

The role of Siddiqi-Ajzi in Uzbek jadid literature

Tilovmurod Abilaevich Shaymardonov¹

¹Intern-researcher of the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan

Correspondent authors: tilovmurods@gmail.com

Abstract: The article reflects the political, legal, socio-economic, spiritual and enlightenment views of the enlightened poet Siddiqi Ajzi, the nation plight, the world ignorant, the ignorance state of Turkestan, which is lagging behind in development. It is said that the purpose of literature and poetry is to cure the pain of the Motherland and the nation, to encourage it to science, enlightenment and development.

Keywords: ignorance, enlight, enlightenment, science, motherland, nation, nation decline, nation development.

Introduction

At the beginning of the last century, the Turkestan Jadid movement put on the agenda the idea of raising the homeland and the nation to the level of developed countries and peoples of the world, to reform all aspects of society - political, legal, socio-economic, spiritual and educational. In order to carry out this complex and responsible task with dignity, it was necessary to raise the nation spiritually, to inculcate Jadidism ideas in the hearts of the younger generation. The Jadids directed fiction to this end. It is from this criterion that the study of Siddiqi-Ajzi poetry, a well-known Uzbek modern literature representative, should be approached.

The scale and scope of the poet's literary heritage is much wider. "Ayn ul-adab" ("Source of upbringing"), Uzbek poems collection published in 1914-1916, "Ganjinai hikmat" ("Treasure of wisdom") collections of Tajik poems, epics "Mir'oti ibrat", "Anjumani arvoh", his problem-solving

art journalism, his translation of Gogol's "Shinel", and his stories confirm this idea. His poems have been published in the Caucasus magazines "Mulla Nasriddin" and "Dirilik", which is a testament to his recognition in the Turkic world. Tashkhoja Asiri from Khojand, who read the work "Mir'oti ibrat", was very impressed and in response wrote "Timsoli asiriy dar javobi " Mir'oti ibrat" Ajzi Samarkandi". He praised the poet's talent and described him as "farhunda fitrat."

Siddiqi-Ajzi deeply understood the task set before the intellectuals of the time. He was disturbed by the tragic fate of the backward Turkestan, a nation ignorant of the world in the midst of ignorance. He felt in his heart that the purpose of literature and poetry was to cure the pain of the Motherland and the nation, to encourage it to science, enlightenment and progress. That's why he gave up his love-themed poems and burned them in the fire.¹ According to the modernist Begali Kasimov: "Such a situation occurs not only in our literature, but also in the literature of other nations"². As an example, the scholar translates the following lines by Modesto Mojico in the 1960s, when the struggle for independence in Panama was in full swing:

Ортиқ куйламасман ишқ-муҳаббатни,
Илоҳий шеърларга бормади кўлим.
Ватанда эрк ва бахт бўлмагунича,
Ашуламиз битта: Озодлик ё ўлим!

*I don't sing love anymore,
My hand does not go to divine poems.
Until there is freedom and happiness in the homeland,
Our song is one: Freedom or death!*

In his article "Turkish poet Ajzi", Wadud Mahmud analyzes the poet's poetry in two ways: 1) Ajzi's love; 2) his social opinion. The fate of his love poems has been mentioned above. In his poems, which express social opinion, the poet condemns Russia's colonial policy. He expresses his

¹See: Tursunqul (Rahim Hashim). Comments on Siddiqi, "Education and Teacher", 1928, No. 3..

² Qosimov Begali. National Awakening: Courage, Enlightenment, Devotion. - Tashkent: Manaviyat, 2002. -P.270.

sorrow at the plight of the oppressed nation. The poet, whose heart aches from the stones thrown at Islam:

Кавкабларинг-ла миллати ислома отма дош,
Бағрин жароҳати диламаз шимдидин харош –
Kavkablarining-la nation is against Islam
Liver injury is a serious condition

analyzing the lines, Wadud Mahmud writes: “The first activity of the Jadid period was to enlighten the people - the nation. This period would be appropriate even if it is called the period of enlightenment. The poisonous wounds of Russian nationalism have left deep scars on Ajzi's heart. He is always forced to stay under the bloody claws of the people, he looks in every direction, he sees, he extracts this from every event. The stars are stones thrown at Ajzi's hand”³.

