



 Research Article

THOUGHTS ON THE STUDY OF JADID LITERATURE

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ABSTRACT

This article provides an in-depth analysis of Jadid literature and its prominent figures, particularly the literary legacy of Cho'lpon and its role during the independence period. The article highlights the significance of works by Jadid poets and writers such as Cho'lpon, Fitrat, and Abdulla Qodiriy in fostering national identity and promoting ideas of independence, as well as how their works are interpreted in literary-critical studies. Additionally, it underscores the contributions of eminent scholars and critics, such as Ozod Sharafiddinov, in the study and promotion of Cho'lpon's works. The article discusses the complex history of Jadid literature, its themes of national freedom, spirituality, and progress, and its relevance as a source of inspiration for today's youth.

KEYWORDS

Jadid literature, Cho'lpon, Ozod Sharafiddinov, independence, national identity, criticism, artistic-aesthetic thought, literary process, Abdulla Qodiriy, Fitrat, literary studies.

INTRODUCTION

Artistic Creation and Literary Criticism Have Always Developed in Close Connection

Artistic creation and literary criticism-literary studies have always developed in close connection. In all eras, the role and significance of literary criticism—"the science of naqd" (critique)—in the development of artistic and aesthetic thinking has been acknowledged.

In past centuries, too, the importance of literary criticism and literary studies, known as "the science of naqd," "the science of gariba," and "the science of bade'a," in the development of artistic and aesthetic thinking has been highlighted by renowned poets and thinkers. Indeed, artistic creation and criticism have always walked hand in hand, serving a noble purpose—



the development of spirituality and intellectual growth. That is why the primary function of literary criticism, described as “sorting” artistic works (Behbudiy), is rightfully called the mirror of the literary process.

The unique works and critical activity of Fitrat, Abdulla Qodiriy, Cho‘lpon, Oybek, G‘afur G‘ulom, Abdulla Qahhor, and Shayxzoda, who continued Alisher Navoi’s creative traditions, as well as their profound thoughts in the fields of criticism and literary studies, were undoubtedly directed towards such noble goals. For example, Abdulla Qodiriy describes criticism, free from bias, ego, and selfish motives, as “the key to the mysteries of enlightenment, the cradle of the world of culture, which guides the new achievements of life.” [1-112]

The special role and importance of criticism in the development of our literature are significant. For instance, consider the study of 20th-century Uzbek literary history. This era was extremely complex and filled with contradictions, but the creation of many comprehensive studies, textbooks, monographs, and valuable collections illuminating the lives and works of dozens of prominent representatives of this period’s literature is one of the major achievements of our criticism and literary studies. However, many of these valuable efforts, which are of immense importance in the development of our nation’s spirituality and literary-aesthetic thinking, were realized directly under the guidance and leadership of the distinguished critic Ozod Sharafiddinov, who, in return, faced harsh criticism and accusations during the Soviet era. Unfortunately, today’s young generation may not fully appreciate this.

Especially in terms of the exploration and reintroduction to the public of Jadid literature, the bearer of independence ideas, and its prominent figures like Cho‘lpon, Fitrat, Mustafa Cho‘qay, and Otajon Hoshimov, Ozod Sharafiddinov’s courage and

dedication set him apart, and few other creators in our country match his level of resilience and devotion. Due to independence, today we can mention Cho‘lpon’s name with pride, rather than fear or hesitation, and value him as one of the brightest figures in our literature, largely thanks to Ozod Sharafiddinov’s invaluable contributions.

This historical and scholarly truth found vibrant expression in the prestigious international scholarly conferences held in our capital in March and December 2023, dedicated to Jadid literature and its remarkable figures, thanks to the initiative of our esteemed President and with the unanimous support of all Turkic-speaking countries. It is a significant historical event that we must proudly highlight. These international conferences, held twice a year with high content and standards, not only hold unparalleled literary-scientific and historical significance for the development of our literature, criticism, literary studies, and national ideology and spirituality, but also received admiration and respect from leading writers and scholars from dozens of countries who actively participated. One of the significant social-political and literary-scientific outcomes of these historical gatherings was the establishment of the new weekly newspaper “Jadid,” which started publication on January 1, 2024, marking a significant event in the literary and spiritual life of our republic.

Thus, Ozod Sharafiddinov was one of the devoted scholars who studied with great creative courage, unwavering faith, and endless love the lives and works of the prominent figures of Jadid literature, which was born out of unique content and universal goals, despite numerous pressures and prohibitions. Unfortunately, the true purpose and vast socio-political significance of the Jadid movement and literature, which emerged as the most active and patriotic force, were often interpreted one-sidedly. The great significance of the Jadid literature founded by figures like Behbudiy,



Qodiriy, Fitrat, and Cho‘lpon lies in their ability to reflect historical truth with extraordinary courage and skill, from the perspective of the people’s and nation’s interests.

