



USING MODERN LITERARY WORKS ABOUT REPRESENTATIVES OF JADID LITERATURE IN THE EDUCATIONAL PROCESS

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Annotation: This article explores the ways in which the aesthetic taste of students can be developed through the works of representatives of Jadid literature. It also presents ideas on methods of teaching their works in school education.

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As a person grows older, their understanding of the concept of homeland expands as well. However, it should be specifically emphasized that every person born and raised in our country, when saying “My Homeland,” does not only refer to their home, village, or city, but rather to the Republic of Uzbekistan. This is an expression of the feeling of patriotism deeply rooted in the hearts of our people. From this, it becomes clear that only a nation and a state with high spiritual values can have a great future. As T. Mahmudov pointed out: “Spirituality is a universal concept that encompasses all human activities and ideals of a nation and an individual... Spirituality is the ‘wise heart’ of an individual and a nation, which, in accordance with the demands of history, reveals its different aspects and represents the level of humanization of nature, society, and the individual — a realm of spiritual perception.”¹.

In educating the younger generation — particularly those who are the present and future defenders of our homeland — in the spirit of patriotism, we can make effective use of both the enlightening efforts of our Jadid reformers and the modern literary works written in their honor. These contemporary works, reflecting the struggles and life experiences of the Jadids for the freedom of the nation, can be utilized not only in school education but also in independent learning, and more broadly in the overall educational process.

One of the prominent authors in contemporary Uzbek prose with a distinctive voice and style is Khayriddin Sulstonov. From the very beginning of his literary career, Sulstonov entered literature with confidence. His stories and novellas stand out for their depth and thorough craftsmanship. In particular, his short story “*The Water of the Ra’no Flower*”, found in the collection “*My Mother's Homeland*”, is a sincere and eloquent expression of deep admiration and respect for the great master of words, Abdulla Qodiriy. This story can be introduced to 7th grade students during the topic “Abdulla Qodiriy.” In his works, Sulstonov depicts the inner world and emotional turmoil of individuals through a lens of national identity. The writer sets himself the goal of uncovering the emotional depth and inner secrets of the human soul.

Rather than extensively describing the characters or narrating their lives in detail, Sulstonov selects the most complex situation experienced by the protagonist — or an event closely tied to it — and constructs a character around that. In the story, dialogues between the artist Mann and Abdulla Qodiriy are presented, portraying

¹ Maxmudov T. Inson va ma’naviyat.// Tafakkur va taqdir. –T.: Ma’naviyat, 1998.-34b.

Qodiriy's unique personality — one that cannot be replicated in others — in a way that serves as a model for young readers.

"Cinema is still a completely new art form for you," he said. "We Russians have a saying: 'You can't build Moscow overnight.' Mastery is achieved gradually. Until then, it is necessary to involve experienced filmmakers from Moscow, Odessa, and even France to create films."

"I don't know..." Qodiriy pressed his palm against the window grille. "If it were up to me, the true success of Uzbek national cinema would depend on training screenwriters from among Uzbeks themselves. At this stage, even if necessary, we could attach Uzbek writers to experienced European screenwriters. Also, actors and actresses should be trained from among Uzbeks. Because it is Uzbek children who understand every little nuance of Uzbek life. Without that, even the most skilled specialist will inevitably stray into a fantasy world — and in such a case, the term 'Uzbek cinema' would lose all meaning..."²

Even through the short dialogue above, we can grasp the mission of the Jadids — who stood firmly against ignorance and thought deeply about the future of youth — and their desire for leading experts in every field to emerge from among our own Uzbek people.

Abdulla Qodiriy's works were kept away from the public for decades. Nevertheless, people, through various means, yearned to access the legacy left by this great writer, seeking to satisfy their literary and aesthetic cravings. Erkin Vohidov writes:

"The copy of *'Scorpion from the Altar'* (Mehrobdan chayon) I found tucked away in the dark attic, wrapped in a sash, turned me into a madman of the corner for a whole week. I read it hidden away from all eyes, fully absorbed and immersed. *If Farhod had his Shirin, and Majnun his Layli, Then fate granted me Ra'no, flower of the garden's lily.*

Now, when I read those lines, I remember that dim attic corner, I see the yellowed pages before my eyes, and the scent of dust fills my nose."

