

The artistic concepts of “nation” and “homeland” in Uzbek literature of the 20-30s of the 20th century

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Abstract: The article, using the example of the works of authors of this period, highlights the formation of a new generation, new thinking, socialist concepts, and views in Uzbek literature of the 20-30s of the 20th century. Various artistic interpretations of the concepts of “homeland” and “nation” in the works of different poets revealed their meaning and essence in Uzbek literature of this period. The method and research of poets on the path of modern interpretation of these concepts are substantiated. Based on the analysis, the genesis of the concepts “homeland” and “nation” and their formation's historical, philosophical, religious, and social factors are shown.

1 Introduction

The literary activities of the formed and emerging new generation, born of a sense of social change at the beginning of the 20th century in Uzbek literature, were not just a unique and exciting contribution. They were the foundation for forming a 'new thinking' of a new era and the renewal of concepts and views, demonstrating the transformative power of literature.

In the late 19th and early 20th centuries, all Muslim societies experienced significant changes in several areas, such as education, religion, politics, and economics. Muslims living in regions from the Ottoman Empire to Iran, from Egypt to Turkestan, tried to understand their actual situation and status and began to look for ways to escape political and spiritual stagnation. A new layer of intellectuals, who believe that the reason for the crisis of Muslim societies lies in ignorance, has formed. They recognized the need for reforms and began to act in this direction. While subordinate Muslim societies fought for independence, independent Muslim countries fought to preserve their statehood. In both cases, in general, at the beginning of the 20th century, all social processes were connected with the process of national identity.

The imperative to awaken the nation, grasp its global position, and anticipate the future also inherently implies the need for a comprehensive system of corresponding concepts. As a result, until the 20s of the 20th century, the concepts of "homeland" and "nation" were

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activated in the jadid press and literature, and the desire to clearly define their essence was observed.

2 Materials and methods

A new system of concepts corresponding to the period of the twentieth century in Uzbek poetry has been analyzed, in particular, to study the genesis and improvement of the most active artistic concepts - the concepts of “Homeland” and “nation”, creative examples of poetry of the 20s – the 30s and literary and scientific works were analyzed, in particular, poems and journalistic articles by Behbudiy, Fitrat, Chulpan, Muhammad Ali Turk ugli, Gafur Gulyam, Aibek, Hamid Alimdzhani.

The problem was approached rigorously, employing cultural-historical, sociological, and comparative-typological analysis methods. This comprehensive and intellectually profound approach ensures a thorough understanding of the subject matter, instilling confidence in the findings' validity and the research's depth.

3 Results and discussions

The period after the October Revolution became an era of fundamental changes in the socio-cultural life of Turkestan [1-2]. Jadid progressives saw the revolution as an opportunity to realize national identity. In this process and in a cultural environment based on the idea of Turkism, the concept of a “national homeland” was formed, which was associated with the Turkestan dream. However, the joy of the national intelligentsia associated with Turkestan autonomy did not last long. In February 1918, the independence of Turkestan was destroyed by the Bolsheviks. The country's intelligentsia openly expressed their attitude to what happened through the press and described the actual state of Turkestan at that time [3]. In addition, despite these changes, the Jadid educators sought to rethink and promote the theme of the Turkestan dream in national literature and the press, continuing to achieve their goals.

In the poem “Homeland” by Muhammad Ali Turkugli, we hear the intonation of an appeal associated with the Turkestan dream. The poet, describing the state of his homeland as depressed, believes that it will not suffer heavily from the sad and painful events that happened, it will undoubtedly get rid of the oppressors. He pins his hopes for a bright future for his homeland only on science and education:

*Bag‘ringni ezib, aylama ko‘p zor Vatan,
Avlodi Vatan sanga erur yor... Vatan.
Yutmoqqa sani oncha jahongirlar urundi,
Og‘zi qurudi bil, bu xayrbor Vatan.
Bir asr asoratni kechurdingki, ezilding,
Emdi qo‘l uzot “davra” bo‘l ahrori Vatan.
Bog‘la umid, maktabu istiqbola ko‘zing sol,
Porloq ko‘rilur mujda!!! Bu axbor Vatan.
Avlodingni va‘dasini taning-la eshit san,
Bermas sani g‘ayriga!!! Kim, ag‘yor Vatan.*

Meaning:

*Many sobs crushed your chest, Homeland,
Generation - lives for you, Homeland
Many conquerors tried to swallow you,
But their mouths are dry, Homeland.*

