

Enlightenment-Moral, Philosophical, Linguistic views of Modern Creators

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Annotation: In the article, the author determines that the themes of classical literature in the work of the Jadid creators will completely change, and they will be able to awaken the nation, develop the state through education, improve the living standards of the people by creating works on socio-political issues in step with the times.

Keywords: Jadidism, nation, thinking, independence, language, religion.

Prominent representatives of modern literature are M. Behbudi, Munavvar Qori, Ibrat, A. Fitrat, A. Qodiriy, Cholpon, Haji Muin are working hard to open new schools, create textbooks and manuals, publish newspapers, organize theaters, carry out large-scale reforms in all spheres, reduce the number of weddings, organize women's education, educating young people in developed foreign countries, radically changing the rigid old education system, mobilizing a new method of education. As B. Kasimov noted: "... Behbudi, who went down in history in the name of Jadids, was responsible for the complete destruction of the nation and the protection of the Motherland from the threat of total plunder, educating the generation in the spirit of freedom and liberty, independence." In 1910, 15 people, and in 1911, 30 people were sent abroad to study. Jadidla's far-sighted efforts were revived only because of independence.

The Jadids also paid special attention to the issue of language. A project was developed at that time to raise the Uzbek language to the level of the state language. B. Kasimov explains that the Jadids, who fought for independence, took three different paths in achieving national independence:

"1. Forced liberation from dependence on Russia, gaining independence by force (Duke Eshan uprising, 1916 events, "repression").

1. The way of compromise. Achieving enlightenment with the help of the Russians. Acquisition of rights in the field of enlightenment, restoration of national identity (Ismailbek Gaspirali, Mahmudkhoja Behbudi).

2. Way of cooperation. Tsarist administrators, and then the Soviet government, to participate in their programs and, if possible, to gain independence. To make certain preparations for this (Munavvar qori, Hamza, Avloni) ”.

It should be noted that Jadid literature consists primarily of propaganda works. They organized theaters and schools to promote their ideas. Dozens of newspapers and magazines appeared in the country under the influence of the newspaper "Tarjimon". Works condemning ignorance were created, such as "Padarkush", "Is it easy to be a lawyer?"

The awakening of cultural life intensified in the 10s of the twentieth century with the advent of theater. The Turon theater troupe, composed by A. Avloni, staged Behbudi's drama Padarkush. Mannon Uyghur, Hamza, Khurshid, A. Well-known representatives of the industry, such as Kadyri, the first theater critics such as M. Shermammedov, Haji Muin. At the initiative of F. Khodjaev, Mannon Uyghur and Cholpon gathered talented young people and took them to Moscow, where

they learned from the leading theatrical figures and art critics of their time. Among these young people were Abror Hidoyatov and Sora Eshonturaeva.

During his multifaceted activity, A. Avloni organized a theater, opened schools, published newspapers and magazines, prepared and published textbooks "The First Teacher", "The Second Teacher", "Turkish Gulistan or Morality". Hamza wrote and published seven manuals, symbolically called "Red Flower", "Yellow Flower", and "White Flower".

The enlighteners paid special attention to the types of arts and genres that provided ample opportunities for the realization of their ideas. The Jadids, who saw the theater as a platform for propagating their views, developed drama, and the events played on the stage gained vital meaning. In dramatic works, new possibilities for the creation of human character were discovered, new methods and tools were introduced. In the Enlightenment literature, in particular, the genre of drama was literally developed, which allowed a comprehensive artistic analysis of life and the expression of a holistic artistic concept. The commonality becomes even more pronounced when we recall the devotion of the Jadids to the formation of our national theater, the ideas that are often seen in Jadid publications such as "we need theater and novel books." Significantly, research in the chapter on artistic form in Jadid literature has begun. Drama and novel genres emerged and the highest examples of these genres were created. In Jadid literature, Fitrat brought dramaturgy, Qadiri novelism, and Cholpon poetry. For example, in the first Uzbek professor, encyclopedic scholar Fitrat's "Conversation between an Indian Farangi and a Bukhara teacher", the reality in Bukhara is assessed through the eyes of two people - one Uzbek and the other Farangi. There are specific reasons for resorting to this kind of artistic-compositional method. Debate is also built in the form of a dialogue. It is known that this form, used by the ancient Greek philosophers, was revived by the Enlightenment in the 13th century. "... There are a number of similarities between European Enlightenment literature and Jadid literature. The reason for this is explained by the similarity in the socio-historical factors that gave rise to both literatures and the goals pursued by both movements.

