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SOCIO-POLITICAL LIFE AND GHULAMZAFARI'S WORK IN TURKISTAN IN 10-20S OF THE XX CENTURY

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ABSTRACT

The article tells about the literary environment in which Ghulam Zafari lived and tried to take a new look at the scientific, literary, socio-political life of our country in the 10th and 20th centuries. There are also different views on the study of literary and social life in this period. He realized that the only way to free him from this bondage was to ignite the fading feelings of patriotism, freedom and enlightenment in the hearts of the nation. This required progressive ideas that could lead the nation forward, and devotees who would spread and implement those ideas among the people. The authors of the Workers' World magazine were a group of patriotic Jadids who published works that mainly sang about the freedom and liberty of the Motherland, as well as supporting the Turkestan Autonomy.

KEYWORDS: *Jadidism, Literary Environment, Socio-Political Life, Enlightenment.*

INTRODUCTION

Ghulam Zafari began his literary and social career at a time when the Jadid movement was gaining momentum in Turkestan. Close acquaintance with the leading intellectuals of the time "Tarjumon" published in Bogchasaroy, "Vakt" newspapers published in Ufa; as well as his regular acquaintance with the enlightenment-revolutionary works in the newly emerging local publications in Turkestan, which aroused in him a feeling of love for the Nation and the Motherland, grief for its bitter fate, and struggle for it. He returned to Tashkent from Osh in late 1913 and continued his teaching career. During this period, more precisely, on January 15, 1914, a bright event took place in the cultural life of Turkestan. On the same day, Mahmudhoja Behbudi's play "Padarkush" was staged: a new European-style theater was born in Turkestan and began to develop rapidly. The desire to create a new Uzbek theater has long been in the minds of

many Jadids. The Tatar and Azerbaijani peoples have had such a theater for a long time, and they also went on tour to Turkestan. Ghulam Zafari later wrote: "From 1912, theater enthusiasts began to appear among the youth. These amateurs learned from the European-style theaters of our Russian, Tatar, and Azerbaijani brethren in our country" [1, p. 12].

THE MAIN FINDINGS AND RESULTS

Ghulam Zafari joined the Turon troupe in late 1913, founded by Abdullah Avloni [2, pp. 60–71]. From then on, his life and work were forever connected with the theater.

The troupe formed by Avloni was in close cooperation with the Tatar and Azerbaijani theaters. During the first years of the troupe's activity, it was assisted by representatives of the Tatar and Azerbaijani theaters. The troupe opened its first act with the play "Padarkush". The play was staged by Azerbaijani director Aliaskar Askarov. The troupe has since performed a number of enlightening works. These are mainly the works of Abdullah Avloni, N. Qudratulla, Hamza, Abdullah Qadiri and Tatar, Azerbaijani and foreign playwrights, in which Ghulam Zafari played various roles.

In the 10s of the last century, the Azerbaijani theater toured Turkestan several times. These works, which reflect the heart and soul of the Azeri people, whose language, religion and traditions are close, have become very popular among the Uzbek people. Musical dramas, in particular, have won the love of the people. Ghulam Zafari, who is naturally fond of music, also wanted to get acquainted with these works and work with Azerbaijani directors. Many of his later musical productions, including the famous Halima drama, have been influenced by performances by the Azerbaijani theater. The author himself wrote: "At the beginning of 1916, SidkiRuhillo from Baku, AhmadbekKamarlensky and YunusNarimonov came and showed our young theater enthusiasts how to play" [1, p. 12]. In the Azerbaijani theater's performances in Turkestan, such as "Layli and Majnun", "Husband and Wife", "Asli and Karim", "Mashodilbod", "ArshinMololon", the struggle between old and new, ignorance hindering the development of the people, the issues of bigotry, the backwardness of the social system were raised, and the ideas of marriage based on love and the struggle for women's freedom were expressed. It can be said that Azerbaijani enlighteners, especially theatrical figures, have a worthy place in the development of the Jadid movement in Turkestan.

