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The Artistic Interpretations of the Concepts of "Homeland" and "Nation" in Hamza's Works

Kuranov Dilmurat Khaydaraliyevich

Uzbekistan, Andijan State University, Doctor of Philology

Khudayberdiyev Akram Akbarovich

Uzbekistan, Andijan State University, basic doctoral student

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ANNOTATION

In the context of the activation of the concepts of "homeland" and "nation" in the modern press and literature, Hamza Hakimzada Niyazi's works reveal the meaning and essence of the concepts of "homeland" and "nation" in the works of Hamza Hakimzada, and it is highlighted that the poet made serious research in the way of interpreting them in accordance with the times.

KEYWORDS: Homeland, nation, religion, Islam, thought, enlightenment, modernism, Turkestan, progress, national thought.

In Uzbek literature, the activity of a new generation, which was born and formed with the intuition of social changes at the beginning of the 20th century, in the literary field, made a unique contribution to the development of national artistic thinking and served as the basis for the formation of the "new thinking" of the new era, as well as the renewal of concepts and views. The same thing brought the "knowledge" function of literature to the fore. It is known that the issue of understanding the world occupies a central place in the center of the cognitive approach that is gaining popularity in literary studies. After all, cognitive sciences understand a person as "primarily a conscious being", that is, they aim to study how he perceives the world. In this sense, in our opinion, it is extremely important to study the literature of the beginning of the 20th century - modern literature, from a cognitive point of view, where fundamental changes took place in national thinking.

In the press of the time, there was an increase in the encouragement of national poems, prose and drama aimed at reflecting the national life, journalistic works devoted to the issues of socio-economic life. It was connected with the need to wake up the nation, to realize its place in the world and its future prospects. The process of understanding, naturally, requires a corresponding system of concepts. As a result, the activation of the concepts of "homeland" and "nation" in modern press and literature, as well as the desire to clearly define their meaning, was observed. We can see this in the example of various artistic interpretations of the concepts of "homeland" and "nation" in the work of Hamza Hakimzada Niyazi, one of the bright representatives of

modern literature. possible His poems written in the years 1915-1917, which are included in the collections of the "Milliy ashulalar uchun milliy she'rlar majmuasi" (Complex of National Poems for National Anthems) provide rich material for thinking about the issue of our interest.

The poem "KO'zni oching, qardoshlar" (Open your eyes, relatives) in the first part of the collection begins with this stanza:

*Ko'zni oching, qardoshlar, ibratlashaylik,
Uyqu bitsun, dindoshlar, g'ayratlashayluk.
Ijlos etib har yerda hasratlashayluk,
Milliy xizmatlar uchun himmatlashaylik. [4,11]*

Meaning:

*Open your eyes, relatives; let's learn from each other,
Don't sleep, co-religionists, let's be motivated.
Let's meet and to grieve everywhere,
Let's strive for national services.*

In this case, the appeal is more directed to "co-religionists" (which is more general than "relatives") and the call to "national services" shows, in our opinion, the priority of traditionalism in Hamza's concept of "nation". After all, according to our tradition of Islam, the term "nation" refers to all Muslims – the nation of Abraham (is one of the prophets in Islam). The last stanza of the poem also confirms that "nation" is understood in this way:

*Tashlab Nihon ko'ngilda bo'lgan illatni,
Kinu bug'zu adovat, fisqu g'iybatni,
Sunnii, shiiyso'zlarni barbodlashaylik,
Millat yo'lin ko'plashub obodlashaylik.*

Meaning:

*Throwing away the evil in Nihon's heart,
Don't hate it, hate gossip,
Let's destroy Sunni and Shiite words,
Let's multiply and improve the road of the nation.*

As we can see, the poet believes that the root of the problems lies in the division between the nation and the Muslims, and he calls them to act together, not to divide into sects, because he believes that the "nation's path" is the same for all Muslims, and they are all one nation.

The poem "Darmon istariz" (We want healing), which is included in the first section, also started with an appeal to Muslims. However, the meaning of the concept of "nation" here is somewhat narrower:

Ey musulmonlar, qachon biz darda darmon istariz,

*Bu qorong'u kechamizga mohi tobon istariz,
 Biz vatan avlodina ilm ila urfon istariz,
 Yodgori qolg'udek isloma unvon istariz.
 Ey musulmonlar, kelinglar xatmi qur'on istariz?
 Millata shavkat, tarqqiy, sha'nu davron istriz? [4,13]*

Meaning:

*O Muslims, when do we want medicine for pain,
 We wish you peace in this dark night,
 We wish to pass on knowledge to the generations of our country.
 We want an Islamic title like a monument.
 O Muslims, do you want reading a Koran?
 Do we wish the glory for nation, progress and honor?*