Erkin Vohidov acknowledges Qodiriy's two major novels in this way:

"There are certain books one reads in life that become a part of their very being — a fragment of their soul. *'Bygone Days'* (O'tgan kunlar) and *'Scorpion from the Altar'* are such books for me. They helped shape who I am as a person. They defined my worldview, molded the state of my heart, and became part of the treasures of my life."³

Based on the above reflections by Erkin Vohidov, we can confidently say that Abdulla Qodiriy was a great figure — a guide of enlightenment who inspired individuals to recognize their identity and elevate their personality.

Now let us consider how Jadids are interpreted in modern literature through poets. In this regard, it is appropriate to mention Muhammad Yusuf — a passionate voice of truth and patriotism. For example, his poems such as the epic *"Black Sun"*, the poem *"My Homeland"* with appeals directed toward Qodiriy and Usmon Nosir, and other works like *"Otabek's Song," "Kumush,"* and *"Zaynab's Song"* serve as examples.

Another significant modern literary work is *"A Century-Old Murder"* (*Yuz yillik qotillik*) by Khurshid Dustmuhammad, dedicated to uncovering the life and death of Mahmudkhoja Behbudiy — one of the most influential Jadids. This piece can be described as a historical-documentary-educational novella. Through the character of lawyer Temur and his investigation, the author reveals unspoken and previously unnoticed truths about Behbudiy. In my analysis, the character of Temur reflects not only the author's own biography but also shows how the work was written with meticulous attention to every detail and event connected to Behbudiy's life.

Undoubtedly, assigning this work to upper-grade students for independent reading and using it within the educational process would serve as a guiding light for our patriotic youth.

"To Ustoz Sirojiddin Ahmad"

² Onamning yurti:/Xayriddin Sulton.-Toshkent: "Turon zamin nashriyoti", 2023.13-b

³ Iztirob. Toshkent.O'zbekiston.1992.

Ustoz, I am a young lawyer. I hesitate to write the phrase “I have received higher education in my field,” because over the past year I have become a different person — don’t laugh. What I’ve read, heard, and learned has completely transformed me.

I have started to grasp how complex and full of secrets human life is. I’ve realized that the transformation of a nation into a true nation, and the elevation of a society to genuine social consciousness, often comes at the cost of the blood and spirit of those noble individuals who dedicated their precious lives to those very hardships and struggles.

In my mind, I journeyed back a hundred years, to the times in which our people lived. The main reason for this is the guiding light of our Jadid forefathers — the great enlightener, patriot, and servant of the nation whom you called “*xodimul millat*” (servant of the people): Mahmudkhoja Behbudiy.

Originally, I was tasked with exposing the injustice and secret execution of this legendary figure. To do so, I began with an in-depth study of his life, creative work, and struggle. I collected every single reference and record in which his blessed name appeared. I was glad to discover that many sincere and dedicated scholars had devoted their research and efforts to studying Behbudiy’s life and works.

I’ve been carrying your two-volume work everywhere with reverence — the result of your many years of labor. I read the preface repeatedly. I’ve come to the conclusion that so much still needs to be done to turn the treasures of Behbudiy’s blessed pen into a spiritual wealth for our people, especially our youth.

Ustoz Sirojiddin, many of your books have found a place in my personal library. In the introduction to your work, you listed the names of many authors who studied Behbudiy’s life and legacy — what a long list, including even foreign specialists!

Numerous articles have been gathered about the final days and moments of this revered man. I am especially drawn to research like Domla Muxtor Xudoyqulov’s article “*The Last Days of an Enlightened Writer*,” and the piece “*How the Assassination of Behbudiy Happened*” written by Shodmon Hayitov and Kamol Rahmonov of Bukhara. I am now preparing to deeply study the theories they put forward.

Ustoz Sirojiddin, I’m having difficulty organizing my thoughts, but one way or another, I will come to see you — with the hope that you will accept me as a sincere student and follower of the great Mahmudkhoja Behbudiy. Because the duties ahead of us to study and apply the legacy of Hazrat Behbudiy to our lives are immense — and essential...”⁴

Although this work focuses specifically on Behbudiy’s creative legacy, we can consider it as a reflection of the life experiences, political pressures, and repressions faced by all our Jadids. This piece should be given particular attention when teaching the drama “*Mahmudkhoja Behbudiy va Padarkush*” to 10th grade students.