Participation in the Turon theater troupe was a school for GulamZafari. Here he not only learned the secrets of the theater, but also got acquainted with the ideas of Jadidism, and was in close creative contact with its leading representatives. Ghulam Zafari, who was well acquainted with Jadids such as Abdullah Avloni, Fitrat, Cholpon, Hamza, as well as Tatar and Azerbaijani enlighteners, was a creative collaborator and regularly followed the new press, was well acquainted with the policy of the tsarist government. He realized the subtleties of his policy towards the Muslim peoples, including the people of Turkestan. Through independent readings, creative interviews, and careful observation of life, his political knowledge and outlook grew, and he understood the reasons for the social backwardness and backwardness of his people. He believed that the main reason for this was the disease of the nation, which was left in the grip of ignorance and superstition. He realized that the only way to free him from this bondage was to ignite the fading feelings of patriotism, freedom and enlightenment in the hearts of the nation. This required progressive ideas that could lead the nation forward, and devotees who would spread and implement those ideas among the people. Ghulam Zafari devoted his entire life to this

noble idea, to the struggle to see his people free and happy. His poems and articles, published since 1914 in such publications as “Oyna”, “Sadoi Fergana”, “Al Isloh”, once spread the light of enlightenment to the whole world, and in recent times the people of Turkestan have become a swamp of ignorance and superstition. It is in the spirit of encouraging the people to enlightenment that it is mainly enlightened and propagandistic. In his poem “O Science”, the poet addresses science directly and asks him to enlighten the people of Turkestan, who are in the darkness of ignorance:

O science, who has alienated you from us at this moment,
 You were a Muslim in the past.
 We are left in a house of ignorance, a roof of ignorance,
 Now come and get rid of this ignorance.

Until 1918, the poet published his works under the signature of “Mullah Ghulam Zafari from Tashkent”. This indicates that he was a man of faith, a regular believer in the religious literature that had been published and was being published up to that time. This can be seen from the author's 1915 questions to “Al Isloh”. Some of the problematic issues in his commentary on the Qur'an by one of the Tatar scholars, Muhammad Kamil Mutei, and his question to the editors about the confusion have led some to argue about the fate of non-believers and disbelievers in the Hereafter. The presence of I ask our scholars to answer these questions in the “Isloh” magazine, because everyone is reading this commentary. If it is true, then it would not be good for people like us to see what they don't know and believe in it”, he wrote [4, p. 28].

The scholars who claimed to lead the people at that time were illiterate in modern secular sciences. However, the Shari'ah did not oppose the study of secular sciences, but instead called for “the study of science, even if it is true”. For some, it is common for people to be skeptical of any innovation, to hide behind their shells, and to study the language, culture, customs, and scientific achievements of other religions. It seemed to be an apostasy. This was in line with Tsarist Russia's policy, which the Tsarist government had always sought to keep the peoples of its colonies ignorant and unconscious. Jadid ideas were essentially a threat to Russian sovereignty, and tsarist rulers always prevented Jadidism from spreading. Nevertheless, the number of selfless nationalists in Turkestan increased day by day. Poets and writers began to write mainly socio-political and enlightening works. Literature began to serve as a weapon of war to awaken the people.

After the fall of the Tsarist government in 1917, the Jadids began to articulate their political goals. In particular, the proclamation of the Turkestan Autonomy filled the hearts of the Jadids with joy and pride, and gave them hope.

Although the Turkestan Autonomy was proclaimed in Kokand, the role of selfless enlighteners in Tashkent and other cities was significant in its implementation. Soviet historian P. Alekseyenkov writes: “The Tashkent national bourgeoisie, as well as the Russian bourgeoisie, played a very active role in the preparation and subsequent propaganda of the Kokand Autonomy. The idea of Turkestan Autonomy was born in Tashkent, and to implement it, prominent Tashkent counterrevolutionaries deliberately went to Kokand, while the rest continued to actively campaign for Kokand Autonomy and even tried to move from propaganda to action” [5, p. 60].

The “national bourgeoisie” and “counter-revolutionaries” are Jadids who care about the future of the country and have died in the process.

Achieving independence was the dream of progressive, nationalist people living in every town and village in the country. So they applauded the Autonomy and began to support it in every way.

Poems and articles written by Jadids such as MahmudhojaBehbudi, Fitrat, Cholpon, and Hamza in praise of the Autonomy at that time are examples of this. Ghulam Zafari was also active in politics during this period. His work for Workers' World is particularly noteworthy. The authors of the Workers' World magazine were a group of patriotic Jadids who published works that mainly sang about the freedom and liberty of the Motherland, as well as supporting the Turkestan Autonomy. During the Soviet era, the magazine was described as follows: “*IshchilarDunyosi* - Workers' World” was published on January 4, 1918 in Tashkent. The magazine, which is published every fifteen days, defended the ideas of the local bourgeoisie against the ideas of the anti-Soviet elements on behalf of the local workers, leaving a black mark in the history of the workers' press (six or seven issues were published).

