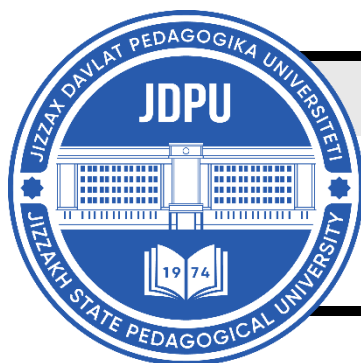


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PRINCIPLES OF ANALYZING LITERATURE AND ART WORKS BASED ON POSTCOLONIAL METHOD (IN THE EXAMPLE OF UZBEK JADID LITERATURE)

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ABOUT ARTICLE

Key words: Postcolonial analysis, Literary studies, Colonialism, Turkistan, National awakening, Cultural resistance, Social inequality, National liberation movements, Literary-aesthetic renewal, Historical trauma, Intellectual awakening, Forced labor decree (1916), Patriotic literature, Social protest in poetry, Freedom and independence, Comparative literary analysis.

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Abstract: The text explores the significance of postcolonial analysis in understanding artistic literature and national art, focusing on its role in revealing the effects of colonialism on culture, consciousness, and social structures. Originating in the late 20th century through scholars like Fanon and Said, this method combines literary studies with history, philosophy, psychology, and cultural studies to deconstruct colonial legacies. The study highlights the period of late 19th to early 20th century Turkistan, marked by national awakening, social upheaval, and literary renewal in response to oppressive colonial policies. The analysis delves into the cultural and political struggles reflected in literature, including rebellion against social inequality, forced labor policies, and the fight for independence. Poets and intellectuals like Sobir and Avloniy are examined for their roles in expressing national ideals, social critique, and hope for a prosperous future, illustrating the dynamic interplay between historical context

Introduction: Artistic literature, sculpture, painting, and music have always served as a mirror of society, reflecting national values, a complete picture of people's lives, and historical moments. There are several analytical methods in literary studies that allow for the exploration of the achievements, structure, and psychology of characters in artistic works.

In modern literary studies, several new methods have been developed, allowing for evaluation from today's perspective and the identification of changes in artistic thought. One such analytical method is postcolonial analysis, which leads to new conclusions while studying the literature of countries that have experienced colonial policies. The postcolonial analysis method enables us to comparatively assess how colonized peoples preserve their cultures and values, sometimes through overt resistance, at other times through silence, and often through symbolic expression.

Main Part. Postcolonial analysis is crucial in studying the nature of artistic works. It manifests as a response to ideas of chauvinism, Eurocentrism, and racism, as well as ideologies that undermine human dignity.

The postcolonial analysis method is significant for identifying and understanding the effects of colonialism in literature across all periods. It plays an important role in examining the painful traces of humanity, freedom of speech, artistic literature, and all forms of national art, as well as the material, moral, legal, and social declines within specific historical and cultural contexts. As a result, this method identifies changes in the consciousness, life, and thought of nations that have undergone colonialism by studying their "before" and "after" states, leading to critical conclusions. This method emerged in the late 20th century and has now become one of the important analytical directions in literary studies.

Main Part. The postcolonial analysis method primarily arose from the study of struggles against colonialism in the historical lives of certain peoples and the aspirations of nations that have achieved freedom to take control of their own destinies. This theory was applied in academic discourse by thinkers such as Frantz Fanon, Edward Said, Gayatri Spivak, and Homi Bhabha. Their theoretical perspectives are significant for examining the psychological, cultural,

and political consequences of colonial policies, particularly in investigating the deep traces of colonialism in some nations even after achieving independence.

Scholars have developed several fundamental concepts of the postcolonial analysis method.

