



Shahnoza NAZAROVA

İNTOBA



JHSSA

Doktora (PhD), Özbekistan Bilimler Akademisi, Özbekistan,  
[nazarxonova@mail.ru](mailto:nazarxonova@mail.ru)

[Doi: 10.5281/zenodo.6667721](https://doi.org/10.5281/zenodo.6667721)

ORCID: 0000-0003-3730-1264

Eser Geçmişi / Article Past:

Başvuru Tarihi

Applied

15/04/2022

Kabul Tarihi

Accepted

06/05/2022

Derleme Makale

Review Paper

ISSN: 2791-6766

## FREEDOM (HÜRRİYET) MARCHES IN TURKESTAN

### Abstract

The first quarter of the 20th century was the most controversial and glorious years in the history of the Uzbek people. The nation woke up against the Russian government and oppression and began to demand their rights. At that time, the Turkic peoples of Turkestan, the Caucasus and the Volga region were engaged in freedom struggles. As in the Caucasus and the Volga region, various trends, such as Ottomanism, Islamism, and Turkism, clashed in Turkestan, and the nation's intelligentsia sought the path of national progress. A very difficult social situation has arisen, religion, morality, life, education, and health care have been disrupted, and centuries-old traditions have been rejected under material-spiritual hardship, hunger, and poverty but a new system suitable for survival and development had not been created. Under these circumstances, the Turkestan intelligentsia concluded that it was impossible to remain in this state, and a national awakening movement began. This process also affected the literature, classical literature and the Enlightenment literature at its core gave way to modern literature. It was a literature that called for freedom, for struggle, for rebellion against slavery. Jadidism created not only own poems, dramas, novels, but also freedom marches, with the aim of awakening the spirit of the ancient Turan in generations.

**Keywords:** Classical Literature, Jadidism, Enlightenment Period, National Awakening, Uzbek poetry of the new period, Freedom marches.

ATIF: NAZAROVA, Shahnoza, Türkistan'da Özgürlük Marşları, *İnsan ve Toplum Bilimleri Akademi Dergisi*, 2/1 (Haziran 2022), ss. (142-151)

CITE: NAZAROVA, Shahnoza, Freedom (Hürriyet) Marches in Turkestan, *Journal of Humanities and Social Sciences Academy*, 2/1 (June 2022), pp. (142-151)

turnitin

Screened



## TÜRKİSTAN'DA ÖZGÜRLÜK MARŞLARI

### Özet

XX. yüzyılın ilk çeyreği, Özbek halkının tarihinin en tartışmalı ve görkemli yıllarından biriydi. Millet, Rus hükümetine ve zulmüne karşı uyanı ve haklarını talep etmeye başladı. O dönemde sadece Türkistan değil, Kafkasya ve Volga bölgesinin Türk halkları da özgürlük mücadelesi veriyordu. Kafkasya ve Volga bölgesinde olduğu gibi Türkistan'da da Osmanlıcılık, İslamcılık, Türkçülük gibi çeşitli akımlar çatıştı ve milletin aydınları milli ilerleme yolunu aradı. Türkistan'da Osmanlı Türkçesi, Kafkas ve Volga basınından etkilenen Cedid basını, Cedid okulları ve Cedid edebiyatı ortaya çıktı. Maddi ve manevi baskı altında kıtlık, yoksulluk, çok zor bir sosyal durum ortaya çıkmış, din, ahlak, hayat, eğitim, sağlık sistemi bozulmuş, asırlık gelenekler reddedilmiştir ancak hayatta kalmaya ve gelişmeye uygun yeni bir sistem oluşturulmamıştı. Bu şartlar altında Türkistan aydınları, bu devlette kalmanın imkânsız olduğu kanaatine varmış ve bir milli uyanış hareketi başlamıştır. Bu süreç edebiyatı da etkilemiş, klasik edebiyat ve aydınlatma edebiyatı yerini cedid edebiyata bırakmıştır. Bu edebiyat özgürlüğe, mücadeleye, köleliğe başkaldırmaya çağıran bir edebiyattı. Sadece kendi şiirlerini, dramalarını, romanlarını değil, nesiller boyu kadim Turan ruhunu uyandırmak amacıyla özgürlük marşlarını da yarattı.