Jadid poetry is not only important for raising the socio-political theme to a leading position, but also for renewing the traditional images in classical literature, giving them a completely different meaning. In particular, the traditional flower and nightingale images served to express the state of the nation in the whirlpool of oppression, rather than the symbol of the lover and mistress for the Jadid poets. The image of tulips in these lines of Ajzi is characterized by the same feature:

Кўранда лола яфроғин гумон этмак чамандур бу,
Лисони ҳоли ҳарфи дарси ибрат, анжумандур бу.
Шаҳиди ханжари ишқи ватанлар лахта қонидин,
Кўринмиш парда номус илан хуни кафандур бу.
(When you see a tulip leaf, it is easy to suspect that
This is an example of a literal lesson.
Shahidi dagger love homeland blood clot,
The visible veil is a snake's blood shroud)

That is, do not assume that the tulip leaf we see is parterre. It is a conference that teaches by example. He (the tulip leaf) is a clot of blood flowing from the dagger of martyrdom in the love of

³Vadud Mahmud. Turkish poet Ajzi. // Revolution, 1924, issues 11-12. - B. 116-128.

the Motherland, a shroud of blood that appears on the veil of honor. The poet skillfully used the figurative image to express his heartaches.

The poet adds a new meaning to the image of the nightingale. As it renews the essence of the image, it contrasts it with the image of a crow - a raven and a crow - an owl, in order to increase the effectiveness of thought. He skillfully uses the opportunity of the art of tazad, which is characteristic of classical poetry, and artistically interprets the social reality of the period in which he lived in the following lines:

На андалиб фақат масти жому бодаи завқ,
 Ҳар ошёнда букун хуррам ўлди чўғз ила зоғ.
*(What a pleasure to just masti jamu bodai,
 In every kitchen today is the day of the dead.)*

"Innovating in image is more complicated than in form," writes professor Nurboy Jabborov. – But the true rise of poetry depends more on this poetic phenomenon"⁴. The high level of creative work that requires a special skill, such as the poetic renewal of traditional images, is a testament to the creative potential of Siddiqui-Ajzi.

In the following lines, the poet adds a new social meaning to the traditional image of the nightingale - the pain of the nation:

Булбули хокнишин этди гулистон шавқи.
 Қафаси даҳрда раънойи Эрамдандур доғ.
 Бодаи ҳирс ила арбоби карамдур сархуш,
 Ажзий бу борада арбоби карамдандур доғ.
*(Nightingale sing flowerbed passion.
 The cage is from Eram, the spot on the dahr.
 Bodai is drunk with greed,
 Ajzi in this regard)*

In a poem depicting the image of a nightingale, which dreamed of the passion of Gulistan, but whose place was dust, and could not reach the reed flower in the garden of Eram, it was stained

⁴Jabborov Nurboy. Time, criteria, poetry. - Tashkent: NMIU named after Gafuo Gulom, 2015. - B.

from the cage of time. It is difficult to describe the situation of a nation that was honored under history, oppressed under colonial oppression, and whose rights were violated, worthy of living freely and freely, of conquering the highest peaks of development.

The image of a nightingale requires the image of a flower according to artistic logic. According to the poet's interpretation, the redness in the flower scene should not be suspected to be the color of a rose petal, it is the soil of the Homeland reddened by unjustly shed blood. This image shows that the artist has a deep understanding of the realities of the time, the essence of the policy of oppression, and his heart is filled with anguish and pain because of the unjust bloodshed of his compatriots:

Бу гулшан саҳнида гул яфрои ранги гумон этманг,
Қизормиш хуни ноҳақ рангидин хоки ватандур – бу!
*(Do not doubt the color of the petals in this flower scene,
Red blood is the unjust color of the homeland - that's it!)*

Professor Begali Kasimov notes that the Jadids took three different paths in the struggle for independence:

“1. Forced liberation from dependence on Russia, forcible acquisition of independence (Dukchi Eshan uprising, labor movement of 1916, printing)

2. The way of reconciliation. Achieving enlightenment with the help of the Russians. Acquisition of rights in the field of enlightenment, restoration of national identity (I. Gasprali, M. Behbudi).