Jadid literature, on the one hand, brought literature closer to life, on the other hand, promoted it as a means of education, these two principles are the main features that determine the content of Jadid literature. had a strong effect. If we compare this situation with the history of English Renaissance literature, the issue becomes even clearer. It can be said that the Jadid movement, in many respects, is similar to the enlightenment movement that flourished during the English Renaissance. If we focus on the commonalities inherent in both movements, it becomes clear that literature is influenced by historical circumstances. First, both socio-political movements emerged at a time when the foundations inherent in the feudal system were being eroded and replaced by an entirely new relationship. That is, the similarity of the socio-historical conditions that necessitated the emergence of both movements gave rise to their similarity.

In the early twentieth century, when feudal social relations collapsed, the Jadids argued that a person's intelligence, entrepreneurship, and efficiency determine his destiny and place in society, not his social background. "It seems that the new social relations have changed the social status of the individual, the individual is now beginning to understand himself as a social person - an element that can actively influence society and his own life. With the change of the status of the individual, the obsolescence of the feudal-monarchical order, the need to reform the life of society becomes more and more obvious. In a number of European countries, the movement that emerged when the same situation occurred is the Enlightenment movement." The origins of the Jadid movement are inextricably linked to socio-historical conditions, such as the Mufti movement in Europe. If we take into account that his ideas spread to all European countries not at the same time,

but only when social conditions arose in that country, the problem becomes clearer. If we compare Jadidism with the enlightenment movement that spread first in England, then in France, and then in Germany, a similar situation is observed in the spread of Jadid ideas in Crimea, Tatarstan, Azerbaijan, and Turkestan. One of the similarities between Jadidism and European Enlightenment is that they are not both part of a single program of action, and that their representatives have different views.

The Enlightenment completely rejected the social foundations inherent in the feudal system and advanced the idea of building a new democratic civil society. Jadids also saw enlightenment as a key factor in the implementation of social reform. Both the Enlightenment and the Jadids, who wanted their socio-political views to spread among all sections of the population, attached great importance to publishing and printing, and published and distributed small volumes and cheap pamphlets. Behbudi, Munavvar Qori, Ibrat and other representatives of the Jadid movement also started publishing. The attempts of the Jadids to realize their ambitions led to the formation of the Uzbek national press. "Enlighteners, like Jadids, have seen in literature a means of reforming social life based primarily on educating students. This is why a number of aspects of Enlightenment literature are reminiscent of the principles of Jadid literature. Because they consider fiction as one of the means to achieve a specific goal, in the works of enlighteners there is often an open ideological struggle between the protagonists, certain ideas are expressed in the language of the protagonists, in short, the idea is absorbed into the whole text.

In modern literature and journalism, special attention is paid to the theme of the wedding. Excessive spending is sharply criticized in articles and works of art, such as weddings and mourning ceremonies, as one of the vices that led to the decline of the nation. Behbudi's "Zo'raki boy" Muin's "Wedding wastes", "About weddings and mourning ceremonies", A. Avloni's "Is it easy to be a lawyer?" ", "The Way of Salvation" and other topics. In the drama "Wedding", the following monologue in the language of Mirza clearly describes the tragedy of the nation: "- Oh !! When will we, the Muslims of Turkestan, get rid of this scourge of ignorance? Ignorance has made us drunkards, fools and extravagant, foolish. Here, in the end, he was disgraced and ruined. If other nations spend their money on science and education, religion and nation, they will prosper day by day. and we are humiliated. If we, the Muslims, do not seize these opportunities and eliminate the wastefulness of weddings and mourning, we will soon lose our present property and be lost. " Apparently, this problem raised by the Jadids is still relevant today. Despite the fact that the issue has received attention at the state level, this defect has not yet been completely eliminated.

The third act of the drama is called The Meeting of the Drunkards. In it, through the images of Orzikul, Bobo Khitob, Boy, Abdulahad, Olmas, Juvon, immorality and alcoholism, which is the most painful point of the time, in general, were exposed. The factors that lead to the emergence of vicious vices that lead the nation astray, such as greed and drunkenness, which have become increasingly popular, and the tragic consequences of these vices, have been very convincingly shown. Inhuman habits, which are rampant due to ignorance, are still among the most important problems in the world today. In the process of globalization, in an era of rapid information crisis, at a time when various unhealthy ideas are spreading, it is no secret that these problems are re-emerging. The legalization of same-sex marriage, the increase in the number of sects and groups belonging to foreign ideas, and the increase in drug and alcohol abuse have not yet been definitively resolved. However, the Jadids had tried to overcome similar problems a century ago. This in itself shows how true and relevant the Jadid movement's belief that common sense is the foundation of a healthy society is.

