

A New Text Structure in the “Adabiyot Parchalari” (“Literary Fragments”) Complex

DSc Shahnoza Nazarova

Abstract:

In Turkestan in 1917-1929, together with the ideas of hurriyat, the desire to create a new literature, approach the masses and awaken their consciousness was born. Literature has set new socio-literary tasks and goals. In 1926, the collection of "Literary Fragments" compiled by Cholpon, the founder of the new national poetry, was published, and this work was a special event in the development of modern Uzbek prose. Even before 1926, various prose examples, such as novels, stories, and memoirs, and excerpts from them were published in modern newspapers and magazines published in Turkestan. Modern writers such as Hamza Hakimzada Niyoz, Abdulla Avloni, Haji Muin Shukrullo, Abdulla Qadiri, Cholpon, Mirmulla Shermuhamedov began to conduct unique experiments in the direction of modern prose, stories, novels, and travelogues were being created. Translations of prose passages from Turkish, Uzar, European and Russian literature were continuously published on the pages of the modern press, the first articles about new trends and trends in literature were published, all of which had an impact on national literature. "Literature Fragments" is a unique resource for a systematic study of this process. "Breakfast", "Chaqimchiliq", "One Night on the Road", "A Beauty View", "One Day on the Road", "Grave of the Mughals", "Zahab" and many more stories included in the Chrostomatiy. In his memoirs, we observe the signs of dialogue, monologue, experience, stream of consciousness characteristic of modern storytelling. In this article, based on the stories, memoirs, and travelogues included in the collection, we identify and analyze the principles of early modern storytelling in Uzbek prose, systematize our theoretical views, and try to evaluate their impact on the next stages of development of Uzbek prose.

Keywords: Turkestan modernism, modern literature, modern prose, dialogue, monologue, stream of consciousness.

Introduction

Specialists familiar with the historical and political processes in Central Asia are well aware that in 1853-1991 the territories of Turkestan were under the hands of Russian invaders. Turkestan, divided into small khanates, emirates, and bekliks, was weakened and could not sufficiently unite the existing forces. This weakness was also reflected in literature. Uzbek literature, whose history began with Bilgahoqan, Tonyuquq, and Irq, reached the peak of its development in the 15th century. In order to continue on the path of literature, it was necessary



to completely reform himself. But tyranny, declining cultural life did not always allow this. Nevertheless, traders, scientists, intellectuals who traveled from Turkestan to different countries of the world brought news, newspapers and magazines of the developing world and wanted to wake up Turkestan. In this way, the literature of Turkestan gradually entered the stage of renewal and in this history received the name of jadid (new) literature. The modern literature created in Turkestan consists of two stages:

1. 1905-1917 years. This period is saturated with progressive ideas, a period between old and new literature, it is the last stage of classical literature and the first budding stages of modern literature.
2. 1917-1929 years. A completely renewed literature, it emerged as a national idea and received the name of national hurriyat literature.

The classical prose based on narrative, close to historiography, began to be renewed in content and form. The first signs, the first examples of modern Uzbek storytelling, the process of approaching world modern storytelling in terms of content and form, imitation, and experimentation were observed precisely in 1917-1929. As mentioned, until this period, classical oriental prose, its specific strict tendencies (consistent expression of reality, focus on narration, reliance on narrator's speech, mixing of historical and religious styles in the artistic text, lack of extensive use of dialogue and monologue forms, single-line form of the plot), not going beyond the basic lines of expression drawn by the predecessors), creative skill was measured by following these traditions, now these requirements have also been updated. Because in the regions of Turkestan, together with the ideas of hurriyat, it is necessary to create new literature, approach the masses and awaken their consciousness. Simplifying the language, which is complicated, difficult to express, built on complex sentences, uses classical Arabic and Persian words widely, approaches the common people, fills their minds with books, newspapers and magazines that reflect the national idea, and instills a sense of pride. should be strengthened. In this way, literature set new socio-literary tasks and goals. In 1926, the collection of "Literary Fragments" compiled by Cholpon, the founder of the new national poetry, and Ashurali Zahiri, a great scientist, was published, and this work was a special event in the development of modern Uzbek prose, and at the same time, in the development of modern Uzbek pedagogy. At this point, we want to analyze the aspects of the book, not pedagogical, but related to literature. It is true that even before 1926, various prose examples, such as novels, stories, and memoirs, and excerpts from them were given in modern newspapers and magazines published in Turkestan. Hamza Hakimzada Niyoz, Abdulla Avloni, Haji Muin Shukrullo, Abdulla Kadiri, Cholpon, Mirmulla Shermuhamedov started to conduct unique experiments in the direction of modern prose, stories, novels, travelogues were created, were being created, and translations were being made. In particular, the translation of prose passages from Turkish, Uzar, European and Russian literature is continuously published in the pages of the modern press, the first articles about new trends and directions in literature are published, all this contributes to the renewal of national literature and the acquisition of a new scale. had an effect.