Conducting analysis based on the postcolonial method necessitates integration with various disciplines. For example, when studying an artistic work, it is essential to refer to literary studies, as well as history, philosophy, psychology, linguistics, and cultural studies. Indeed, it is challenging to study an artistic work without considering these aspects; however, this method also requires a profound re-analysis of specific historical facts and psychological processes. This involves, firstly, deconstructing facts about colonialism and archival documents related to a particular work; analyzing how the past of colonized peoples is expressed in texts; and conducting comparative studies of the language of the work, its symbols, and images.

The late 19th century to the early 20th century marked a period of social-political and cultural changes in the history of Turkistan. Several innovations in social life emerged as a result of these changes. One of the most characteristic features of this period is the emergence of the national awakening movement, which is explained by the formation of a new literature within its framework.

In this process, the colonial policies that the people of Turkistan experienced played a crucial role in the emergence of the desire for independence within the consciousness of the progressive segment of society, particularly among the intellectuals. Additionally, the boundless rebellion against limitations, ignorance, and backwardness was significant. Thus, not only educational and cultural innovations aimed at national development and the prosperity of the homeland emerged, but also new literature and fresh literary-aesthetic perspectives began to take the place of the old, traditional literature. [3.56]

The late 19th century to the early 20th century in Turkistan was marked by a short but intense struggle, characterized by a tragic drama against the backdrop of profound tragedies and conflicts, entering history as the period of the "darkest" times (in the words of Abdulla Qodiriy). Certain changes in social life, as noted by Professor B. Qosimov, brought about transformations in national consciousness. The renewal of thought naturally influenced literature, the art of words.

Dilshod Barno hopes for better days for the unity of humanity and society, believing that this will not remain just a dream but will come to fruition.

Мен ҳукм этарам, ватаним обод бўлмаса-бўлмас,

Қашшоқ элим охири навзод бўлмаса-бўлмас.

Йўқдур ҳеч иложи, орзу чиқар рўёбга,

Вайрона бадалида шаҳар бунёд бўлмаса-бўлмас. [6.35]

(I judge that if my homeland is not prosperous, it cannot be.

If my impoverished people do not thrive, it cannot be.

There is no way for dreams to come true,

If a city is not built amidst destruction, it cannot be.)

In Fitrat's work "Munozara," the character Farangi, as well as the Indian traveler in "Ҳинд сайёҳи баёноти (The Account of the Indian Traveler)" express a rebellion against social inequality, the unequal application of the law, and the "humiliation of the local population in their own homes". Behind this rebellion lies the turmoil of the creative individual. In works like "Португалия инқилоби (The Portuguese Revolution)" and "Ҳинд ихтилолчилари (Indian Rebels)" the image of youth striving for a better future occupies a central place. The enlightened intellectual evolves into a patriotic figure who not only embraces education but also takes on the responsibility of reforming society.

In 1916, Nicholas II issued a decree conscripting the population of Turkistan for forced labor. Although the decree was titled "Mobilization of non-Russian men in the Empire to work on defense constructions and military communication lines in areas where the active army is stationed, as well as for any other necessary state defense work," historians and literary scholars have emphasized that it essentially meant forced labor. The unexpected decree was perceived by the people as a sudden blow. The plight of 250,000 workers—parents or spouses losing their breadwinners, and ultimately a whole nation facing tragedy—resulted. "In July 1916, the entire Turkistan was engulfed by national liberation movements known as the 'events of forced labor.'" The widespread rebellion, discontent, and cries of the oppressed did not go unheard. Although the uprisings were ruthlessly suppressed, the spirit of the people did not fade; instead, it transitioned into "the poetry of forced labor," paving the way for the emergence

of several works in this direction. The spiritually prepared people welcomed the revolution of 1917 with anticipation.