**Anahtar Kelimeler:** Klasik Edebiyat, Cadid, Aydınlatma Edebiyatı, Milli Uyanış, Yeni Dönemin Özbek Şiiri, Özgürlük Marşları.

### 1. Introduction

Although the period of national awakening at the end of the XIX and the first quarter of the 20th century was similar to the widespread Enlightenment movement in Europe in the XVIII century, we cannot say that various political developments in Europe directly affected it. It was formed mainly in the influence of classical literature, Navoi traditions, then educational literature associated with the mood of national awakening with Tatar, Turkish, Azerbaijani literature. In this sense, jadidism has spiritual roots.

This period is one of the most complex and contradictory aspects of Uzbek literature and literary studies. During this period, classical literature became a new literature, new laws arose under the influence of traditions, and the people became a nation. If earlier stages of the development of Uzbek literature had passed from one period to the second for centuries, now the transition period was very short. Classical literature was occupied by spiritual literature and literature of enlightened Jadids. Poetic systems, rhyme systems, poetic forms, the importance of poetic images are always emphasized, reduced, renewed, forming a chain of refusals leading to renewal. Jadid literature was a period of renewal between the two stagnations. Classical literature had reached a high level of its development, it now had to be renewed. Many factors that we discussed below led to the creation of a new literature, but it was necessary. Then came the years of stagnation and vibration. The authenticity of the new literature is preserved among the few creators of the new generation.

### 2. Political processes in Turkestan

The years 1900-1917 were the most difficult, full in struggles and at the same time the most severe years. It is known that the renewal of literature occurs under the influence of internal factors of its development, as well as external factors related to socio-historical conditions. The transition to



capitalist relations and the policy of colonialism are clearly visible in the literature of this period. Factors such as changes in the social status of the individual, the creation of appropriate historical conditions for renewal, the common goal, along with the diversity and sharpness of views, are to make the question of the upliftment of the nation a major problem. The promotion of enlightenment and publishing, the aspiration to create ideological and educational literature, the socialization of the ideal, the search for impressive new poetic forms, the enlightenment in the work (whether local or foreign - based on A. Fitrat's work, it would be more accurate to assume that he was more of a foreign intellectual), the assessment of reality with the naked eye and the transformation of the work into a platform for discussion have brought literature to a new level of quality.

Progressives have taken on the task of reforming society in all directions. Although they differed in their views, the only goal was to form, unite and elevate as a people, to gain spiritual freedom. As the resistance increased, the range of motion increased and reached another level. The economic crisis of the 1900s has not prevented the Turkic peoples of Turkestan, the Caucasus and the Volga region from reaching their common destiny. Although we lag behind reforms in the Caucasus and the Volga region. The Ottomans, Islamism, and Turkism in various forms have expanded their influence, and it can be said that the architects of the new Uzbek poetry have passed through these stages (Qosimov, 2002: 36-37). In 1906, the publication of "Tarakki" began. In 1909, the Charitable Society was established, followed by "Tarbia Atfol" and "Turon"; Companies, Libraries and Printing Houses. In all, in the 10th and 20th years, the Turkestan press had more than 300 periodicals (Boltaboyev, 2007: 198]. They have contributed greatly to the development of national literature.