"Literary Fragments" is a unique resource for the systematic study of this complex literary process. The chrestomatium, intended for "students, teachers and lovers of literature in general", was organized by Abdulhamid Sulayman and Ashurali Zahiri, and was published in Tashkent in 1926 by the State Publishing House of Uzbekistan in 5100 copies. From the preface written by Nasir we read: "The book "Literary Fragments" given to you was compiled by our famous writers and writers with the desire to publish it as a term textbook for students studying in our big schools in the style of Christomathy. The following prose from Chrestomatyworks include: "Breakfast", "One night on the road", "One day on the road", "The wedding is over", "From the city to the village", "A message from the village", "Chimkant", "Kurbanliq", "What does the wind come from", "On the sky, on the ground" (Cholpon); "Chaqimchiliq" (A. Qadiri, excerpt from the first national novel "O'tkan kunlar"); "A Beauty View", "In the summer" (L. Olimiy); "Grave of the Mughals" (I. Afghani); "Flood in a big city" (A. Rozi); "Zahab" (Q. Arslan); "Hope for the village", "On the foothills of Karatog" (Altai); "Eve Day" (son of Hasan); "Peasant Experience" (Ashurali Zahiri); "Horseback trip in winter" (from "Terma kitab"), "Bir korunish" (from "Khiva travelogue"). Most of the stories were written down in 1923-1924. Included in the book in stories, travel memories, we observe signs of *dialogue, monologue, experience, stream of consciousness* characteristic of modern storytelling.

The collection includes such stories as "One Night on the Road", "One Day on the Road", "From the City to the Village", "Chimkant", "Mughlar Mozori", "In the Meadows" belonging to the series of road memories. , and the authors gave an explanation to them under the title of *travel memoirs, travel memoirs, and a passenger's notebook*. Since the traveler is the narrator, and the details of the road are the basis of the work, these travel memoirs are close to travelogues. But the purpose of their creation is different. A travelogue, that is, a classic genre, aims at a real destination and its description. In the stories included in the memoirs of the road, the traveler, that is, the narrator, does not draw a geographical landscape, he creates a spiritual and spiritual map of life, a sad picture of the nation and the Motherland under tyranny. All these were signs of modern storytelling, its first examples. It is known that Eastern literature is very rich in stories, the practice of telling a story within a story. Modern stories of the 20th century repeat them in certain respects, and in certain respects they are a completely new phenomenon. Let's observe the renewal process of traditional prose with examples of the short stories "One Night on the Road" and "One Day on the Road". From the first image, the text will be backlit in black colors. It represents the spirit of the nation and the author's personality: "We approach the outskirts of the city. In the streets of a place exhausted by many years of internal wars, which are as wild as the steppes, electric lamps burning with the same light as a cat's eye... will remain behind us. At the beginning of the next letter, next to this scene, "panic voice" – the sound of working cotton mills is added. The writer wants the student to read, see and hear. He writes about cotton and cotton factories, which have crippled the Uzbek people for many years. At the same time, it reflects the oppressing and oppressing parties with their full image: "On the right is a factory, a machine... On the left is cotton, cotton... / On one side



is a crusher, a cracker, a wringer... / On the other side is a crusher after germination, a squeezer the one who crushes and crumples... From this crushing and crushing, people, the children of people, enjoy it!"

To whom pain, to whom pleasure? In classical prose, such a sharp political, moral and spiritual conflict could not be placed in the core of the work. In general, literature liked to talk about great love, great morality, rather than talking about the decline of the common people. Cholpon wrote: "Buildings and yards in several places are broken; They looked devastated. From what used to be a very prosperous place, the sad sound of the watchman's board was heard..." However, by the end of the 20th century, every corner of Turkestan was in such a state. Another aspect is that due to the combination of thoughts and feelings in Cholpon's story, it approaches the form of a prose poem.