“At the end of 1917, the communists (Bolsheviks) took power in Turkistan, completely opposite to their grand promises, placing the army and all administrative mechanisms under the control of the Russians and denying the participation of Turkistanis in state-building. In light of this situation, the 4th Muslim Congress, gathered in November 1917 in the city of Kokand, announced the establishment of the Turkistan Autonomous National Government,” wrote Ibrahim Yorkin in his article “National Movements of Awakening in Turkistan and Munavvarqori”. [2. 112]

“The day freedom was proclaimed, highly valued as “the national Night of Decree (laylat-ul qadr)” (in Fitrat’s words), was expressed with strong passion in numerous works. Assessing the literature of this period, Professor B. Qosimov states, “the new poetry entered the 1920s embodying very complex and contradictory feelings, both recognition and protest.” [7.217]

Indeed, the era was complex, and social life was difficult. It was necessary to struggle to overcome hardships. This is not a problem that can resolve itself. Innovation is needed. Prose, dramaturgy, and the renewal of verse were changes that our literature achieved in a very short time. Analyzing Sobir's poems, we see that the social ideal in his works is primarily composed of three parts. First, in his works, the ideal is expressed through both recognition and denial. Second, the high ideal is depicted through unparalleled artistic images. Third, the poet skillfully employs critical and satirical elements in the interpretation of the social ideal. It has been noted that many of the poet's works are similar to the poems of Avloniy in terms of content and structure. A comparative analysis of his poem “Истиқбол бизимдир (The Future is Ours)” and Avloniy's “Истиқболдан орзуларим (My dreams from the Future)” confirms this idea. Additionally, let’s consider Sobir’s poem “My Spirit”.

Мен кетсам, бор бўлсин амалим!

Яшасин шахриёри хуррият!

Яшасин шахриёри хуррият!

Мен кетсам бор бўлсин амалим!

(If I go, let my vexation stay!

*Long live the king of freedom!
Long live the king of freedom!
If I go, let my vexation stay!)*

With these verses, he chose a unique artistic form for the poem. Such a form is found in the works of Avloniy as follows:

*Бу саодатни биза ҳақ верди,
Биза ҳақ верди бу саодатни.
Яша хуррият, биза ёр ўлдинг,
Биза ёр ўлдинг, яша хуррият!
(This felicity is given to us by God
God gave this felicity to us,
Long live freedom, you are with us,
You are with us, long live freedom!)*

There are many such commonalities. In Avloniy's poem "We Lack Loyalty," it is expressed that a material and spiritual decline has arisen in place of a hundred thousand thoughtless fools, and that it is impossible to build a humane society while clinging to outdated traditions.

*Садоқат бизда йўқдур, демакким, ялғонимиз бордур,
Улуму маърифатдан демакким, нуқсонимиз бордур.
(We lack loyalty, which means we have falsehood.
In knowledge and enlightenment, it means, we have shortcomings.)
But in Azerbaijani poet Muhammad Hodi, it is stated as follows:
На истеъдоди-улвият, на-да ирфонимиз бордир,
Фикрсиз, хайрсиз, юз минг сурув нодонимиз бордир.
(We have neither extraordinary talent nor wisdom,
Thoughtless, devoid of compassion, we have a hundred thousand fools.)*

By 1928-29, the first phase of the repression of national intellectuals began. Initially, this movement manifested as the removal of intellectuals from their responsible positions. In 1928, Munavvarqori was dismissed from teaching, and in 1929, he was imprisoned, facing both physical and spiritual blows. Such circumstances also had an impact on artistic creation. In the

later poems of Said Ahroriy, one can see a choice to avoid confronting the flow of time, opting for a kind of compromise. For example, his poem "Song of Freedom," written in 1929, supports this idea:

*Элга қутлуғ бўлсин Шодлиқ дамлари,
Артилсин кўзлардан Ҳасрат намлари,
Кутган кунлар келди, яйраш чоғидир.
(May the joyful moments be blessed for the people,
May tears of longing fill the eyes,
The awaited days have come, it is the time of celebration)*

In Chulpon's works, this philosophy is interpreted as follows::