3. Way of cooperation. Tsarist administrators, and then the Soviet government, to participate in their programs and, if possible, to gain independence. Make certain preparations for this (Munavvarqori, Hamza, Avloni)”⁵.

Following the path of Ismailbek Gasprali and Mahmudhoja Behbudi, Siddiqi-Ajzi, who sought to develop the nation through enlightenment, mobilized all his creative potential to inculcate this profession in the minds of his contemporaries through his poems.

⁵Qosimov Begali. National Awakening: Courage, Enlightenment, Devotion. - Tashkent: Manaviyat, 2002. –P.8.

Ajzi is one of the potential figures of his time. Wadud Mahmoud describes how talented he is and how versatile he is in science: "He is a master of many arts, rather than having a great talent. From the beginning Siddiqui is a good technician. He is adept at repairing watches and machines. She is a good weaver and seamstress. He has lived with this art for many years. He is a good hunter and is also very interested in music. He speaks Arabic, Persian and Russian in addition to his own language. Persian poetry is a testament to his familiarity with Persian literature. He is also well acquainted with Arabic and Russian literature"⁶. In one of his poems, the poet, who knows many languages, expresses in one of his poems that having such an ability gives honor to a person, that a person who knows a language knows it, that it is possible to find a way to the hearts of other peoples through language:

Ҳар қочки лисони чўқ билурсан,
Дунёда азизроқ ўлурсан.
*(You know the language of every fugitive,
You will die more precious in the world)*

The poet emphasizes that a great deal of knowledge of the language is a factor in the sanctity of man in the world. Through this, he encourages his compatriots to learn the language.

In one of Ajzi's poems, which emphasizes that the acquisition of knowledge is the basis of the nation's happiness, he gives an artistic interpretation of this theme as follows:

Ғунчасин очмиш тамаддун гулшани жавлон эдуб,
Олам аҳлини санойе гуллари ҳайрон эдуб...
*(The flower of civilization that has opened its buds,
The people of the world were amazed by the industrial flowers ...)*

Мактабу атфола, ҳамд ўлсунки, вермиш тоза жон,
Тоза қонуни-ла таълим айламак нишон эдуб.
*(Praise be to the school children, pure soul,
Aiming to transform education with pure law)*

⁶Vadud Mahmud. Turkish poet Ajziy. // Revolution, 1924, issues 11-12. - B. 116-128.

The poet expresses his joy that the buds have blossomed in the flower of civilization, that the flowers of industry, that is, the flowers of literature, have become so beautiful that they amaze the people of the world. Praise be to God that the pure law, that is, the method of teaching, has been achieved in a serious way, and that the school and the children in it have been given a pure spirit. Throughout the poem, we read the following:

Фикр асҳобига табрик айламак шоистадур,
 Ҳар дам, ҳар соат, ҳар лаҳза дастижон эдуб.
*(It is worthwhile to congratulate the people of thought,
 Every moment, every hour, every moment.)*

Даҳр авзойин мужаддад айламак осон дагил,
 Бўйла бир мушкулни мушкул англамак осон эдуб...
*(It is not easy to recreate the state of Dahr,
 It's easy to understand a problem with height ...)*

Халқни, Ажзий, тараққиётга саъй этдурмака,
 Айларам таклифи ирфон хислатин бурҳон эдуб.
*(To the people, Ajzi, to strive for progress,
 Aylaram's proposal was based on the character of gnosis)*

The poet, who is happy with the results achieved due to the reform of education, has to congratulate the thinkers at every moment, every hour, every moment. It is not easy to recreate the state of the times - to renew, to change. We should be thankful for making such a difficult task easy to understand, that is, for making hardship easy. The poet invites the people to move towards progress, documenting the nature of gnosis, that is, the nature of enlightenment.

In a poem published in the 38th issue of "Oyna" magazine in 1914, the poet writes:

Илм экан фарз, недан жаҳлга табдил этдук,
 Фаркаи зийнат ўлуб жуббау дасторлара.

