression of the nation's devotees. The lyrical protagonist at such a time wants to turn a blind eye to real life and be only in the imagination. However, it should be noted that the poet's feelings do not remain in this state. In his poems, struggle, confidence in the future, rebellion become the leading motive. This is the most vital, truly patriotic feature of Chulpon's poetry.

3. CONCLUSION

From the above observations it can be concluded that the leading features of Jadid literature were initially formed by the ideas of enlightenment, but later in the works of Fitrat and Chulpon rose to the level of singing the ideas of struggle against colonial oppression and national liberation.

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