*Қайғурингиз:
Кишанларни ясовчи
“усталар”,
Бошқаларни “тубанлар” деб атовчи хўжасалар:
Сизнинг учун ёз бошининг қоридек эрув кунлар келадир,
Сизнинг учун олбостининг зоридек
Йиғлар кунлар келадир[11.39]
(Your concern:
The “masters” who forge the shackles,
The masters who call others “lowly”:
For you, days will come like melting the snow of summer,
For you, days will come that will weep like a heartbroken creature)*

It is evident that now, at the pinnacle of aesthetic ideals, the aspirations of creators have evolved from enlightenment to the dream of national independence. Those who have made the nation weep will eventually be compelled to pay for every drop of tear. Just as the melting of snow with the arrival of spring is natural, so too is the certainty of a bright dawn following dark nights. There are many examples of such unity in the views of Said Ahroriy and Chulpon. Fitrat's drama "True Love" expresses the ideals of freedom of a particular nation and people. H. Olimjon writes in his article "About Fitrat's Literary Work" that "even though Fitrat's subject may lead to the life of India, in essence, it remains entirely in Turkestan." This is due to the fact that the

author cannot express more than the concepts in his consciousness, and secondly, regardless of the universal themes in each work, the national elements rooted in the author's personality also reflect. Each person belongs to a specific country, city, or village, and in the process of forming as an individual, they acquire habits related to the traditions, beliefs, and lifestyles of that geographical environment. Therefore, whether Fitrat brings in characters from India or from foreign nations, the national identity within his personality will still lead to the essence remaining "entirely in Turkestan." This situation is found not only in the new dramaturgy but also in examples of poetry. For instance, although Chulpon's poem "Independence" is dedicated to the life of Turkey, it is not difficult to infer that the poet has Turkestan in mind. In the poem "Independence," the poet uses the words of Kerzon, "We grant independence to Turkey," as an epigraph. Chulpon's poem is written entirely in the spirit of sarcasm. The poet, elaborating on the independence granted to Turkey, writes as follows:

*У шундоқ бир истиқлолким, Туркияга берилмиш,
Уни олган Туркияни кўрамызким, ҳур бўлмиш:
Пойтахти Истамбулға тўлиб олган англиз,
Турк халқидан у ерларда на бир асар, на бир из.
Ҳар ҳаракат қилиғига қоровулар қўйганлар,
Бир оз эркин тушунганнинг кўзларини ўйганлар.
(It is such an independence, that granted to Turkey,*

*We see Turkey, which has become free:
The capital Istanbul is filled with the English,
Yet there is not a single shadow or trace of the Turkish people there.
For every movement, guards have been placed,
And they've gouged out the eyes of those who understand a bit of freedom)*

If we consider that this poem was written in 1922, it was a time when the relationship between Fitrat and Chulpon had significantly strengthened. Thus, it was natural for there to be commonalities in their ideological and literary views. Professor N. Karimov, in writing about the literary friendship between Fitrat and Chulpon, also touches on Fitrat's views regarding the revolution. "Chulpon did not mention that Fitrat had a negative attitude towards the Bukhara revolution. In our opinion, the reason is that Fitrat, as a thinker, sensed that even if the Bukhara

revolution succeeded, the amirate would still fall into the hands of the Russians." Such unity in views is also reflected in Chulpon's poem "Independence."

*Бошларида ўйнаб турар "маданият" таёғи,
Энг муқаддас жойларида номаҳрамлар оёғи. [12.152]*

*(The 'cultural' stick plays in their heads,
In the most sacred places, the feet of the unworthy.)*

Abdulla Avloni and Chulpon, standing at the initial points of colonialism, clearly sensed the negative impact of oppression on the nation and spirituality in their works and strove to alert the public. They harshly criticized those who entered the land under the guise of bringing "culture," while in reality, they came to plunder and seize its wealth. Our most sacred places—mosques and madrasas—lament being under the feet of tyrants who believe in oppression. They creatively utilized the art of words to exert influence. As they addressed the irreparable consequences of colonialism, they called upon the nation to remain vigilant and to preserve its religion, language, and beliefs.