The magazine called on the local workers to renounce the Soviet Union, pursue an Islamic policy in the country, expose the "accusations" of the Bolsheviks, and fight for private property.

He shouted, “Participatory sectarianism must be avoided”. There are no correspondents below. Close writers: Mulla Ghazi Yunus Muhammad oglu, Ghulam Zafari, Ishchi, LazizAzizzoda, Muhammad Yusuf Mahammadali (Yusuf Aliyev), MirmashriqMiryunosoglu (poet Elbek), Muslim o ' He was also the son of MirmullaShermuhammad”[6, p. 29]

Note that the views of non-national Alekseyenkov in 1931 are almost identical to those of Ziya Said in those years, and there is no difference in their views on the treatment of the descendants of Ghulam Zafari.

In his poems published in this magazine, Ghulam Zafari calls on everyone, young and old, to take up arms to protect the Autonomy and preserve independence like the apple of an eye:

Our wish was already there,
Our autonomy has been declared.
Service is waiting for us now
Jump on Salah, workers.

In many of his works, Ghulam Zafari recalls the glorious history of the Turkic peoples, compares them with his time, laments the state of the nation, and emphasizes that dependence on the Turkic peoples is unacceptable:

The Turks ruled the world,
The kings of the world were doomed.
No humiliation, someone rules us,
Enough condemnation for us, the workers.

In his poems glorifying freedom, full of high spirits, patriotism and love for the nation, published in the magazine *"IshchilarDunyosi – Workers' World"*, GulamZafari called for the nation to understand itself, to embark on the great struggle for the motherland "Look at the history, who we were, let's be worthy children of our great ancestors like Amir Temur", he shouted, calling for the time to achieve national liberation. In the article "Our strength is a soldier" published in the 2nd issue of *"IshchilarDunyosi – Workers' World"* magazine in 1918, Ghulam Zafari writes:

"Caring Turkestans! We, the Turkish children of Turkestan, have declared Autonomy. Now, if we want our autonomy to be stable, we need strength. They are power soldiers. Let us look at the soldiers we have with all our heart, let us pay attention to them, let us never forget them, and let us understand our heroic soldier in spite of everything else, even if we are hungry and thirsty" [6, p. 29].

The newly proclaimed Autonomous Government did not yet have the power to defend its independence. So the government starts building its own army. However, the initial number of troops, according to P. Alekseyenkov, was only 60 [4, p. 28]. The task of the autonomous government was to immediately increase the number and quality of troops to a level where they could defend their independence. In doing so, he relied on the support of the people and the financial support of the local rich. In the article quoted above, Ghulam Zafari emphasizes that the homeland and the nation are in an exciting, but at the same time dangerous situation, and that a positive solution depends on the further actions of every Turkestan, and calls on everyone to help build a national army. However, the Autonomous Government did not manage to bring the national army to the level where it could defend its independence. Bolshevik troops, who came to the aid of their comrades from different cities, along with the Armenian Dashnaks, drowned the Turkestan Autonomy and its stronghold, Kokand. "The city was on fire for several days. The fire destroyed more than a thousand shops and stalls and killed 1,500 people. In 10 mahallas (neighborhoods) of the city (Kokand) no one was left slaughtered, and in a short time the pillows of 10,000 people dried up" [7, p. 167]

Ghulam Zafari describes these horrific events in his book, "A Picture from the National War": "Everywhere there is the sound of corpses, the sound of cannons, the sound of gunfire, the sound of guns, and the words of testimony in a choked voice:" ... Oh ... Our holy homeland ruined, Oh, religion, nation ... Revenge, my soul ... Ohh, my child", cried the wounded, groaning in all directions, terrifying the whole world was loose" [8, p. 73].

CONCLUSION

The various reasons for the collapse of the autonomy were, first of all, the lack of unity among the people, internal conflicts within the government, the lack of a well-armed regular army and other factors.

There is a lot of such information that shows the spiritual image of Ghulam Zafari.

Our observations of the socio-political situation in Turkestan at the beginning of the last century and some of the characteristic features of Ghulam Zafari's literary and social activity show that Ghulam Zafari was one of the most advanced intellectuals of his time. Throughout his life, he fought for national independence, dreamed of the prosperity of our culture, science, and contributed to this work as much as possible with his works.

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