



TURKESTAN IN THE WORKS OF RUSSIAN WRITERS

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Article history:	Abstract:
Received: April 20 th 2021 Accepted: April 30 th 2021 Published: May 31 th 2021	The direction of Russian policy in the Turkestan general Government and its implementation were determined not only by a certain super-idea of messianic significance. They depended not only on the messages from the capital. Of course, the ideas and principles underlying the legislative acts that came from St. Petersburg were formed not only on the basis of certain civilizational attitudes. They were influenced by the image of the region, which was formed from the echoes of events unfolding in the southeast of the empire, and the messages that came to inner Russia from Tashkent. Information about the military actions and activities of the authorities reached the ministries by secret dispatches, some of them were published in the information columns of newspapers. And literary and illustrated magazines replicated works of art created by Russian military and civilian officials. And it was these works that conveyed to the reader the images of events, people, and nature of Turkestan, which formed a generalized image of the region, under the influence of which not only public opinion fell, but also ministerial officials, on whom the direction of the Turkestan policy of the empire depended.

Keywords: Russian Russian writers, Turkestan region, Central Asia, Russian Empire, the image of the region, internal politics, Russian literature.

INTRODUCTION

The history of Russia's relations with the peoples and states of Central Asia was made by people-both nameless and known to us from their own writings and from archival and other data preserved about them. Scientists, officials, and diplomats who found themselves on the far outskirts of tsarist Russia, in their written testimonies reflected the balanced views of assessments and direct impressions of the reality around them. In the history of literary relations between Russia and the Central Asian region of the pre-October period, it is customary to distinguish two periods: from the 1730s to 1868 and from 1869 to 1917. The time from the beginning of the establishment of strong contacts of the Russian Empire with the steppe to 1868. it is characterized by the fact that Russian scientists, travelers, and writers who visited the Kazakh steppes collected and recorded folklore works of nomads, described the life and life of the local population, nature, climate, and the animal world of the surrounding space.³ In the second period, Russia's literary relations with Central Asia reached a much wider scope, due to the completion of the region's annexation to Russia, the significant changes that took place in the economy, socio-political and cultural life of the region under the influence of its northern neighbor.

The literary activity of this group of writers is interesting because their writing and professional activities were somehow connected with Turkestan, and therefore their views on social relations in the region, the pictures they depict of the life, customs, and customs of the indigenous population should not only be considered the closest to reality.

Being in the region at the will of the tsarist government, they not only implemented their political will in the region but in fact were the creators of the literary and artistic image of Central Asia and its translators among the reading public of the empire.

MAIN PART

The direction of Russian policy in the Turkestan general Governorship and its implementation were determined not only by a certain super idea of the Messianic values. They depended not only on the messages from the capital. Of course, the ideas and principles underlying the legislative acts that came from St. Petersburg were formed not only on the basis of certain civilizational attitudes. They were influenced by the image of the region, which was formed from the echoes of events unfolding in the southeast of the empire, and those messages that came to inner Russia from Tashkent. Information about the military actions and activities of the authorities reached the ministries by secret dispatches, some of them were published in the information columns of newspapers. And literary and illustrated magazines replicated works of art created by Russian military and civilian officials. And it was these

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CONCLUSION FROM THE LITERATURE STUDIED

Uzbek literature developed on the basis of oral and written folk art. The oral poetic creativity of the Uzbeks is represented by proverbs and sayings, fairy tales, and dastan-an an epic genre.

Among the latter — "Alpamysh-Batyr", "Gorogly", "Kuntugmysh", "Shirin and Shokar". Dastan, like a fairy tale, has a traditional plot cliché. In Uzbek folklore, the epic is developed, there are many legends and epic songs. The most famous performers are Yuldash-ogly, Fazil, Islam-shair, Ergash Jumanbulbul ogli, etc.

In Uzbek folklore, there are labor, love, and ritual songs, some of which are already mentioned in the XI century. Among them are the lingering songs "kushik" and the wedding "yar-yar". The famous folk storyteller and shoir (poet) was Ergash Jumanbulbul-oglu.

Fairy tales occupy a significant place in the literature of the people of Uzbekistan. Especially about animals and magical-fantastic. There you can notice the genre of *latif*, which means anecdote, more precisely, developed around jokers, mainly the famous Nasreddin Afandi, exposing khans and bays. In the democratic folk versions of *latif*, there are many features of social satire. There is also such an epic genre as dastan, which has become widespread in Uzbekistan. For example, there are more than 80 stories from 50 storytellers of the heroic epic "Alpamysh", more than 40 stories of the heroic-romantic epic "Gerogly", the military story "Yusuf and Ahmed", romantic dastans of adventurous-novelistic and fabulous-fantastic content.