In the same way, the dramas written after 1916 also ended in tragedy, but the essence of these tragedies fundamentally changed. In the early dramas, the role of women was hardly noticeable. They saw death by poison as the only escape from the calamities they faced. In later dramas, however, characters like Zulayho, Dilnavoz, and Yorqinoy emerged—women who were both spiritually and physically mature, capable of not only expressing their views on events but also influencing them. The dream of a free and complete society, ensured by independence, was continued in Avloni's "Portuguese Revolution." The words of the republican Garson, "...our most sacred goal is freedom and independence; we will not emerge until we overthrow this tyrannical government and restore the republic's banner," were shared aspirations of the leaders of the Jadid movement and its literature.

Avloni's ideas are also expressed in the Azerbaijani poet Hussein Javid's drama "Shaydo." The protagonist Shaydo condemns social and political ills, urging the nation towards revolution and the reclamation of their rights. Some characters in "Shaydo," and their dialogues about the future, are similar to those in "Portuguese Revolution." For example, the dialogues between Rauf and Masud in "Shaydo" closely resemble Garson's words mentioned earlier.:

Rauf: "If the words spoken come true, it will not just be us, but the entire nation, the whole country that will be saved."

Masud: "What do you mean by that?"

Rauf: "A great and terrifying revolution!" [3. <https://libking.ru/books/prose-/prose-rus-classic/14407-guseyn-dzhavid-sheyda.html>]

The final scenes of both works are very similar. The ideal of freedom, considered the heroes' goal, is achieved. Javid states, "From afar, the 'Marseillaise' can be heard, a march of liberation and thrilling revolution," while Avloni describes the achievement of the revolution with "the music of the Marseillaise playing backstage."

Sh. Rizaev identifies the years 1917-1924 as a period when drama became the leading genre in Uzbek literature. He notes that during this time, successful stage works were created and staged by playwrights such as Fitrat, Chulpon, Hamza, Ghulom Zafariy, Khurshid, Abdulla Badriy, Khoji Muin, Abdulla Avloni, and Ghazi Yunus, characterized by their artistic excellence, sharp ideas, and success in terms of genre.¹

During these years, unique works were created reflecting revolutionary ideals, such as "Autonomy or Independence," "The Fire" (Hamza), "The Portuguese Revolution" (Avloni), and "Indian Rebels" (Fitrat), as well as exploring various facets of humanity and life in works like "Loving Truth," "Abulfayzkhan" (Fitrat), and "Yorqinoy" (Chulpon). These works presented the authors' social, political, moral, ethical, and aesthetic ideals from different perspectives, sometimes looking to the past and sometimes to the future.

We have referred to the postcolonial analysis method only in examples of Jadid literature above. However, there are many works in Uzbek literature that should be studied using this method. For instance, the negative consequences of colonialism ("Death Cannot Be Here," "Those Left from the Shura"), psychological wounds ("The Fields Left by My Father"), expressions in symbols (the poetry of Rauf Parfi, Shavkat Rahmon), and their effects on artistic thought can be studied in a separate research framework. Analyzing the reflections of policies such as Russification, cotton policies, the "Uzbek Issue," and the processes of deportation that occurred in the history of certain nations through a postcolonial lens helps to fully understand, assess, interpret, and draw conclusions about the tragedies of that era, the historical map, psychological wounds, and the dynamics of human qualities.

In conclusion, the postcolonial analysis method is a literary approach that clearly demonstrates the various manifestations of colonial policies and their indelible marks on people's lives and destinies, as well as how they have influenced creative artistic thought and modes of expression. The broad application of this method can help uncover the true foundations of oppression, pressure, and the “culture of governance” that have occurred in our history. Utilizing this method allows for a deeper understanding of artistic and literary works, revealing not only their artistic value but also reflecting historical wounds, struggles, and the hope of reclaiming one's voice.

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