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ARTISTIC INTERPRETATION OF THE REALITY OF THE TIME IN THE PROSE WORKS IN THE MAGAZINE “MAORIF VA O‘QITG‘UVCHI”

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ABSTRACT

The article analyzes the prose works published in the magazine “Maorif va o‘qitg‘uvchi”. In these works, the artistic interpretation of the reality of the time, the literary environment of the 20s and 30s, and the problems of colonialism in the country were studied.

KEYWORDS

Prose work, contemporary reality, women’s freedom, knowledge.

INTRODUCTION

In the 20s and 30s of the 20th century, the cultural and spiritual life was complicated, difficult and conflicted. At the beginning of the 20s, work on the formation and development of the Soviet education system, which is considered one of the most important tasks of cultural construction, began in Uzbekistan. As the Shura system is planning to create a new education system in

Uzbekistan, its first goal is to develop the public education system in Uzbekistan, to make the people literate, to inculcate communist ideas in the minds of the country’s children through the enjoyment of knowledge, and in this way to create personnel who will serve themselves wholeheartedly was to educate. In addition, in the 20s of the 20th century, the

movement to free Uzbek women from captivity begins. But this issue could be solved by explaining it to the people on a large scale, through educational solutions. But this movement, unfortunately, was accelerated by the haste and administrative method without taking into account the local conditions, customs and traditions of the country. No one was ready for this at the time. As a result, many Uzbek women died on this road.

In the 1920s and 1930s, Uzbek literature also experienced serious life tests. This literature, which has rich historical values, as a mirror of the spirit of the nation, has gained an important importance in its spiritual life. But the activities of this main sector came under the regular control of the Shura government. In their opinion, literature should serve as a powerful ideological weapon to strengthen the new regime and encourage the masses to do so. The reality of this period in the 1920s and 1930s is certainly reflected in the works published in the “Maorif va o‘qitg‘uvchi” magazine.

METHODS

“Maorif va o‘qitg‘uvchi” magazine in “Literature” and “Western Literature” sections Sherbek, Elbek, Sh. Sulayman, Said Ahrari, Boyish, Khozi Yunus, F. Rahman, Mirtemir, Kavkab, Somoni, S. Ainiy, Yashin, Mahbuba Rahim’s daughter, N. Rahimi, A. Hafiz, Amalaxhanim, Abu Varoja, Fatih Bakir, Vadud Mahmud, Olmas,

Tayfun, Rahim Ali, etc., gave stories of various contents, educational tales and fragments. In most of them, the reality of the period of 20-30 years is interpreted in artistic pictures.

It is known that the Soviet government massacred the people of the country and started terrible repressions under the pretext of ending the autonomy of Turkestan. Among them, the Kokan incident has a special place. Along with the terrible massacres and destruction of the Red Army in the city of Kokan, they also tried to destroy the Ferghana Valley and turn it into a cult. In this way, the Soviet government wanted to intimidate the local population and make them unable to raise their heads. Of course, these historical events are also reflected in the prose works given in the magazine.

In the 9th issue of 1926, under the pseudonym “Sir”, a story called “Memories of the Revolution”¹ was published, in which Kokan fell into a pitiful situation as a result of the battle between “Shurai Islam” and the Bolsheviks in Kokan, the residents of the area fled for their lives to the place where they were confronted, the Bolsheviks defeated the enemy, is described as distributing bread and food to the survivors. In this story Sherali describes Kokan’s condition in a letter to his friend: “... Kokan was burnt to ashes. Not a single sign was left on the market stalls. Everything was razed to the ground. There is no one to bury the dead. For a week, the dead lay rotting and stinking. Villian “Shurai

Islam” and Bolsheviks turned our stable city into a ruin, in order to fight each other. If you come, you won’t recognize the city. I haven’t heard from your parents. Maybe they ran away to the village... Take measures to come as soon as possible after receiving the letter”.

RESULTS

According to Bois Qariev’s article “About Literary Pseudonyms”², the creator with the pseudonym “Sir” is actually Shakir Sulayman. Poet, prose writer and literary critic Shakir Sulayman created together with H.H. Niyozzi and S. Ainiys in the 20s and 30s. He was actively involved with poems, epics, essays and stories in the newspapers “Ishtirokiyun”, “Turkiston”, “Red Uzbekistan”, “Fergana”, magazines such as “Maorif va o’qitg’uvchi”, “Alanga”, “Yer yuzi”.

Although the author of the story gives a positive assessment of the changes after the revolution, he does not hide the fact that Kokan was destroyed by a cruel way. After all, the suppression of Kokan is still remembered as an example of ruthless war. Historian scientist Elmurod Zakirov gives the following information about this: “The Soviet government’s use of the Dashnak detachment belonging to the Armenian nationality to suppress the autonomy of Turkestan. The Dashnaks burned the hospital in Kokand, where there were 500 wounded and sick. Members of 50 households of Kokan cotton factory workers were slaughtered. In the city of Kokand itself, he

slaughtered the inhabitants of 10 neighborhoods and killed their children. The post office, more than 1,000 stores and shops were burnt to ashes in the city of Kokan. More than 1,500 people's houses were burned and they were left on the streets”.³

DISCUSSION

About the colonial policy in the 20s and 30s, Narzulla Joraev and Shodi Karimov coup, “chose two different ways of struggle to establish the colonial regime in the regions of Central Asia on the basis of a solid foundation. The first way is the way to forcefully suppress the native Muslim population who started for independence and national liberation. This road was carried out by the Red Army, armed to the teeth with modern, military weapons. This policy was continued until the mid-1930s.

