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## E. ALL WORTH: THE MATIC OF UZBEK LITERATURE

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### ABSTRACT

*The article provides a comparative analysis of the views of the American Uzbek scholar Edward Allworth on the subject of Uzbek literature, as well as the views of Uzbek literary critics. The scientific basis of these ideas will be explored. The literary process of the last century is analyzed. The views of E. Allworth and Uzbek literary critics on this issue, their similarities and differences, and their reasons are analyzed on a scientific basis. The article argues that the "debates over Uzbek literature during the Cold War" served ideology more than literature.*

**KEYWORDS:** *Uzbek literature, atheistic propaganda, E. Allworth, Uzbek scholar, social system, image, theme, literary policy, Cold War, Cholchayon.*

### INTRODUCTION

American literary scholar Edward Allworth's book "Uzbek literary politics" has a separate chapter on the theme and content of the Uzbek literature of the last century ("THEMES AND CONTENT").<sup>1</sup> Allworth tried to study Uzbek literature extensively, but in our opinion it seems to be trying to give a more political character to this issue. According to him, the theme of Uzbek literature after the first five-year plans (1927 / 1928-1932 / 1933) is expressed as follows:

1. Social industrialization;
2. Construction of collective farms;
3. The Cultural Revolution;
4. Women's freedom;
5. The heroic past of Uzbekistan.

The same themes prevailed in many works created during this period.

For a quarter of a century, from early 1928 to 1956, Allworth reflected dozens of special themes in Uzbek literature, including atheism, "interethnic friendship," "Soviet peace," anti-Americanism, respect for Russia, and respect for Stalin. Emphasizes. According to the scholar, the universal ideas of Islam, which influenced the Uzbek and Chigatay literature, significantly decreased after 1924. He noted that religious themes in Soviet-Uzbek literature had diminished under the anti-religious propaganda of Russian communists, and that **"atheist propaganda in modern Uzbek literature had deliberately discredited religion and portrayed Muslim mullahs, eshans, and imams as ruthless looters"**<sup>2</sup> writes the Uzbek scholar. As an example, Allworth cites an excerpt from Parda Tursun's novel the "Teacher", published in the 1950s (we cite the Uzbek version of the passage): "His eyes were on the white turbans lined up on the porch looking for someone. Here, just like that! The grass of confidence shines in his heart. That's exactly what he's looking for. I have heard a lot about people with such white turbans. One of them is "suf", a cure for death, a word written on a piece of double-sided paper is a tumor that protects a person from any misfortune. He saw "eye tumors", "water tumors" on the shoulders of children, on the necks of women, on the armpits of men. He saw fifty letters written by them being crushed by people. It is called a duo. Here they are! He found what he was looking for now. If one of these turbans goes and says "suf" once, his mother will be resurrected..."<sup>3</sup>In this passage, Allworth approaches the writer from the perspective that there is irony, criticism, and condemnation of the "people in white turbans." Through this passage, the researcher tries to prove the above idea, that is, he says that such works appeared as a result of atheistic propaganda. In fact, as in this passage, the azimkhan, bakhshi, and kushnoch are not religious officials, but the result of the beliefs of the common people over time. Allworth considered the Azimkhans, the Athenians, to be among the mullahs, eshons, and imams. When the time comes, we will not be able to think correctly, because we are a generation that has grown up under the influence of these beliefs. "The girl drank a handful of tea with the teacher's "sharp breath", blood on a handkerchief, a thin white dress worn on the head (this also touched the "breath" of the teacher!) And a piece of paper with black, dark ink and vice versa, with some letters written on it and a "crusher" that puts "immortal love" in the hearts of both parties, wrapped it in a handkerchief and put it in a certain place so that it would not be forgotten tomorrow."<sup>4</sup>

"After he left, the three of them gathered and discussed the situation of their son-in-law. After much deliberation, it was decided to send Khadijahan to the lame azayimkhan tomorrow morning..."<sup>5</sup>

There are many such examples. Like Cholpon and Oybek, in PardaTursun, the above-mentioned cases show the centuries-old beliefs of the people, not the discrediting of religion and the condemnation of religious leaders. "When Karakhan saw his only child, he tore his collar, brought a neighbor, fed him, brought him a mullah, brought him a mullah, taught him, brought him a donkey and gave him a ring."<sup>6</sup>

Allworth attributed these circumstances to Soviet propaganda, which in fact existed before, during, and now before the Soviets.