In general, we must deeply study the Jadid movement and the legacy of our enlightened ancestors. The more we learn from this spiritual treasure, the better we can answer many pressing questions of our time. The more actively we promote this priceless heritage, the more our people — especially our youth — will come to appreciate today’s peaceful and free life.

The study and promotion of the Jadid heritage, as well as raising the ideals they aspired to as a banner, gained momentum in our republic in the mid-1990s. However, less than five years after independence, for unknown reasons, interest in the topic began to fade. Research, media coverage, and academic attention diminished, and by the early 2000s, nearly disappeared. The names of the enlighteners, once remembered daily in the early years of independence, fell into oblivion. Yet in truth, the ideas of the Jadids — who sacrificed their lives for freedom and independence — should have been the very foundation of independent Uzbekistan’s national ideology. Regrettably, history took another course...

⁴ Yuz yillik qotillik qissasi:/Xurshid Do’stmuhammad.-Toshkent:Yoshlar matbuoti, 2024.123-125 b

Usmon Azim’s dramas dedicated to the lives of great writers trace back to his early poetic works of the 1980s, such as “Abdulla Qodiriy,” “Usmon Nosirning so‘nggi tushi” (Usmon Nosir’s Last Dream), “Oybekning so‘nggi she’ri” (Oybek’s Last Poem), and “Maxsud Shayxzoda.” In his poem about Qodiriy, he writes:

A longing like rain filled my chest,
 A strange pain reached my heart.
 Suddenly, I felt as if I saw my Homeland —
 It was Qodiriy himself, in the flesh.

At a time when the sword of bloody politics was swinging, it was dangerous to say even this much. But this subtle tribute to the homeland conveyed profound truths to discerning readers.

In the poem “Usmon Nosirning so‘nggi tushi,” the following lines allude to hidden history:

I looked toward the dawn — suddenly,
 I held my chest, embracing it.
 Why is the horizon soaked in blood?
 Who has slashed the sky with a knife?

As the rock of totalitarianism began to erode and the dark clouds dispersed, Usmon Azim penned poems like “The Year 1938. The Camp” and “Even fifty years ago, he was eloquent. They called Abdulla Qodiriy a nationalist.” In his poem “Cho‘lpon,” he wrote from the poet’s voice:

“My fate is torture; only darkness fills my life.”

In short, the writer was spiritually and intellectually prepared to write plays such as “The Life of a Writer,” “Abdulla Qahhor,” and “Nights Without Daylight.”

Usmon Azim’s play “The Life of a Writer” opens with a striking scene:

Oybek’s garden. Cho‘lpon and Saidnosir Mirjalilov are sitting on a porch, flipping through books taken from a bag. Oybek is busy making tea near a samovar. Abdulla Qodiriy stands near a flower in the garden, gazing at it.

Cho‘lpon: Oybek, who will be the younger of the Uzbek people, huh?

Oybek: Don’t ask!

Qodiriy (without looking away from the flower): Abdulhamid, Musa — if not them, who else will be the younger of the Uzbek nation?

Cho‘lpon (eyes on the book): Let them be the elders...

Qodiriy: There are no elders left for the Uzbek people, Abdulhamid.

Mirjalilov (looking up from the book): Abdulla, what are you saying?

Qodiriy: A defeated nation, a nation living with its head bowed — has no elders!

Cho‘lpon: Where have all the elders gone?..

Qodiriy: Don’t you know where they’ve gone?

Cho‘lpon (after a long silence): I know...

Mirjalilov: Abdulla, don’t say that! Thank God you’re here, Cho‘lpon is here...

Qodiriy: They’ve gained strength. Now they won’t spare anyone!

The playwright did not insert the garden scene without purpose. The garden is a symbol of the nation’s spirituality. The flowers in that sacred garden hint that the true sons of the nation are those very individuals — Cho‘lpon, Qodiriy, Oybek — standing among its blossoms. Let me know if you'd like this translated piece formatted into an academic article, educational guide, or presentation for classroom use.

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