Ғарб илан Шарқ уёнмақ-ла бошин қолдурди,
Таъна пайкониини маҳдуфи биз ағёрлара.

The poet suffers from the fact that he has replaced science with ignorance, even though he believes that science is obligatory. He explains the reason for this in the form of "g'arqai ziynat ulmoq." That is, it expresses the feeling of regret that we have fallen into this state as a result of being enslaved to adornment, lust. He urges us to wake up, following the example of the West and the East, instead of throwing taunts at our aggressors - our enemies - for our helplessness.

As a result of studying his poems, it can be observed that Siddiqi-Ajzi's socio-political outlook was constantly growing. The poet, who wrote warm poems about the need to awaken the nation from the sleep of ignorance and ignorance, to express the state of the world through science and enlightenment, sought a solution to the problems of the motherland. Literary critic Nurboy Jabborov's analysis of Cholpon's poems can be fully applied to Siddiqi-Ajzi's work: "A true poet cannot be trapped by the desires of his heart. It is clear that a dream grows out of this desire. After all, a man's wings turn away from a dream, and his hope for the future fades. This is what our enlightened ancestors were able to avoid. In their heartbreaking works, they managed to express not only their own desires, but also the dreams of the nation"⁷. In this sense, Siddiqi-Ajzi mourned for the fate of the nation in the colonial vortex, called it to enlightenment, science and knowledge, as well as the dreams of his people to achieve their freedom and liberty. In particular, in the epic "Mir'oti ibrat" the poet expressed his dreams of independence as follows:

Илми ила олмоқ ва фунунни,
Давлатни, лисонни, закунни,
Ҳар қавм булардин ўлди маҳрум,
Истиқболи ҳолидин ўлур шум⁸.

(Take with knowledge and fun,

⁷Jabborov N. An artistic interpretation of the dream of national independence in Cholpon's poetry. / Cholpon's work and modern literary process (Literary-scientific articles). - T.: Mashhur-press, 2018, pages 45-52.

⁸Siddiqi-Ajzi, Mir'oti ibrat./ Issues of national awakening and Uzbek philology. -Tashkent: Universitet, 1993. - P.103.

*State, language, law,
Every nation is deprived of these,
The future is doomed)*

To take science, state, language, law is to achieve independence in practice. According to the poet, the future of the people deprived of them will be even worse than it was then. It is not hard to feel that these lines express the poet's dreams of national liberation.

Evaluating Ajzi's work, Wadud Mahmud correctly defines the essence of the poet's poetry: "Our poet is also in love. Only the love of this is neither the love of mysticism, nor the apparent love of realist poets. Our poet is in love, and the lover is the people, the nation. And that love tells us that. Ajzi is a poet watered by the love and pain of the nation. His excitement is not artificial, it is real, it is natural. When he sheds tears, he sheds for his nation, and when he is upset with someone, he is upset because he did not look after his nation. Even if he is happy with someone, it will be for his nation, his people"⁹.

Indeed, Siddiqi-Ajzi is a lover of the homeland and the nation. His love is nourished by such sacred feelings as the progress of the motherland, the freedom of the nation. The works of the poet, whose feelings are true, whose emotions are true, who shed tears for the nation, who is upset when someone is upset, are very important for today in terms of calling the younger generation to knowledge, patriotism and nationalism.

Conclusion

In short, the literary heritage of Siddiqi-Ajzi is of great importance due to the unique expression of the socio-political life of Turkestan at the beginning of the last century, the dreams and aspirations of the nation. It is especially important that the literary and aesthetic ideal of the poet is closely connected with the history and destiny of the motherland and the nation. The works of the artist differ from the poems of his contemporaries by their unique style of expression, enlightening content and system of images. The renewal of the traditions of classical poetry, the poetic synthesis of content, forms and images typical of Uzbek and Oriental classical literature are

⁹ Vadud Mahmud. Turkish poet Ajzi. // Revolution, 1924, issues 11-12. - B. 116-128.

proof of the high creative potential of the poet. These facts prove that Siddiqi-Ajzi has a worthy place in the development of modern Uzbek literature.

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