



INTERPRETATION OF INDIVIDUAL FREEDOM IN UZBEK LITERARY
STUDIES

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Annotatsiya: Mazkur maqolada o'zbek adabiyotida shaxs erkinligi va ozodlik g'oyalarining badiiy hamda nazariy talqini tahlil qilinadi. Tadqiqotda jadid adabiyoti vakillari – Chulpon va Hamza kabi ijodkorlarning asarlari asosiy manba sifatida o'rganilib, ular ijodida inson qadr-qimmat, erkinligi va huquqlarini kuylash masalasi milliy uyg'onish g'oyalari bilan uzviy bog'liq holda yoritilgani ko'rsatib beriladi. Maqolada erkinlik motivining badiiy tasviri va ilmiy-nazariy talqinlari, shuningdek, shaxsiy va ijtimoiy hayotdagi o'rni alohida e'tiborga olinadi. Shaxs erkinligi mavzusining o'zbek adabiyotidagi talqini nafaqat badiiy-estetik jihatdan, balki milliy adabiy tafakkur taraqqiyoti uchun poydevoriy omil sifatida baholanadi. Tadqiqot natijalari shuni ko'rsatadiki, shaxs erkinligi masalasi adabiyot orqali xalq ongini uyg'otish, ijtimoiy adolat va ma'naviy yuksalishni targ'ib qilishning muhim vositasiga aylangan.

Аннотация: В данной статье исследуются художественные и теоретические интерпретации личной свободы и идеи свободы в узбекской литературе. Основное внимание уделяется творчеству джадидских писателей – Чулпана и Хамзы, которые рассматриваются как ключевые фигуры, отразившие темы человеческого достоинства, прав и свободы в тесной связи с идеями национального пробуждения. Анализ охватывает как художественные образы свободы, так и их научное осмысление, подчеркивая роль этого мотива как в личной, так и в общественной жизни. Освещение темы личной свободы в узбекской литературе оценивается не только как эстетическое явление, но и как фундаментальный фактор развития национальной литературной мысли. Результаты исследования показывают, что мотив свободы стал важным средством пробуждения общественного сознания, утверждения социальной справедливости и духовного возрождения через литературу.

Abstract (in English): This article explores the literary and theoretical interpretations of personal freedom and the idea of liberty in Uzbek literature. The study focuses on the works of Jadid writers such as Cholpon and Hamza, who are regarded as central figures in depicting the themes of human dignity, rights, and freedom in connection with the ideals of national awakening. The analysis highlights both the artistic representations and scholarly interpretations of the motif of freedom, emphasizing its role in individual as well as social life. The treatment of personal freedom in Uzbek literature is evaluated not only as an aesthetic phenomenon but also as a foundational factor in the development of national literary thought. The findings suggest that the theme of freedom became a powerful means of awakening public consciousness, promoting social justice, and fostering spiritual progress through literature.

Kalit so'zlar: O'zbek adabiyoti, adabiyotshunoslik, shaxs erkinligi, ozodlik g'oyasi, milliy uyg'onish, jadid adabiyoti, badiiy tafakkur, mustamlaka davri, inson qadr-qimmat, erkinlik motivi, ma'naviy yuksalish, ijtimoiy adolat, adabiy meros, taraqqiyot poydevori.

Ключевые слова: *Узбекская литература, литературоведение, личная свобода, идея свободы, национальное пробуждение, джадидская литература, художественное мышление, колониальный период, человеческое достоинство, мотив свободы, духовное развитие, социальная справедливость, литературное наследие, основа прогресса.*

Keywords: *Uzbek literature, literary studies, personal freedom, idea of liberty, national awakening, Jadid literature, artistic thinking, colonial period, human dignity, motif of freedom, spiritual development, social justice, literary heritage, foundation of progress.*

Relevance: The issue of personal freedom is one of the complex and multifaceted concepts that has attracted constant attention in literature. It is manifested in an inextricable link with a person's inner world, social status, spiritual pursuits and historical conditions. The study of personal freedom in literary studies requires specific methodological approaches, modern methods of analysis and cross-cultural comparison.

Approaches in Uzbek literary studies

In Uzbek literary studies, personal freedom is analyzed in a more socio-spiritual context, that is, in connection with society, national values and historical conditions, and is based mainly on the following principles:

The principle of historicity - the illumination of images of personal freedom in connection with the political and social environment of a particular period. For example, in Jadid literature, personal freedom is combined with the ideas of enlightenment.

Taking into account the national mentality - in Uzbek literature, the issue of freedom is often illuminated in connection with collective consciousness, duty and moral criteria.

Ethical-psychological approach - the hero's inner freedom, mental state, spiritual choice are analyzed (in the works of Oybek, Abdulla Qodiriy, Chulpon).