In the story "One day on the road" it is told that the ancient gardens were dried up and the fertile lands passed into the hands of Russians and Juhuds due to local officials. Within this story is a small story called "Old Poplar". In this, Cholpan used the Eastern method of telling a story within a story. But the story of Cholpon does not talk about eastern harems and dates. "When approaching the river, a large poplar tree will appear; the people of that place call it "Big Poplar". In 1916, "Loshman – laborer" youths taken from that city were led by city's people – big, small, young, old – to that poplar tree. What kind of hot tears did the poor fathers and pitiful mothers shed when they sent their most beloved children to foreign lands and battlefields for the first time in their lives? Seeing the poplar from a distance reminded me of those tragic times. Soldiers with rifles on their sides, a "Kazakh-Russian whip" on their heads, a centurion wearing a silver belt and a twisted cap hanging in front of them... The farewell of a sweet son in their hearts!.." Cholpon remembers the feeling of pain flowing in the blood of the nation: Although these bitter memories are hidden under the curtains of months and years, they will not be completely forgotten until the blood that boils, rubs and runs in the body stops..." The author evoked a bitter pain. , another more painful expression will come to you at the place where you are standing: "That poplar now has another benefit: someone, someone, a "believer" will tell me: "Anyone who boils and drinks the bark of this poplar will get rid of malaria." The poplar itself is hundreds of years old, it is not an old poplar, it is immediately believed to be "dear": the skin is removed from the height of a person..." agitations disappear behind ignorance, fear, bigotry.

Another story of Cholpan that we want to analyze is "It is called "Not take you away from me ". The story is written from the life of Fergana, the bloodshed of the Armenian Dashnaks. We will list the characteristics of modern storytelling in it.

1. The plot and time flow are not linear; it describes the present, the past, then the present and the early; the present of the hero, the events of the difficult past, then his return to the present life and his future are drawn; a young bride - Hadicha – after putting her child to sleep, thinks of her dead husband and dreams in pain and longing, she remembers how her poor husband *was shot for fun by the beggars* when he was young, she can't bear it and goes out to the field



at dawn, in the field Seeing the peasant boy whose husband is working at the same time, he returns home with a thousand pains. At home, the mother-in-law sent Hadicha's eldest son to the city in the morning to buy yogurt, life is hard as a rock, but the next day she took the son's body as well. They are coming, *the Armenians' stray bullet just hit them and died in the shooting*. At the end, although she is still only 23 years old, she has become old and peaceful from suffering, and she is shown crying while holding her second son, who is suffering from malaria.

2. The story opens with the hero's speech from the first sentence, the author does not use traditional images and narration: "Ah, thank God, ah, fell asleep! - she said, and after looking at her sleeping child with mother's love for a long time from among the old logs: - I'll sleep a little! - he said and quietly put his head on the pillow. The story ends with a similar appeal: "One and only, my lonely lamb, my My God not take you away from me!.. - he says and cries intermittently with a choked, choked breath..." Cholpon summarizes the entire painful life and past of a single bride in these two speeches, arranges them in this speech.

3. For the first time in Uzbek literature, women's psychology began to be written. The tragic life of Turkestan women, who became mentally ill from longing, misfortune, and the loss of husband and children, and aged very early, was highlighted. For classical literature, a woman was a beautiful and harmless lover, a friend, and a mother.

4. It brings parallel psychological images and creates style from it. He brought the body of Hadicha's husband from the field. The villagers calmly and without haste answered: - The bride, while coming from the fields, the beggars were shot on the road..." Now pay attention to the situation and the answer of the young man who brought his son's body: "Cry to those who were asked in between, the young man Kholmat answered without breaking his silence: "There was a shooting in the city, he said that a bullet hit him, or the Armenians shot him..." History repeats itself, the father is simply shot for the amusement of our begs, the son for the amusement of the Armenians. Those who brought the corpses are equally indifferent, and this becomes an image symbol, a stylistic expression, which increases the painful impact. Next to this insensitivity, this hardness, this alienation, the bride looks even more weak, helpless and sad. In general, the psychological image, stylistic expressions observed in Cholpon's stories included in "Literary Fragments", the expression of the hero's flow of consciousness and feelings, the adaptation of the plot to the flow, and the issue of the nation and the women of the nation are unprecedented phenomena for Uzbek literature.

References:

1. Аҳмад С. Миллий хуррият адабиёти. – Тошкент: Info Capital group, 2018. – Б.14.
2. Болтабоев Ҳ. Фитарт ва жадидчилик. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2007. – Б. 25.
3. Sulaymon A., Zohiriy A. Adabiyot parchalari. – Toshkent: O‘zbekiston davlat nashriyoti, 1926.
4. Sulaymon A., Zohiriy A. Mas’ul muharrir: Nazarova Sh. Adabiyot parchalari. – Toshkent: Zabarjad Media, 2023.

