

Study of Types and Genres in Uzbek Literature of the Early 20th Century and the Literary Environment of Khorazm of this Period

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ABSTRACT

In the 20th century, Uzbek literature and literary studies are highly developed. During this period, a number of manuals on the theory of literature were created, which are still of special importance today. This article will discuss some of them. Also, the article focuses on the role of the Khorezm literary environment in Uzbek literature at the beginning of the 20th century, as well as the specific characteristics of the Khorezm literature of this period.

Keywords: Uzbek literature, literary types and genres, Abdurahman Sa'di, Fitrat, literary environment of Khorezm.

INTRODUCTION

Uzbek literature of the end of the 19th century and the beginning of the 20th century can be called "the literature of the period of rising to a new historical stage". Writers who lived and created in the new historical conditions tried to illuminate the most important issues of the time in their works as much as possible, to perceive the true nature and direction of the social and cultural changes and updates taking place through the means of artistic words.

MATERIALS AND METHODS

Uzbek literature of the 20th century occupies a special place in the history of our national literature with its diversity and

richness of innovations. True, the literature of each period is distinguished by its peculiarities. The issue of the specific characteristics of literature is discussed in Cholpon's 1914 year "Adabiyotnadir?" was revealed for the first time in the article. These sentences in the article are the proof of our words: "Literature in the true sense of the dead, withered, old, extinguished, to give spirit to the wounded heart, not only in our body, but the black mud that has soaked into our blood, soaked into our blood We need the pure water of enlightenment that cleanses and washes away the impurities of the heart, the spring water that makes our dim glasses bright and clear, and wipes clean our eyes full of dust and dirt [1]. Approximately, from the time when this article was written, they began to consistently study the issue of specific features of literature.

The first examples of treatises dedicated to literary types and genres in Uzbek literature were created by Abdurahman Sa'diy and Fitrat in the early 20s. The literature research covered in these scientific sources is a valuable source of special importance for those who study the theory of literature even today. For example, after introducing the essence of art, its types and the history of its creation, in the book *Rules of Literature*, Fitrat evaluated literature as a kind of fine art and said, "Literature is the words of the waves in our thoughts and feelings, to create this wave in others by describing it with the help of words. In this way, the scientist showed that literature conveys the truth of the human heart to others through artistically created words, and shows that it exists to create the same feelings in them.

The classification of literary types and genres in Uzbek literary studies was first discussed in the book "Practical and theoretical literature lessons" by A. Sa'di. The author specifically touched on this issue, and in the fifth chapter of the textbook entitled *Division of Poetic Works into Types*, he showed that each of the stylistically different forms of expression (verse and prose) is reflected in its own literary genres. "Real copies" are considered as a characteristic of epic genres, and the genres of story, novel and narrative are distinguished. However, since the author did not explain the issues of the literary genre in a consistent manner, we can find the first theoretical information in

this direction in the "Rules of Literature" of Fitrat: "In literary works, poetic creations are divided into three: 1) Lyric, 2) Narrative-epos, 3) Spectacle (drama).

Lyrics. The works created by the poet in wavy, exciting forms with the desire to describe his sad dreams, wishes, and feelings are called "lyrics". There is a big difference between "Yurakchilik - Lyric" poems and narrative drama works. The advantage of Fitrat's classification compared to A. Sa'di's comments is that he considered poetry and prose not as literary types, but as forms of expression. From the time of Aristotle, he showed an important literary style, being aware of some theoretical aspects of contemporary European literature. In Fitrat's interpretation, work was mainly done with Uzbek terms (narrative, drama, heart) and important differences between them were clarified: "Narrative and drama works follow the path of meaning. "Lyrics - Yurakchilik" enter the field with the desire to feel, feel, excite. Narrative and performance works move towards their goals by depicting an event from the imagination in the event, while in lyrical poems, melodies, imaginations, waves, and feelings play the biggest role. When the lyric was distinguished as a literary genre, it was permissible to enumerate its genres and explain them through examples. Fitrat described this task in the "Forms of system (poem)" section of the manual, in addition, in the pamphlet "About Aruz" some genres were described, and in the scholar's pamphlet "Persian poet Umar Khayyam" the genres of qasida and rubai, In the work "Bedil (At a meeting)", he did not consider it necessary to repeat it in the manual, as he described the genre of the continent.