Approaches in foreign literary studies

In Western and other foreign literary studies, personal freedom is usually studied within the framework of individualism, existentialism, psychoanalysis and modernist approaches:

Existential approach (Sartre, Camus) - human freedom is manifested in his choice, loneliness and responsibility.

Psychological approach (Freud, Jung) - the inner freedom of a person is explained through unconscious instincts, childhood experiences and mental processes.

Postmodernist approach - the concept of freedom is considered relative, complex and multi-layered (in the works of Kafka, Beckett).

Feminist and postcolonial analyses - analysis of personal freedom in gender and cultural context (in the works of Toni Morrison, Chimamanda Ngozi Adichie).

Comparative perspective

The following general principles are followed in the study of personal freedom in Uzbek and foreign literary studies:



Contextual analysis - evaluation of literary images in a historical and cultural environment.

Intertextual approach - comparison of the reflection of the idea of personal freedom in different literary traditions.

Dialogical analysis - illumination of the issue of freedom through social voices and contradictions.

Personal freedom in Uzbek literary studies has been studied by several scholars, including Matyokub Qoshjonov's "Excerpts from Hamza Mahoratidan Lavhalar", "Qodiriy - the victim of freedom", Dilmurod Qur'onov's "Poetics of Cholpon prose", "Literature is rare" or Cholpon's eternal question, which presented their analysis of human freedom.

In Matyokub Qoshjonov's analytical book "Hamza Mahoratidan Lavhalar" [1:34], Hamza Hakimzoda takes an in-depth look at Niyoz's work. The writer's work is very diverse and covers a variety of topics. One of them is about the theme of freedom and liberty. In this book by Matyokub Qoshjonov, we will encounter the following analyses. "Another important concept enters Hamza's poems. This is the concept of freedom. Hamza uses this word, which was widespread in Turkestan on the eve of the revolution, based on his worldview and aesthetic principles. The main essence of the poems is to sympathize with the plight of the people, call them to enlightenment, and condemn the vices that hinder progress. The poet also studies the word "freedom" in accordance with these aesthetic principles. Reading and learning, in his opinion, are one of the factors that tear away the veil of ignorance and bring about the victory of freedom. In the poet's opinion, a new era is beginning, this is the era of freedom, the era of science and culture, the era of innovations. Unfortunately, the era of freedom did not come as the poet expected. He believed that the key to the people's liberation from the influence of tsarism and the shell of the bourgeoisie lies in the study of science. He knew that he expected great freedom from the February Revolution, but the result was not what he expected. However, he did not despair, expressing confidence that a period of true freedom would come, and in mid-1917 he asked, "Will it remain like this?!" writes the poem. Hamza Hakimzoda Niyazi's creative breath in 1916-1917 was completely permeated with the desire for freedom, and there are sounds of hope, call and exhortation for a new life. In his revolutionary cry, he repeatedly proclaims that only science and enlightenment can save the people from the swamp of ignorance, captivity and subjugation, calls on the people to wake up from the sleep of ignorance and fight the evils of society, and has great intentions for the arrival of the era of freedom. Hamza clearly demonstrates in his works that he is a singer of freedom in the literal sense. Hamza's poems written in 1917 are collected in his four-volume collection of works, and in terms of genre, this creative collection is a song, written during the revolution.

In terms of content and form, it is completely different from the previous poems, written with the breath of the creator's hope for freedom. His poems after the October Revolution joyfully welcome the achieved freedom, evaluating it as the first step of the long-awaited eternal development. In these poems, he considers the main link of society to be the working class, and it occupies a central place in the writer's work. In particular, in the poet's poems "Workers Awaken", "Hey Workers", "Hey, Hey Our Father", he describes



their true helplessness, reminds of the past, and calls for rebellion and struggle against the oppression of the exploiting class. In a number of poems written close to the revolution, Hamza Hakimzoda Niyazi criticized the rich, representatives of the upper class, and religious and Sharia leaders in a brutal way. After the October Revolution, his voice became full of confidence, and his works were filled with a spirit of courage. The poet, who welcomed the victory with joy, began to write poems with a new content and high spirits, which inspired him even more. "The time has come..." ("We are workers"), "May young hearts live in the new way of life!" ("Long live the Council"), "Long live the Council of Ministers", "March of Freedom" are among these works. In addition, the poet passionately calls in his poems that the long-awaited victory was not achieved easily, that freedom should be valued and protected. Rejoicing in the victory of the revolution that had entered the land of Turkestan, he describes in his poem "Ishchi Baba" that "The sun has risen to the East"

Conclusion

Hamza Hakimzoda Niyazi's revolutionary creative work ends with the poem "Berma erkingi koldan" written in 1919. This work was written in the style of poetry and song and teaches the importance of the struggle for freedom and freedom and its protection. Freedom clearly and vividly describes the main achievement of life. The talented writer sings about freedom in his works and lives with the hope of achieving human freedom. In his last works, he lives hoping for the sun of freedom, escaping from the veils of darkness.