Drawn into the First World War (1914-1918), Russia did not turn a blind eye to Turkestan. In 1916, under conditions of persecution and oppression, the people protested against forced labor. Influenced by the events of February and October 1917 and as a result of the ongoing liberation movement in Turkestan, Turkestan autonomy was proclaimed on November 27, 1917. In the meantime, progressive Jadids have emerged. In 1918, when a new era of Uzbek poetry began to take shape, the autonomy of independent Turkestan was drenched in blood. February 19-22 - Three days of bloodshed that filled the struggling poetry with years of sorrow and tears. Now the Jadids began to act differently. In 1918, "Chigatai Gurungi" was formed. "Chigatai Gurungi" compromised and planned to devote all energy and ideas to literature, especially poetry and science. At the same time, the new era did not stop the great rampart of Uzbek poetry. The proof of this is many poems published in the editions of "Ishtirokyun" for 1919-20 years within the program "Chigatai Gurungi". It was an ideological whole, a real poem of freedom, created by the followers of Fitrat, Cholpon. Even later, the Red Feather Society was to be a new stage in the "Chigatai Gurungi". But only in 1918 began to form the socialist press. By 1920 socialism firmly established when the Bolsheviks occupied Bukhara and Khiva. Delusions, hesitations and ambiguities began in the lives of many artists. While the Jadid-Ancient conflict continued in 1894-1904, by 1919-1924 the clergy themselves had divided into two groups, called clerical-ancient and progressive clergy. In the 22nd issue of "Oyna" magazine for 1914 Ahmadjon Abdulpasiykh oglu in the poem "Jadid and Ancient" laments Ancient and Jadid disputes, turned into a battle and did not bring benefits to the people:

O pen, you haven't asked a question about your nation  
Stay away from the work of the ancients and Jadids.  
He fought a lot in the world  
They don't know what it means.



From the 1920s onwards, the Jadid-Ancient-Soviet conflict arose and the political process became more complicated. Despite political pressure, the Jadid literature that began in the 1910s bore fruit in the 1920s, and the desire for resistance fully shaped it and led the way. Even at this time, the complex and contradictory new poetry was still in a dry state. Social-political poetry, pure poetry (i.e., not turned into a flag, going its own way and going its own way) and religious-mystical poetry coexisted. The following comments by the literary critic B. Kasimov are noteworthy: “True, our Tatar colleagues, in particular I. Nurullin, believe that Jadidism in Tatarstan was accompanied by enlightenment until 1905, when they divorced. In Azerbaijan, it can be divided into similar stages. But we, unlike them, this movement was mixed up until the eve of the October Revolution. Because at that time Turkestan incomparably lagged behind the Caucasus and the Volga region” (Qosimov, 2008: 229-230). “Saiha” was banned from reading, and Cholpon was still young. Thanks to Cholpon’s work, the new Uzbek poetry gradually took on a real form, and aspirations became a single force. Under the influence of Fitrat and Cholpon began to appear healthy generations. Among them are such young poets as Elbek, Bahrom Haydari, A. Ikramov, Muhammad Saeed, Muhammad Ali, S. Jabbor, Botu, Safo Mugani, Muhammad Taji, Rafik Momin, Kamil Devoni, Hussein Khan Niyazi, Tangriqul Maqsudi, Oybek. Nevertheless, this wave was stopped by ideological distortions and physical destruction. It was the only way to stop this wave.

The Jadids wanted to invest in the future through science, and these investments were supposed to compensate for all losses. In 1922, 60 students were sent to study in Germany. This year, a collection of young Uzbek poets was published, the swallow of a new era of Uzbek poetry. However, two years later Turkestan was divided into five, political games were activated - as if there was “land reform”, women’s “freedom” appeared, and the question about “Group of 18” was raised. In these circumstances, in 1925 a new literature had already appeared. Both sides were very vigilant, and this period increased pressure and speed. If the Jadids seized every opportunity for a new life, the Soviets did not ignore the obvious shift and planned to nullify the results. In 1926, the Soviets openly persecuted the Jadids on charges of nationalism; the issue of “Inogamovism” was raised. The gangs of “Kasimovism” and “Cartel of Munavwar Kori” meant that the communist dictatorship was in full swing. Since 1926, the power of the ancient scribes was suppressed, they were arrested, imprisoned and exiled. In 1936-1937 representatives of both ancient and progressive groups of scribes were practically destroyed. These years began a period of decline and disorientation of literary generations in Uzbek poetry. According to “*Tirik satrlar - Living Lines*”, the average generation of poets was less than 30 years old, most of them died in repression, some from tuberculosis, and some survived World War II.