Rano in Abdulla Qodiri's novel "Mehrobdanchayon" and Lalikhan in Oybek's epic "O'ch" sometimes deviate from the themes firmly defined in Soviet literature (freedom of women, the inclusion of men in the working class, etc.). tries to explain through. In other words, the portraits of Rano and Lalikhan in the novel "Mehrobdanchayon" show the full portrait of Rano,

emphasizing that the symbols of Rano and Lalikhan are depicted as a real charm, graceful beauty, in general, a delicate creature. Oybek also says that in a number of his works he avoided the proletarian character:<sup>7</sup>

Yoshi o`nsakkizda, ismiLa`lixon.

Qoshdemaganunda: ingichka, asl...

Lablarinaqishangilos-qip-qizil.

Oqtiniqyuzlarikulimsarhar on.

Ko`zlariyirik, sho`x, kipriklarquyuq<sup>8</sup>

In English: ...eighteen year-old Lala-khan: "...her dark brows deserve praise / her lips like scarlet cherries/ ... hair to her waist and tall/..."<sup>9</sup>

Continuing to talk about the themes of Uzbek literature, Allworth says that the theme of the beautiful Fergana Valley will be repeated in the works of Uzbek poets and writers. Cholpon and Gayrati used this theme in the national proletarian literature. Here we remember that Cholpon's poem "Buzilgano`lkaga" was re-created by Gayrati under the name "Tuzalgano`lkaga" Allworth says that GhayratyCholpon's poems "Fergana" and "Kechkirish" have the same attitude. The author's words at this point seem to be neutral towards Cholpon, but he seems to be sarcastically emphasizing Gayrati's poem "Tuzalgano`lkaga":

"... Ghayratiy "answered" a poem by Cholpan titled Buzulghano`lkaga, 1923, with one he named Tuzalgano`lkaga, 1927. Ghayratiy`s method was to cite passages from the poem attacked, and to add lines giving a new direction to its development or else supplying a parody"<sup>10</sup>. Literary critic LazizKayumov's article "G`oyaviykurashmaydoni" shows the opposite: Cholpon, a bourgeois nationalist, called one of the most shameful poems about Fergana during the revolutionary years "Buzilgano`lkaga". In those years, the poet Gayrati struck a blow to Cholpon, writing a poem "To the Healed Land", which sang the happiness of the peoples who broke the chains of slavery in Uzbekistan.<sup>11</sup> We see that the approach of both researchers is different. For Allworth, Cholpon is a tool to prove his point. For LazizKayumov, he is a bourgeois nationalist (of course, from the point of view of the time). He called on the national independence fighters to liberate the country through his poem "Buzilgano`lkaga", but because their heads were stuck in a dead end, the poet reconciled with the Soviets and hoped for salvation?!(Blood race to the torn tongues, soul race to the empty needles, thorny gardens to the flower show, The path of truth is, of course, a crossing).In any case, along with many such poems of the fiery poet, the poem "Buzilgano`lkaga" has been an obstacle to his "justification" for years.

The English researcher cites works on the subject of Fergana: Hamza's "Fergana", Botu's "Fergana's Youth", Elbek's "Fergana's Evening", Zavkiy's "Fergana", Mirmukhsin's "Fergana's Spring" and many others.

The English researcher cites works on the theme of Fergana: Hamza's "Fergana tragedy", Botu's "To the youth of Fergana", Elbek's "Fergana evening", Zavkiy's "Fergana", Mirmukhsin's "Fergana spring" "And many other works depict the Fergana Valley and its people.

The researcher says that such an example as Gulkhani's "Scorpion with a Turtle" in "Zarbulmasal" can be found in Hamza Hakimzoda Niyazi, as well as the image of a scorpion in the works of the Persian poet Abdurahman Jami. The author also cites a riddle about this insect to prove that the image of a scorpion already existed among Uzbeks:

“Birotimborajabgina  
 Dumlariborgajakkina  
 Hali kelsako`rarsiz;  
 Kula-kulao`larsiz” (Chayon)

All worth says that scorpions have a negative attitude in Uzbek literature. Here he remembers A. Kadyri's work “Mehrobdanchayon” In 1918 and 1919, there were also Uzbek newspapers Chayon and Cholchayon. It is known that these publications were published in Tatar in Tashkent in the years mentioned by Allworth, edited by KhalifTulakov and Ibrahim Tahiri. “In Uzbek literature the scorpion has played the role of a sinister villain, a crafty fellow , a resistance symbol, a hero, and in some cases the terrible poisonous arachnid which it really is in parts of Central Asia”<sup>12</sup>. Translation: In Uzbek literature, the image of the ugly, the negative, the cunning, the symbol of resistance, the hero and, in some cases, the dangerous danger, as in some parts of Central Asia, is interpreted.