In Uzbek literature, there are also folklore works such as "Tahir and Zuhra", "Shirin and Shakar", the cycle "Rustamkhon", etc. According to the genetic basis, they are divided into folklore and book. The subjects of the books, as a rule, are borrowed from classical works in Arabic, Persian-Tajik or Old Uzbek. For example, "Khosrow and Shirin", "Leyli and Majnun", "Yusuf and Zuleikha", etc. The difference between modern and historical dastans is that they depict a concrete historical reality, such as "Hasan-batrak", "Jizzakh Uprising" by F. Yuldash-oglu, etc.

At the beginning of the twentieth century, a national educational movement-Jadidism — was born. One of the leaders of the Turkestan Jadids was Munavvar Kary Abdurashidkhanov (1878-1931), an Uzbek educator and head of the Shura-i-Islam organization in Turkestan. S. Abdugaffarov was the first native Turkestan to master the Russian language, a Muslim educator[22] In the early 1880s, Abdugafarov was one of the first representatives of the local intelligentsia who came to the conclusion that it was necessary to modernize the structure of traditional education of the younger generation (while preserving the system of Islamic values)[23] Another educator from Tashkent was A. Avloni, who in 1904 became one of the leaders of the Jadids, and in 1909 he created the organization "Zhamiyati Khairatiya". In 1907, Avloni founded the newspaper "Shukhrat". Avloni was the first to offer to teach geography, chemistry, astronomy and physics in the national schools of Turkestan[24]

The Tashkent reformer, Ismail Obidi (1880-1941), started publishing the Jadidist newspaper Tarakki in Uzbek in 1906, but the newspaper was soon closed by the authorities due to a number of critical articles. In Tashkent, he became known as Ismail Tarakki. Another native of Tashkent was Abdurakhman Sadik ogli (1879-1918), a prominent Uzbek educator, polyglot translator, journalist, and Jadidist. In 1908, he met Munavvarkary Abdurashidkhanov, through whom he became acquainted with the ideas of Jadidism. In 1915, he opened the socio-political magazine "Al-Islah", which was closed by the authorities in 1918 due to critical articles. The editor of the magazine was Abdurakhman Sadik ogli himself. He wrote a number of works on Islamic ethics and on the history of holy Muslim cities. A native of Tashkent was the first Uzbek lawyer, U. Asadullakhodjaev is one of the founders of the Turan Society (1913). He founded the Sadoi Turkiston newspaper in Tashkent (April 4, 1914) and was its editor. He was the chairman of the Shura-i Islamiya society. Secretary and member of the Central Council of Muslims of Turkestan, established at the First Congress of Muslims of Turkestan (April 1917). Member of the Central Committee of the All-Russian Muslim Council (1917).

Among the Soviet Uzbek poets and writers, one can distinguish Gafur Gulyam, Abdulla Kahkhar, Oybek, Abdulla Aripov, Erkin Vakhidov, Sharaf Bashbekov, etc.

Aibek's first great novel, "Sacred Blood" (1943), is dedicated to the life of the peoples of Central Asia and Uzbekistan during the First World War. This novel was filmed at the Uzbekfilm studio. From a young age, Aibek was fascinated by the works of the great Uzbek poet and thinker Alisher Navoi. But before writing a work about him, the writer carefully studied and reviewed a huge archive material. In the 30s, Aibek worked on creating the image of the great thinker, poet, and political figure A. Navoi. Aibek wanted Navoi songs to fly over the earth like a nightingale. In 1939, he wrote a poem about the great poet, and in 1943, a novel was completed, in which Aibek showed Navoi only as public and statesman. His career is mentioned only in passing, and then only at the end of the book. The significance of the novel "Navoi", as one of the best realistic works, goes far beyond the boundaries of Uzbek literature. It has been translated into many languages, including Russian.

Central Asia was a mysterious and unknown country for the Russian Empire. Isolated from Russia by the boundless steppe, the khanates were seen from St. Petersburg as a land of untold riches, fabulous curiosities, and wise rulers. Moreover, for our compatriots, the natural, everyday and cultural realities of Central Asia were not only unusual, unexpected, and mysterious but also extreme. It can be noted that, unlike Russian people, "foreigners" are depicted more from the outside. But even among them, there are extraordinary, complex, contradictory natures. In

the inhabitants of villages and auls, there are such qualities as pride, freedom, responsiveness, cunning, treachery, straightforwardness, inflexibility, cunning – qualities that a certain set of which in the image of Karazin makes the aborigines related and bred with the Russians. Its narrator is a Russian person, reacting, reasoning in accordance with national traditions.

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