The second way was carried out on the ideological front against the dissenters, who had their own independent opinion - conclusion, without refraining from coercion, use of force, arrest, exile and extermination”⁴ The colonial policy reflected in the story “Memories of the Revolution” was an artistic interpretation of the Kokan incident.

The main theme of the 1920s and 1930s was the complete destruction of charizm, the establishment of communism, and the ideas of achieving a new free and prosperous life , it was reflected in the works of “Saidzadalar” translated by Ghazi Yunus in the issue 12

of 1926, “Chin turmushga chiqqan edim” by F.Rahmon in the combined issues 1, 2 of 1927, Sitin’s “Uzun Kulak” translated by Bayish in the combined issues 9, 10 of 1927, “Khotamjon” by M. Sayidkhanov in the 5th issue of 1929, “Fragment from the Black Days” by M. Hamidov in the 10th issue of 1928, 1928 It was also reflected in stories such as N. Rahimi’s “Invaders” in the 11th issue, and “Revenge” by Gaidovskyi in the translation of Amalaxhanim in the 12th issue of 1928.

Elbek’s story entitled “Kuzatishda”⁵ tells about the experiences of Toshbobo, who was blinded by the trials of fate. He talks about his journey when there were no railways, saying that there is no such thing as sending someone, especially a loved one, on a long journey. Before going on a trip, he describes the situation of the family members as follows: “If someone killed them, the dead would be left in the field and they would not see us, and they would not see us. Before our departure, they would hug each other again and again. In the case of our mothers, they would cling to our necks and cry uncontrollably, - they would cry and be helpless”. As fate would have it, when he turned 45, he saw a son, and when he was old enough, he sent him to a school to study, but because he could not learn anything even in 6-7 years, he transferred him to a new school with the words of a friend, he gets bored and doesn’t know anyone, he just wants to study, his son is now married and has two children, but he and his friends go to “L” city to study, and Tashbobo

always remembers his parents when he goes to the station to watch his son. He talks about how hard it is to send him on a long journey, and he looks at the train tracks of a uniformed man who went out to watch his son: “Oh, lifeblood, how much you will make us sad when you leave, when will you make us happy now?” He always remembers his words.

In this story of Elbek, together with the description of the anguish of a father sending his child on a trip, ideas such as children’s learning and enlightenment are put forward. It is felt that he understands well that it is necessary. The fact that Toshbobo’s son entered a new school and quickly became literate, he was not afraid of difficult times to continue his studies, and continued his studies even though he had a family is proof of our above opinion. Also, for some reason, the author mysteriously gives the name of the city where his son is studying as “L” city, and does not reveal it openly.

After all, Elbek, as a devotee of spreading knowledge to the younger generation of his time, created educational manuals and collections such as “Yozuv yo’llari”, “O’rnak”, “Boshlang’ich maktabda ona tili”, “Go’zal yozg’ichlar” for students of the 2nd and 4th grades studying in new schools. Elbek was a poet who expressed his reaction to every event, change and innovation in life. Making children literate, building new schools, writing new books for them was the main content of the writer’s life. In particular, he actively

participated in the development of children's literature.

In Somoni's story "O'zgarish"⁶, women, including the hero of the story, 17-year-old Hamida, shed their burqa and walk openly, study science, overcome obstacles along the way, build their own lives independently without anyone's interference. Hamida threw off her burqa, studied at a teacher training school and became a teacher. He gets a good salary and makes up for his and his family's shortcomings. One day, her mother, aunt Mazoda, found out that her daughter had money, and brought her home because her stepson Mansur needed money. But Hamida does not give money to her brother, she accuses him of what he has done and kicks her out of the house. Mansur leaves the house upset. Hamida is not interested in the opinion of her mother, who is hurt by this. After talking with his brother Sattor, who studies in Moscow, he goes to study in Moscow. Issues such as women's freedom, equal rights with men in the society, education, and profession are highlighted in the story.

CONCLUSIONS

Issues such as women's freedom, equal rights with men in the society, education, and profession are highlighted in the story.

In the "Literature Department" of the "Maorif va o'qitg'uvchi" magazine in the joint issues 3-4 of 1927, issues such as women's access to education and

occupation, Mirtemir's "O'zbek qizi Mastonoy", in the joint issues 5-6 of 1928, Yashin's "Lolaxon", reflected in Kavkab's "Tong uyqusida" in issue 6 of 1927 and F. Rahman's "Qutulish" stories.

So, in the prose works of the "Maorif va o'qitg'uvchi" magazine, the topical issues of the time were depicted in artistic pictures. The magazine is valuable as a literary source for informing about the political situation that prevailed in our country in the 1920s and 1930s, as well as the lifestyle and wishes of our ancestors.

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