For some reason, the author makes an unexpected statement about the "Scorpion":It is not surprising that scorpions appear in Uzbek writings, but it is striking to find that a country so distant and formerly unimportant to Uzbeks as The United States of America comes up in Uzbek literature from time to time. Anti-Americanism has been a Russian propaganda line for many years, of course, and some Uzbek poets emulate the Russians on this theme. In the thirties Hamid Alimjan wrote ‘What we care about America?’. Poems, stories, and prose essays in this vein by well-known Russian writers have been translated into Uzbek: for example, Gorky’s ‘On America’, and ‘City of the Yellow Devil’, and Mayakovsky’s ‘The America which I discovered’. In 1955, Zulfiya’s poem, ‘Saadat’s Answer to the American Woman’ was printed in a book of poems. Many Uzbek writers have included in their works stock propaganda phrases like ‘American imperialists’, ‘American warmongers’, particularly in the seasons of active anti Western policy in the USSR. **Translation:** It is not surprising that there is a world image in Uzbek literature, but for Uzbeks it is surprising that the topic of the United States of America, which is far away and insignificant, appears. Anti-Americanism has been the focus of Russian propaganda for many years, and of course, some Uzbek poets are imitating the Russians. In the thirties, Hamid Olimjon asked, "Why America?" he wrote. Poems, short stories and essays by famous Russian writers have been translated into Uzbek, for example: Gorky's "About America", "Yellow City", Mayakovsky's "America I Discover". In 1955, Zulfiya's "Saodat's Answer to the American Lady" was published. During the USSR's anti-Western policy, many Uzbek writers included in their works such works as "American imperialists" and "American warriors."<sup>13</sup>

The author seems to be upset that Uzbek writers are not friendly to the American people. LazizKayumov said that there are poems written with a sincere attitude to the American people, and at this point he wants to see a poem by GafurGhulam dedicated to "Pol Robson". We also found it necessary to quote from this poem:

Qo`ldaborfursatlarning hukmiga bo`yine gib,  
 Qondagijo`shqinlar-la yozarekanmankitob,  
 Qalbimning cho`qqisiga umid bayrog`intikib,  
 Tasavvurgakeladi Amerikadainqilob...  
 Harxalqning o`zxohishi, irodasi, huquqi,  
 Tuzumivato`zimio`z-o`zining ishidir.  
 Qo`shnilardevoridan mo`ralab sir axtargan,  
 Xuddishuqo`shnisigadushman bo`lgankishidir.<sup>14</sup>

Hamid Olimjon's "Nima bizga Amerika!" when thinking about his poetry, the poet does not express any negative opinion against the American people and its citizens. We are talking about two social systems, a five-year plan. The poet is very happy with the changes taking place around him. Confidence in the future grows in his heart.

...

Amerika,  
 Nimabizga  
 Uningsur`ati  
 Uning tezlikligi,  
 Kuchi,  
 Quvvati.  
 Mana biz,  
 O`zimiz  
 Safargaturib,  
 Undano`tibketamiz –  
 Yaratib  
 Zavodlar,  
 Mashinalarni<sup>15</sup>

Of course, the socialist system seems to be correct for the poet, and the capitalist system is correct for the American, just as everyone bends to the spring from which he drinks water. In the poem, Hamid Olimjon tries to compare the growth and development of the Soviet state. Edward Allworth may consider this example of Uzbek literature as a poem against American imperialism, but logically, Hamid Olimjon, living in a socialist state, can not sing the capitalist state! This does not occur to any of the representatives of this system, because for each of them the ideas of their society are true. In particular, Oybek says the following about these isms: Capitalism has shown the essence of hunger, slavery, unemployment, decay, decline, decline, resistance to culture, and so on. Socialism is the complete opposite.<sup>16</sup> There are works in the

same direction in Zulfiya's work. Not to mention the dozens of poems written by the poet in the 50's under the influence and repression of politics, ideology (for example, "Saodat's response to a foreign lady", "The voice of the Uzbek girl", "Party"). (except for his poems "I greet you", "I am a communist"), many of his works are true examples of lyricism.<sup>17</sup> We cannot say that there is no example in American literature in which the capitalist system has not been praised and praised as better than other systems. Such views are found in representatives of both systems. From the above, we can conclude that literature and ideology are like magnetic poles. When you move away, it pulls closer, and when you move closer, it pulls away.

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