### 3. Review of new Uzbek poetry

Although new Uzbek poetry was born, developed and died in a very short time, it has important features that distinguish it from the previous educational and progressive literature. It is in her that the exchange of poetic systems occurs (departure from sleep, the priority becomes the finger, gaining free weight). It was he who saw the boundaries of religion, morality, and literature. It was a national liberation literature, full of thought, with a common theme, its system of images, its stylistic diversity, aesthetically high, lyrical, combining old and new literature, striving for the purity of the language.

The literature of this period was radically different from its predecessors in its purpose and aesthetic ideals. Fitrat was undoubtedly at the forefront of this national movement. In an article entitled “Black News”, published in the newspaper “Hürriyet” on 3 October 1917 № 43, Fitrat clearly described the literary landscape of that period. The article is written on the occasion of the death of Taufik Fikrat,



in which the author comments on the activities of two equal currents in the Ottoman literature of the time:

**Turks:** those who wanted to extract Arabic and Persian words from the Ottoman language and free their Ottoman verses from the Arabic weight;

**The Ottomans:** those who wanted to preserve the Arab weight of both Arabic and Persian words. Fitrat T. Fikrat says that although he was on the path of the Ottomans, he was unequal in both respects.

It may be concluded that at a time when the conflict between Jadid and Kadima is escalating in Uzbek literature, Fitrat wants to see a generation grow up that will perfectly assimilate the ancient traditions and create new ones on this basis. In this respect, the first well-founded theoretical studies of the poetry of this period belong to Fitrat, who more openly expresses his thoughts in the article “poetry and poet” written in 1919. Later, in the early 1920s, Chulpan published articles “The Government of Shuro and Sanoi Nafis”, A.Sadi “in the world of fine art”, V.Mahmoud “our current poets and artists” (Fitrat, 1919; Chulpan, 1920; Sa’diy, 1922; Mahmud, 1925). At the same time, the influence of Western literature and journalism was also great in the renewal of literary science. Traditional poetry also influenced this place. The tradition of poetic expression of criticism characteristic of Eastern classical literature was active in the 1910s (Nazarov, 1979: 19). The active participation of such writers as H.Olimjon played an important role in the formation of Uzbek literary criticism.

The updated content initially manifested itself in old forms. The poets who built the madrassas, who conducted the poetic dialogue within the framework of the aruza, who mastered the science of rhyme, expressed new concepts in the Aruza. The exchange of weights naturally shifted from one to the other. In exchange for a complete refusal of aruza, he could not pass to the finger and sarbasta. ARU has undergone qualitative changes within itself, including such important external factors as progress in content, exposure to the influence of world literature. It was in the poems created in the period before the October coup that many qualitative changes associated with the aruza were reflected (it is known that after the coup, the appeal to the finger and sarbasta intensified). The difficulties connected with weight, rhyme, rhythm in the poetry of the period were caused by the violation of the strict order inherent in the Aruza; the poem was based on folk melodies and lyrics of folk songs. The numerous marches published in the Jadidi newspapers also confirm our thoughts.

#### 4. Hürriyet Marches

In the 24th edition of the newspaper “*Hürriyet*” dated July 15, 1917 was printed “Hürriyet march” Fahriddin’s face. March begins with Courage:

Şamşir ostida jannat, eşiklarida rizvon  
Alomon, alomon, yo bin alonson alomon.

Ko’ngilda erdi mizmar hurriyatning a’boli,  
Asoratda yotardi qulf o’lub aholi,  
Hamd Alloh, eşitdik ilhaq nidoi oliy,  
Alomon, alomon, yo bin alonson alomon.  
Turkistonli Turonli Temurnişon alomon!

Islomimiz qo’rdur, haqdur, ya’ni oliydur  
Şimdi Vatan avlodi xursand o’lar holidur,  
Fanu hikmat, albatta, insonlarning molidur,



Alomon, alomon, yo bin alonson alomon.  
Turkistonli Turonli Temurnișon alomon!