The specific characteristics of narrative (epos) and spectacle (drama) have been clarified, and the use of the term "spectacle" instead of the term "drama" in the classification of the dramatic genre is explained as follows: "Literature writers say "drama" instead of such "spectacle". After that, they divide this "drama" into three categories: tragedy, comedy, and drama. I avoided this difficulty and said watch the drama in the broad sense, but left the word drama in the narrow sense.

It is clear from this that Fitrat tried to avoid the repetition of literary types and inter-genres in the classification, similarly, he

called "epos" in the sense of literary type "narrative" and considered it better to use it in the sense of "epic" in relation to the genre. . Also, distinguishing that there are three genres of the show, if the actions of the hero of the play are silly and ridiculous, it is called "comedy" and if the struggle of the heroes of the play is stronger than "drama", it is full of disasters and bloody events. Khtasa also explained that it will be "tragedy" (tragedy) and assessed Behbudi's "Padarkush" and Fitrat's "Abulfayzon" and "Abo Muslim" as belonging to this genre as the first tragedies in Uzbek drama.

In the classification of Fitrat's epic genres ("narrative works"), such genres as parable, epic, story, novel are explained separately. In this place, it is considered as a disadvantage to call the genres of parables and epics, which are currently interpreted as lyric-epics, as "narratives". It is noteworthy that he tried to cover the historical development of this genre. Speaking about the narrative (epos) genres, the author's definition of the story is very instructive: "the works written in the style of "narrative" describing someone's circumstances, an event, are called stories. The story gives the mental state of its hero; it sheds light on the dark side of many events happening in our life; Many of our habits, the badness of which has not been noticed, are shown to us by embodying them with the results of all the tragedies. Examples of this are Cholpon's "Qor qo'ynida lola" (Lola in the Snow), "Oydin kechalarda" (Moonlight Nights), Abdulla Qadiri's "TinchIshi", "Uloqda".

Focusing on the narrative genre, Fitrat defines it as follows: "A novel is a work written describing a specific period of life in a broad picture. In the epic, the great and extraordinary deeds of the hero are described. In the story, one event, one or two people, one event of life is revealed in all its thinness. In novels, the hero or heroes of the work are depicted in a thin and broad way, no matter what time, in which environment, in which society they lived, their customs, laws, wishes, desires, dreams, flaws, morals, and beliefs" [2].

"... At the beginning of the 20th century, Uzbek tazkirism not only continued, but also experienced serious changes in terms of content. The "method of providing brief information" observed in

traditional tazkirism has expanded, and instead of quoting a few verses from the work of the poets mentioned in it, the desire to arouse the imagination of that poet by giving many works of that poet has increased. As observed in the tazkiras of Ahmad Tabibi and Sadr Zia, as a result of the classification of types and genres in literature gradually entering into tazkiras, it can be observed that separate tazkiras are dedicated to works written in genres such as ghazals, mukhammas, musaddas, and separate tazkiras to works in the comic direction" [3].

B. Valikhojhayev in "History of Uzbek Literary Studies" expresses the following thoughts about the composition of literature: "Literary studies in classical literature is understood relatively broadly under the name of "science of literature" and its scope is "in the east from twelve parts – lug. It consisted of a series of sciences such as "at, sarf, nahv, maoni, bayan, aruz, kafiya, sanoe." Professor Hamidulla Boltaboyev explains this idea as follows: "A broad understanding of the science of literature to cover all areas of such philology is related to the aesthetic way of thinking and principles of Eastern fiction and literary studies. Approaching the Uzbek literary studies of the beginning of the 20th century as the successor of the "ilmiadab" in classical literature can help to correctly determine the development paths and forms of the spread of literary theory and literary criticism of this period. At the end of the 19th century - on the threshold of the 20th century, we have observed more than twenty works created in the Uzbek and Persian-Tajik languages in Tazkira, which is one of the main fields of literary studies, and we do not find such activity in such areas as "ilmiaruz" and "ilmi bade" in classical literature" [3].