The object of reference, "Muslims", serves to concretize the meaning used in the text in connection with the concepts of "homeland" and "nation". Since it is about the "generation of the motherland", it is reasonable to say that the appeal is aimed at Muslims living in a specific region - Turkestan. As long as the Muslims of Turkestan are being promoted to the desire of "glory for nation, progress", it can be understood that the poet limits the concept of nation territorially, and interprets the concepts of "nation" and "homeland" as integrally related to each other. However, it is not yet a completely updated concept, it is replaced by a traditional concept. For example, in the contrast of verses like "The non-Muslims made progress from the Qur'an, and the mullahs made living with superstition", there is talk about the "Muslim nation" and the "non-Muslims" and here the territorial boundaries are removed. In the verse "There is no uneducated person among the nations like us" in the next paragraph, it becomes clear that the word "nations" refers to one of the nations - Turkestan. The fact that there are both traditional and new interpretations of the concepts of "nation" and "homeland" within one poem shows that Hamza's research on this matter is not over. We said above that "new thinking" began to take shape at the beginning of the 20th century, so what we are observing is the manifestation in the mind of a concrete creator.

It is observed that the concept of "homeland" has become richer and fuller in Hamza's poem "Turkestan, which has lost its good condition":

*Esiz, esiz, Turksiton, qani avvalgi holi?
 Olamga ziyo bergan ul xurshidi iqboli?
 Abri g'aflat qurshadi, tun bo'ldi istiqboli,
 Xo'r bo'lsa millatimiz, tutmasmukin uvoli. [4,17]*

Meaning:

*Ah, remorse, Turksitan, where is the previous situation?
 Where is the power that gave light to the world?*

*A cloud of indifference surrounds, the prospect was nightfall,
After all, if our nation is humiliated, their future will be dark.*

Judging from the content of the clause, it is understood that Turkestan here means "homeland" as a specific area, and the people living in this area are interpreted as being inextricably linked with the concept of "nation". This is confirmed by the fact that the words "Turkestan" and "homeland" are used as contextual synonyms in the context of the poem. The most important thing here is that the concept of "homeland" includes the previous state of Turkestan - the concept of "the past". With this, the poet emphasizes that the past - ancestors are responsible for the current state of the "motherland". Which, for this situation:

*Og'la, og'la, Nihoniy, kecha bo'ldi kunduzlar,
Falakda ko'rinmayur mohtob ila yulduzlar.
Vatanga molik bo'ldi nobakoru to'ng'izlar,
Oyog' ostida qoldi necha sandek dilso'zlar?*

Meaning:

*Cry, cry, Nihany, the days are gone,
The moon and stars are invisible in the sky.
Uneducated pigs became the property of the country,
How many sympathizers are underfoot?*

Hamza warns of the responsibility for the homeland - Turkestan, whose days have turned into night, remaining in the hands of "uneducated pigs". Calling for action, longing for national freedom and progress, it is clear that the poet is mourning the future of his homeland. It turns out that the concept of "homeland" now includes the concepts of a specific "territory", "people" living in this area, "the past" and "future" of this people.

The traditional interpretations of the concepts of "nation" and "homeland" are not compatible with the goals of national independence and development, which the Jadids aimed for, and there was a need to update them in accordance with these goals. The above research observed in Hamza's poetry is motivated by a deep feeling of this need. The most important thing is that the task of not only understanding these concepts in a new way, but also in explaining them to the public, was one of the important conditions for achieving this goal. Hamza's "Jonlarning jononi Vatan" (Homeland is the soul of the soul) is a poem dedicated to the description of the Motherland, mobilized for the purpose of describing the poet from head to toe:

*Vatan, vatan der edilar, na der erdim bilmay ani,
Endi bilsam Vatan erkon bu tanlaring shirin joni. [4,45]*

Meaning:

*They used to say homeland, homeland, but I didn't know what to say.
Now that I know, this country is a sweet soul of your body.*

He wrote. In our opinion, this is not an expressive poem (auto psychological), but in a certain sense it is also an example of a performance lyric. After all, the owner of the thoughts in it is not only the lyrical hero poet

himself, but all the young people who are now entering the path of enlightenment and who are beginning to know what the Motherland is – "we". A lyrical hero is a person who realizes, albeit late, that the Motherland is a "true mother", who nurtures her when she is alive and embraces her when she dies.

He considers the time spent not knowing the Motherland as "blindness". Due to this blindness, incompetent children "shot him blindly" and "sold him to the wicked with his hands tied". "What did they get in return?" asks the poet and emphasizes that they did not achieve anything, that is, "selling" was not for profit, "blindness" was caused by lack of understanding. According to Hamza, those in charge of promoting the homeland "did not promote it", "they were deceived for some reason and did not follow God's command". It seems that the poet believed that the scholars were responsible for the fact that it was God's command to make the country known, and it is clear that there is a reason for such a calculation if it is remembered that it is the inheritance of scholars to show the right way to the ummah. So, Hamza comes to the conclusion that the reason for not listening to the call of the Motherland is "ignorance". Naturally, the young people themselves are to blame for "ignorance", which is why the poet apologizes to the Motherland - Mother at the end of the poem:

Nihon yig'lab qon yutunur, kechmog'lig'ingni o'tunur,

Mundin buyon o'g'lonlaring chandon tonurg'a tutunur.

Meaning:

Nihon cries and swallows blood, begging for your forgiveness,

From now on, your sons will try to get to know each other.