Endi takmil etayluk qulubimiz binosin,  
Yivoș-yivoș qurayluk islomiyat luvosin  
Oxir baland etayluk insoniyat sadosin,  
Alomon, alomon, yo bin alonson alomon.  
Turkistonli, Turonli Temurnișon alomon!

Sa'y va g'ayrat vaqtidur millat uęun bobolar!  
ęolișingiz, albatta, rahmat o'qur onolar!  
Himmat qilib yurușung xormay yo'ldan bolalar!  
Alomon, alomon, yo bin alonson alomon.  
Turkistonli Turonli Temurnișon alomon!

Ișta o'quș majburiy vojib yo'qmi bizlarg'a!  
Ma'rifat-la har millat g'olib keldi bizlarg'a,  
Noahlmiz ko'poyib g'olib keldi bizlarga!

Șamșir ostida jannat, eșiklarida rizvon,  
Alomon, alomon, yo bin alonson alomon.  
Turkistonli, Turonli o'g'lonlari qahramon!

*(Paradise under the sword, fun at the gate  
Alomon, alomon, yo bin alonson alomon).*

*The melody of the heart was a product of freedom,  
In captivity the castles died, the population,  
Praise be to Allah.  
Alomon, alomon, yo bin alonson alomon.  
Turkistonli, Turonli Temurnișon alomon!*

March is considered a musical genre based on rhythm. Military marches are a kind of march, and the example we give also refers to this type. We had them in the early 20th century under the influence of Turkish marches. F.Roji also follows the Ottoman language in the work language. The march also emphasizes religious propaganda. The melody was formed by the folk song "Al-Aman". As we have already mentioned above, in folk songs the pure and basic melody sets the rhythm. Here are the lyrics of the song:

Qarg'alar uęsa qaraylik Marg'ilonning yo'liga,  
Hidi kelsa mast bo'laylik handalakning bo'yiga,  
Al-omon, yo rabbano, qanday zamon bo'ldi darig'.

Handalak bo'ylikkinam, sen unda zor, men bunda zor,  
Ikkalamiz to'tiqușning bolasidek intizor,  
Al-omon, yo rabbano, qanday zamon bo'ldi darig'.



Intizorlik torta-torta, tanda toqat qolmadi,  
Ço'l çibindek sarg'ayib uçarga holat qolmadi,  
Al-omon, yo rabbano, qanday zamon bo'ldi darig'.

Ço'lçibinning holini o'tgan yo'lovçidan so'rang,  
Men g'aribning holini aqli raso yordan so'rang,  
Al-omon, yo rabbano, qanday zamon bo'ldi darig'.

Men g'aribning holini aqli raso yor bilmasa,  
Ko'z yoşi daryo bo'lib oqqan baliqlardan so'rang,  
Al-omon, yo rabbano, qanday zamon bo'ldi darig' (Zafariy, 2018: 222-223).

*(If the crows are flying, let's look at Margilan's path,  
Let's get drunk, if it smells along the ditch,  
Al-Aman, o rabbano, as it was the time of the waste).*

The song is performed in this triple form, in each paragraph repeating the phrase “Al-Aman, o rabbano, as it was the time of the waste”. Uzbek readers are well aware that this song is a very sad song that the locals sang during the Okposhi campaign in Margilan in 1875. For readers of other nationalities we shall briefly indicate its historical basis. In the fight with Russian troops young people who defend the Motherland die. But to own their corpses is also forbidden, on the battlefield of these earthlings elks are despised. Having sensed the smell fell, crows begin to fly from all sides. The locals, unable to bury the bodies of their sons, go to the Margilan Road and chase crows. Over time, everything smells like the ashes of corpses, and the locals, though very ignorant, honor the martyrs as their own. This deplorable situation was done primarily to break the will of the people and to provoke religious discrimination. Although Gulom Zafari claims that the lyrics are related to the events of 1898 and 1918, he says that the song was written in connection with the Andijan earthquake of 1905-1906 (Zafariy, 2018: 246-247)). According to some historical sources, young warriors of Kurbashi, who fought for “Hürriyet”, not to forget about the Russian slaughter and humiliation, her bitterness, to ignite a fire of vengeance in themselves, sang the same song. The song has been reborn many times at different times for different reasons. And the purpose of creative use of singing skills in the march was to remind about revenge, to awaken in the boys courage in the name of Timur. He was no longer able to express himself in one but two verses. Perhaps it was created for such gangs as “Timur”, “Turan”, “Turkic force”, “Babirkhan”, “Koiykhan” etc. Another poem by F.Roji was published in the August 4, 1917 issue of “Hürriyet”. Although the poem is called “veteran”, it also sounds like Marsh. The poem ends with a belligerent cry “O Abdul Vatan” - “Slaves of the Motherland”:

Oltoydan çiqqan turk o'g'lidurmiz,  
Dunyoga yoyilgon oy tug'lidirmiz.  
Goh o'lsa g'ariba to'p-to'g'ri yurub,  
Yuriş etar ming şarqqa yugurib.  
Hind Çinidan Boltiq bahrig'a,  
Bahri Boltiqdan Ubi nahrig'a.  
Dam olmasdan heç çopib yuraydik,  
Tog' va ço'llarni gizlab ko'raydik.  
Avval ne, asirdek na holda qoldik,  
Na o'lmalimizkim ço'lda qoldik.



Xormay çolişing, ozod o'larsiz  
Kelar zamonda o'ynab kularsiz.  
Maktabdur sizg'a bir sa'd akbar  
Mundan toparsiz duşmang'a zafar.  
Yaşasun maktab millat molidan,  
Eşit bu so'zni ey Abdul Vatan!  
*(We are a Turkish sons from Altai,  
We have the moon flagged, which is spreading all over the world.  
If he dies, he'll go straight,  
The thousand walk ran east).*

Despite the fact that the poem contains some songs, it is written on the weight of 10 confused fingers. The battle scenes in folk epics with the rhyming system of both *aa* and *bb* stand very close to the rhythm of expression.

One of such poems belongs to Teshabay from Andijan and published in the newspaper January 12, 1918 "Hürriyet № 66". This poem, entitled "Your Mother's Answer", enters the cycle of "Country Grief" Fitrat, entitled "Mom! Do you need a soul to save you?" is written in the style of the answer to the poem. The author commented the poem on as follows: In "Hürriyet № 62" mother's response to A. Fitrat Efendi's appeal to Turkestan "From the Language of the Turkish child". Where the poem begins:

O'g'lim bo'lsang tur uyg'on, oç ko'zingni, oç!  
Soqlomoqçi bo'lsang meni qonlaringni soç!

Yot qo'lida onang yotsun – bu qanday vijdon?  
O'z onangni qutqazmoqg'a qani senda jon?  
Yov oldinda to'kar uçun qani oltun qon?  
Yov quvg'ani qani senda bosarlik to'fon?..

*(If you are my son, wake up, open your eyes, open them!  
If you want to save me, spill your blood!*

*What kind of conscience is your mother in someone else's arms?  
Where do you want to save your mother?  
Where is the golden blood for the beast?  
Where is the storm that is chase the beast?)*

The poem consists of six paragraphs in the same order, followed by a repetition after each paragraph. The poem does not retain the weight that Fitrat used, built on 13 Hijo in 8+5 rounds. The melody is tuned to the melody of the Khan March, which is based on the rhythm, March, kick of the hoof of the horse on which Khan rides, and step. The poem, created to enhance the combat capability of the forces of the Turkestan autonomy, combines the folk weight and the folk spirit. The poem "Turkish child", published in 1918 in the 72 of 19 February in the newspaper "Hürriyet", which is a tribune of military marches, is in the same direction. From that day on, the Turkestan Autonomy was bloodied and massacre began. From this it is clear that A. Fitrat and his team "Hürriyet" with great political knowledge and accuracy followed historical processes, could foresee the likely chain of events, always called for combat readiness, vigilance. Poem 6 the embarrassed finger on the weight:



Uyqu çog'i bitdi  
Turk arsloni, uyg'on.  
Yov bosdi yeringni  
Turon eli, otlan.  
Gumburladi to'plar,  
Tur, sen-da yoroqlan.  
O'zbek, tur oyoqg'a,  
Ko'b kirma yotoqg'a.  
Kel, yovni quvayluk,  
Turondan uzoqg'a.  
O'zbek yigiti qoloq,  
Bo's turma, yoroqlon.