DISCUSSION

From the information given in the theoretical sources mentioned above, it can be seen that the Uzbek literature of the end of the 19th century and the beginning of the 20th century can be called "the literature of the period of rising to a new historical stage". Writers who lived and created in the new historical conditions tried to illuminate the most important issues of the time as much

as possible in their works, in particular, to promote the ideas of enlightenment, the true nature and direction of the social and cultural changes and updates taking place. Those who seek to perceive through artistic words [4]. This period is the most complex and controversial period in Uzbek literature and literary studies. It was during this period that classical literature turned into new literature, new laws under the influence of traditions, and the people became a nation. The earlier stages of the development of Uzbek literature passed from one period to another for centuries, but now the transition took place in a very short, very tight 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, rhyming systems, poetic forms, and poetic images was continuously expanded, narrowed, and updated, and a chain of negation was formed that led to renewal. Classical literature has reached its high status and is now in need of renewal. New literature was created under the influence of many factors, of course, it was a necessity. Raising the most urgent issues of life, singing about freedom and freedom became the main theme of poetry. Purely romantic themes began to be replaced in poetry by concepts more in tune with social reality. Many poems have been created that truly embody the people's real thoughts, aspirations, and way of life. People's and humanitarian characteristics have increased in literature. This is clearly visible in the example of Khorezm's literary environment. In the works of a number of artists such as Tabibiy, Bayaniy, AvazOtarOglu, Chokar, Faqiri, we can observe the attitude to time and reality and, as a result, the rise of the ideas of nationalism, enlightenment and humanity in their poetry. Shah and poet Muhammad Rahim Khan Feruz's service in the development of the literary environment of Khorezm during this period is special. He gathered talented poets in the palace and patronized them, that's why in no time in the country of Khorezm did so many people of creativity develop as during the reign of Muhammad Rahim Khan Feruz.

In the book *Biographies of Poets and Writers of Khiva* by Hasanmurad Laffasi, the names of 54 poets who lived and

created under the patronage of Muhammad Rahim Khan are mentioned. Some of them served in the palace. Feruz assigned a social task to each of these creators, depending on their abilities. In particular, Tabibi, who was prominent in poetry and possessed a strong talent, was appointed as the captain of the poets of the Medical Palace. Chokar, a very beautiful calligrapher, was a calligrapher.

Just as the socio-political conditions of the period we are considering were characterized by various changes, different views, renewal and some activity prevailed in the field of the literary process. During this period, there are many other poets who entered the field of poetry, created more or less according to their talent and artistic potential, and left a certain mark in literature. Sources of information about the lives of artists of this period are Tabibi's "Majmuatush-shuaro" and Laffasi's "Biographies of poets and writers of Khiva" and "Yugurum" complex published by MullaBekjon Rahman.

Tabibi's book *Majmatush-shuaro* serves as an important source for determining the activities of poets who lived and created in Khorezm in the late 19th and early 20th centuries. Information about 33 poets of this period is given in the review. Tabibi brings one ghazal from each poet's work and a small, mostly two-verse masnavi written about it. This procedure is repeated several times during the text. When evaluating each creator in the medical masnavis, first of all, attention is paid to the role of that creator in the literary process and the artistic level of his poems. Also, some information about the personal life and character of the creators of the period is given in the masnavis.

In the poems of the "Yugurum" complex, the revolutionary theme is the leading one. Also, some information about the work of poets can be found in the collection. Literary critic A. Abdug'afurov specially emphasized this aspect of the collection: "Among other works in Mulla Bekjon's collection, he gives small comments to each of them, when it was written and from which source it is being published, which clearly shows the literary process of this period. and in studying the heritage of a concrete creator, it is important in defining his ideological and artistic evolution [5].

Of course, the above collections and reviews will be very useful for us researchers to study and understand the literary environment of Khiva in the 20th century, to get acquainted with the updates in the literary process of this period.

CONCLUSION

The first half of the 20th century is distinguished by the writing of very valuable scientific and theoretical manuals on Uzbek literature. In this period, types and genres in literature were very beautifully illuminated by Abdurahman Sa'di and Abdurauf Fitrat. Based on these sources, the Khorezm literary environment of this period was studied, and it was concluded that the peculiarities of the Khorezm literary environment are socio-political changes, the strengthening of enlightenment feelings, and the interplay of traditions and innovations in the works created. pronunciation is clearly visible in the creation of works in various genres.

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