These words of Hamza are not only an apology, they are also an invitation to get to know the Motherland, save it and be ready to serve it. At the same time, they also indicate that Hamza's like-minded young generation – the "young Sarts" influenced by the ideas of Modernism, made a determined effort to get to know the Motherland.

Hamza does not mention the word "nation" that he used in the above poems to express "the people of Turkistan" in the poem "Dardiga darmon istamas" (He does not want medicine for his pain), instead he uses the terms "Turkistan people" and "Uzbek people".

Bizni Turkiston eli dardiga darmon istamas,

Zulmat ichra kechsa umri, mohi tobon istamas,

Uxlama ko'p, o'zbek eli, asri taraqqiy vaqtida. [4,29]

Meaning:

The people of Turkestan do not want medicine for their pain.

Even though their lives are spent in darkness, they do not want light,

Don't Sleep a lot, Uzbek people, in the age of progress.

There is a whole-part relationship between these two terms: "Turkistan nation" means all nations in the region, "Uzbek nation" is one of these nations. Below, the poet uses the combination "our nation" in the meaning of all the lands in the region:

*O'zga millat uchsalar hikmat topub so'yi samo,
Bizni ellar loaqal yer uzra davron istamas,
Uxlama ko'p, o'zbek eli, asri taraqqiy vaqtida.*

Meaning:

*If they fly to another nation, they will find wisdom and go to sky,
Our people don't want to roam around the earth.*

Don't Sleep a lot, Uzbek people, in the age of progress.

That is, the poet says that not only the sky, but all the lands in Turkestan "do not want to roam over the earth". This use of concepts shows that Hamza is still trying to clarify the concept of "nation". In other words, whether the people of Turkestan should be called a single word "nation" or whether it is more correct to consider each of them as a separate "people", a nation, has not yet come to a complete decision, there is confusion in their views. This confusion is exacerbated by the fact that Turkestan is a colony. This can be clearly observed in Hamza's poem "Podsho hazratlarini duo" (Praying for His Majesty the King):

*Shohimizni qo'llari bo'lsun yuqori,
Bizni dushmanlar talof topsun ming bori.
Ko'rsataylik sadoqat qadrlik kunda,
So'ng'ilarni torixi bo'lsun yodgori.
Vatan uchun jon bering, oling o'rnaklar,
Zafar toping, o'rdular, qoplon yuraklar,
Yashasun millat, yashasun shahanshohimiz. [4,22]*

Meaning:

May our horn be victorious; may all our enemies perish.

let us show our loyalty on such a precious day.

Let the history of the last be a monument.

Give your life for the country, take examples,

Win, soldiers, tiger hearts,

Long live the nation, long lives our emperor.

The concepts of "homeland" and "nation" in this passage are fundamentally different from those in the poems cited above. The emperor - the emperor of Russia, who is being prayed for be winner; Russia's enemies are called "our enemies"; "Give your life for the homeland" is an invitation to fight for the Russian Empire. That is, the "homeland" in this poem is the Russian Empire, and it is described in this way:

Vatan bizni jism ichra shirin jonimiz,

Vatan bizni yurakda issig' qonimiz,

*Vatan bizga qimmatdur gavhar injudan,
 Vatan bizni har shaydan chin suygonimiz.
 Vatan uchun jon bering, oling o'rnaklar,
 Zafar toping, o'rdular, qoplon yuraklar,
 Yashasun millat, yashasun shahanshohimiz.*

Meaning:

*Homeland takes us in body, sweet soul,
 Homeland is our warm blood in our hearts,
 Homeland is more precious to us than pearls.
 We love our country more than anything.
 Give your life for the country, take examples,
 Win, soldiers, tiger hearts,
 Long live the nation, long lives our emperor.*

"Long Live!", the so-called "nation" here means the entire people of the Russian Empire. There are similar expressions in Hamza's poem "Yashasun chun Vatan o'g'li" (Long live, son of the motherland). The poem begins with the line "Be loyal to our king, people of the country", where the phrase "people of the country" refers to the entire population of the Russian Empire. Or the "homeland" in the verse "Our blood flowing drop by drop for this country" also means the whole of Tsarist Russia. Of course, the writing of poems in this spirit can be explained by the pressure of "social order" in war conditions, it can also be said that "Hamza wrote them for compromise, and for his other poems to see the world". Such a view is not unreasonable. However, in our opinion, if we take into account that at that time there were views that autonomy was better for Turkestan than independence, these lines can be understood as an expression of the poet's thoughts.

It is known from the above considerations that in the beginning of the 20th century, serious researches were conducted in modern Uzbek literature, especially in the work of Hamza, to re-perceive the concepts of "homeland" and "nation", and to interpret their essence in accordance with the times. This process is, first of all, the traditional Islamic concepts that have existed in the national thinking until now; on the other hand, the fact that Turkestan was in colonial conditions, and finally, thirdly, it was under the direct influence of Modernism ideas. A special study of this issue will make it possible to form a correct idea about the genesis and improvement of one of the most active artistic concepts in the Uzbek poetry of the 20th century.

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