*(Sleep time is over*

*Turkish Lion, wake up.*

*The enemy pressed your homeland*

*Turans, prepare yourselves.*

*Blasted lilies,*

*Get up, you-get ready.*

*Uzbeks, let's stand on,*

*Stop being dormant, in the bed.*

*Come, let's chase the enemies,*

*Let's chase them from Turan.*

*The Uzbek man, brave,*

*Don't let down, let's fight).*

## 5. Conclusion

In general, the variety in the rhythm, the variety in the rhythm order and the resulting genre updates begin with the appearance of poems written on the melody of folk songs, melodies. This process has much to do with the name A. Fitrat. The marches published in the "Hürriyet" pages, the poems published in the "İshirokiyun" by "Chigatai Gurungi", and above all the poems by Fitrat himself, encourage this conclusion. We read from S. Aini: "The poetry of Fitrat should be said this: the poet was one of the first Uzbek writers to write in folklore forms. It was an innovation in the field of our written poetry, which had not known a form other than Aruz for a millennium" (Ayniy, 1988: 47). In the study "Uzbeks and Uzbek literature": "In the beginning of Uzbek poetry, when Hijo weighs and sees the four, the influence of Russian literature is small. Abduraf Fitrat made a great contribution to the association of writers "Chigatay Gurungi", founded in 1918 (Temur, 1988: 55]. In this place, the primary phenomenon is the movement of the finger into a position based on the folklore rhythm. In the poems on the melody of folk songs created before 1917, a strong influence was aruz, which from the 1920s became the dominant system in the new Uzbek poetry. The "Hürriyet marches" were a milestone in the history of new Uzbek literature.

## Bibliography

Ayniy, S. (1988). *Buxoro inqilobi tarixi*. Duşanbe: Adib.

Ahmadjon, A. (1914). Qadim birla jadid. *Oyina*, 22.



- Boltaboev, H. (2007). *Fitrat va jadidçilik*. Toşkent: Alişer Navoiy nomidagi O'zbekiston Milliy kutubxonasi nashriyoti.
- Zafariy, G'. (2018). *Asarlar*. Toşkent: Info capital group.
- Mahmud, V. (1925). Bugungi şe'rlarimiz va san'atkorlarımız. *Maorif va o'qitg'uvçi*, 4, 27-35.
- Nazarov, B. (1979). *O'zbek adabiy tanqidçiligi*. Toşkent: Fan.
- Sa'diy, A. (1922). Go'zal san'at dunyosi. *Inqilob*, 2.
- Temur, X. (1988). *Çog'doş turk adabiyotlari. O'zbeklar va o'zbek adabiyoti*. Izmir.
- Teşaboy. (1918). Onang javobi. *Hurriyat*, 12, 66.
- Tirik satrlar* (1968). Tanlangan şe'rlar. Toşkent: G'afur G'ulom nomidagi badiiy adabiyot nashriyoti.
- Tuyg'un. (1918). Turk bolasi. *Hurriyat*, 72.
- Faxriddin, R. (1917). Hurriyat marşı. *Hurriyat*, 24.
- Faxriddin, R. (1917). Faxriya. *Hurriyat*, 28.
- Fitrat, A. (1919). Şe'r va şoirliq. *Iştirokiyun* (24 Temmuz 1919).
- Ço'lpon. (1920). Şo'rolar hukumati va sanoyi' nafisa. *Iştirokiyun* (7 Kasim 1920).
- Qosimov, B. (2002). *Milliy uyg'oniş: jasorat, ma'rifat, fidoyilik*. Toşkent: Ma'naviyat.
- Qosimov, B. (2008). *O'zbek adabiyoti va adabiy aloqalari tarixi*. Toşkent: Fan va texnologiya.