It was precisely for this bravery and patriotism that our innocent, pure-hearted heroes, including Abdulla Qodiriy, Fitrat, Elbek, G‘ozi Yunus, Botu, Otajon Xoshim, G‘ulom Zafariy, and other devoted intellectuals, were executed by Stalin’s executioners, and among them was Abdulhamid Sulaymon o‘g‘li Cho‘lpon. Cho‘lpon, like many of our nation’s true sons, became a victim of repression—executed as an “enemy of the people” in 1938, with his works banned from publication, reading, and even mention of his name. Only in 1956, after Stalin’s cult of personality was openly condemned, was Cho‘lpon rehabilitated. However, even after that, his works remained unpublished, and his creative output was not studied for another 30 years.

Let us illustrate this tragic injustice with a historical fact. In 1968, mainly through Ozod Sharafiddinov’s many years of research, a collection titled “Living Lines” was prepared, featuring the best poems by Cho‘lpon and other poets who fell victim to repression. However, due to the ruling Communist Party’s policies of that era, this unique book was banned and destroyed with ignorance. Yet, these prohibitions did not extinguish Sharafiddinov’s faith in truth, and he continued to promote Cho‘lpon’s work.

Finally, in the mid-1980s, and especially after Uzbekistan gained independence, the injustices against Jadid literature, particularly Cho‘lpon, began to be rectified. Within a short time, his books such as “Bahorni sog‘indim,” “Yana oldim sozimni,” “Adabiyot nadur?” and a three-volume selection of his works were published, his dramas were staged in theaters, and a film based on his novel “Kecha va kunduz” was produced. Numerous articles and brochures about the poet’s work were published, a documentary film about

his life and creativity was released, and Cho‘lpon Days were established. Dissertations on Cho‘lpon’s work were defended, and in 1991, Abdulla Qodiriy, Fitrat, and Cho‘lpon were awarded the Republic State Prize named after Alisher Navoi, which is a clear sign of our people’s deep respect for the memory of these great Jadidists.

The return of Cho‘lpon to the ranks of creators fills a gap in our literary history, and his works not only enrich our understanding of the complex paths our literature has traversed but also continue to provide us with great joy and meaning. His works are cherished as genuine examples of art due to their profound human content, as well as the lofty ideals they embody. [2-166-167]

Cho‘lpon was a multifaceted talent. First and foremost, he was known as a sensitive poet who opened new artistic-aesthetic horizons in Uzbek poetry. At the same time, his services in Uzbek realistic prose, drama, artistic translation, publicism, criticism, and literary studies are incomparable.

From the very beginning of his steps into literature, Cho‘lpon bore witness to the need to awaken the people, caught in a colonial stupor, and instill enlightenment, national progress, and ideas of independence in their hearts. Such progressive ideas of Jadid literature form the foundation of Cho‘lpon’s creativity. When discussing Cho‘lpon, one first recalls his poems such as “Vijdon erki” (Freedom of Conscience), “Ko‘ngil” (Heart), and “Kishan” (Shackle), which are about the freedom of spirit and soul. This sentiment resonates strongly in his poem “Buzilgan o‘lkaga” (To the Devastated Land), exposing the oppression and atrocities committed by Soviet authorities and intertwined with the struggle for independence.

In that complex and controversial era and literary environment, some poets took different paths to



expose nationalism—creating controversial poems that opposed nationalist sentiments. For instance, in response to Cho‘lpon’s poem “Buzilgan o‘lkaga,” G‘ayratiy wrote “Tuzalgan o‘lkaga” (To the Restored Land). In response to Fitrat’s poem “Mening kecham” (My Night), Botu wrote “Mening kunduzim” (My Day). While Cho‘lpon laments the shadow cast by clouds over the mountains that once greeted the heavens, G‘ayratiy, in contrast, depicts the bustling life brought by the revolution. Ozod Sharafiddinov, who emphasized the deep realism and authenticity of Cho‘lpon’s poetry, described it as “the powerful artistic document of the era.” [3-3] We believe there is no exaggeration in this assessment.

Great scholars like Ozod Sharafiddinov rightly call Cho‘lpon the “Herald of Independence.” Indeed, Cho‘lpon dreamed of freedom for the Turkestan peoples who had achieved independence, and he envisioned the rise of an independent state. The literary heritage and spiritual legacy left by Cho‘lpon have begun to be thoroughly studied, thanks to independence. This legacy is of great value. It preserves the path Cho‘lpon followed, teaching independent youth about the sacredness of the homeland, the inestimable value of freedom, and independence. At the same time, today’s readers should also remember the era and atmosphere

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