History has shown that when there is an awakening in society, there is definitely an increase in attention to language. During the Navoi period, the prestige of the Uzbek language increased, due to the fact that the great poet defended the Turkic language. Navoi proved the great potential of the Turkic language in theory in *Muhokamat ul-lughatayn*, and in practice with his high-level works of art, such as *Hamsa* and *Khazayn ul-Maoniy*. Even Hussein Boykaro issued a special decree on the Turkish language. The same situation has been observed in the history of the Elkhaniid state.

The richness, emotionality, juiciness, richness of lyricism of the language of drama is a phenomenon of the playwright's unique style. Fitrat emerged in the 1920s as one of the founders of the new Uzbek literary language. As a creator and linguist, he also makes effective use of synonyms in his dramas: *Rebellion-savior*, *farmers-farmers*, *dardlashma-kuy*, *mungdosh-sympathy*, *ushok-may*, *narrow* ... Such synonyms can be used even today ". Along with scientific and theoretical research of the Uzbek language, Fitrat also fought for the purity of language. The scholar, who advocates the use of words from foreign languages as little as possible in the language, to find their Uzbek alternative, paid great attention to the living language of the people, the examples of folklore. Explaining the importance of dialects and dialects in defining the norms of literary language, Fitrat suggests the use of internal sources in language enrichment.

As a linguist, Fitrat advocated purism. It is known that "purism is an attempt to preserve the purity of the language, to oppose any innovations that occur in it, to learn words from foreign languages," and the scientist proposed to preserve the national features of our native language, to follow its internal laws. He asked, "What is the richest, most unfortunate language in the world? Did you know? Turkish. I don't want to be a poet, that's the truth of the matter. The richest language in the world is Turkish, and the most unfortunate language is Turkish." Behbudi said, "... today we need editors and editors in four languages: Arabic, Russian, Turkish and Persian. "Just as Arabic is necessary for religion, so Russian is necessary for life and the world." The leader of the Jadids, who considered it necessary to know four languages, meant religion, state, development, and international relations.

In conclusion, the views of the Jadids on the national language have not lost their relevance today, and their proposals in this regard were a way to raise the national language, preserve identity and join the ranks of developed countries, a guarantee of development. The Jadids managed to update the literature both in form and ideology. Literature was reformed according to the content of the subject, in other words, all genres were socialized and thus brought closer to the people. Because Jadid literature emerged as a means of propaganda rather than refinement, and it fully fulfilled the task it set itself. Describing the poetry of the last century, Ulugbek Hamdam writes: we encounter a lyrical 'I' who believes, lives in harmony with his interests, but still advocates peace and prosperity, solidarity and cooperation. At this time, the focus of the lyrical 'I' was more outward - focused on changes in society and fascinated by it.

In general, the Uzbek literature of the twentieth century, including poetry, is a very complex phenomenon, born on the basis of social, domestic, cultural life of a society of different systems, with different nature and form. The influence of Jadid literature continued in a series of literary generations. "The influence of the works of such figures as Abdurauf Fitrat, Abdulla Qodiri, Abdulhamid Cholpon not only on the generation of Ghafur Ghulam, but also on the development of our national literature deserves special attention as a comprehensive topic that is the basis for in-depth scientific work. Rauf Parfi, Shavkat Rahmon's work shows the continuity of this literary tradition and creativity.

The conclusion is that the Jadid movement is a socio-political movement that seeks to raise the nation's spirituality to a new level through enlightenment, language, religion, nation, and science, and consists of three main currents. They saw theater, the press, a new way of schooling, teaching young people abroad, and learning languages as tools in the implementation of their ideas. Although the Jadid movement was abolished by 37 years, its influence was felt by Shaykhzoda, Oybek, I. Muminov, O. Yakubov, P. Kadyrov, R. Parfi, Sh. This is evident in the research of poets and scholars such as Rahman. The study of this socio-political movement is aimed at educating the younger generation, strengthening national independence and society

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