*You have lived through a century of difficulties,
 stretched out their arms around you, Homeland.
 Connect your hope with school, with the future,
 in good news, and the Light will be visible!!!
 This is for you, Homeland!
 Hear the promise of your descendants,
 We will not hand you over to strangers!!!
 Who is your enemy, Homeland? [4]*

Turk ugli's poem "Wake up, Turkestan!" was written in the spirit of the same call. In the poem, the poet calls on everyone to unite and take the path of their homeland and nation:

*Tashla millat, o'tmish, o'tmish vovaylolaring,
 Qon yosh to'kkanu, istibdod alindan jonlaring.
 Tep-tekis o'lg'on xaroba ul aziz ma'volaring,
 O'yla kulfat vaqti o'tg'on, emdi Turkiston uyon.*

Meaning:

*Your past troubles are behind you, nation; forget them:
 That the days when your bloody tears were shed,
 and your heart died of oppression,
 That your great and holy values have turned into ruins,
 The time of such trouble has passed, now wake up, Turkestan.*

This stanza implies that Turkestan has the meaning of "homeland" as a particular territory, and those who live in this territory are interpreted as inextricably linked with the concept of "nation".

*Maktaba o'g'lingni ber, kir firqag'a bo'l jamiyat,
 Ketmasun emdi huquqing qo'yma umg'ul jamiyat,
 Kambag'al sen, ishchi, dehqon bo'lmag'il qul jamiyat,
 Turgin ulfat qadrdon, emdi Turkiston uyon!*

Meaning:

*Send your son to school, join the party, be the community,
 Don't lose your rights, don't lose the hope of society,
 You are poor, worker, farmer, don't be a slave society,
 Get up, dear friend, wake up Turkestan! [5]*

In the poem, conceptual metonymy is also found in the word "Turkestan". Because the poet says to "Turkestan": "Wake up" - it is clear that when he exclaims, he addresses the people. Thus, in this case, the concept of "Turkestan" means an area and the target area reflects the concept of a person: the meaning is "people of Turkestan".

In the poem, the concept of "homeland" represents Turkestan as a specific region, and the idea of "nation" means "the people of Turkestan", that is, as Behbudi says, "the Turks of Turkestan".

However, Behbudi expressed concern that after the October Revolution, the "Turkestan Turks" began to be divided mainly into three groups - Kazakhs, Uzbeks, and Turkmens - and called for their unification [6-7]. With the defeat of the Turkestan Autonomy, the Jadids focused primarily on promoting the ideas of "Chagataism." An essential role in this was played by the activities of the Chagatai Conversation, an organization of educators (20s of the 20th century). After this, in their further activities, the Jadids, who came from the settled strata of the population of Turkestan, began to emphasize the term "Uzbek" mainly.

By 1924, the intelligentsia of Bukhara and Turkestan imagined the Muslim population of Transoxiana (entirely different from their nomadic neighbors such as the Kazakhs and

Turkmens) as an Uzbek people (nation). In Turkestan, the sedentary "Turks", who lived mainly between the Syr Darya and the Amu Darya, now became "Uzbeks". We see the same thing in the works of young artists of that period.

Oybek's poem "Uzbek People" [8] describes the history of the Uzbek people from the past to the present day, as well as the happy present day. In the first stanza, the poet compares the "Uzbek people" to a beloved girl who laughs and watches with tulips in her hands during spring. The poet addresses her as "my dear" and asks how she is.

The poet describes the state of this sweet girl, who was full of laughter in the spring, and explains that the bright star in the sky also sang her description. In these symbolic signs, it can be understood that the person of Mirzo Ulugbek, an astronomer and scientist who wrote a famous work called "Ulugbek Zidzhi" in the history of Uzbeks, who showed the positions of 1018 stars, and the era of Timurids, who left an indelible mark on the history of this nation, are mentioned. For this reason, it is recognized that this country shines like the sun in history, spreading its golden rays on dark horizons. Oibek describes the fate of the Uzbek people in connection with two great rivers:

*Sirdaryoning telba suvi
To'lg'in sochib o'ynar edi.
Toshqin Amudaryo bo'yi
Kechmishlarning qalbi edi.*

Meaning:

*Mad water of the Syrdarya
raised a wave and played.
The shore of the deep Amu Darya
Was the soul of the past.*

The poet emphasizes that the waters of Syrdarya and Amudarya witnessed the past of the Uzbek nation and draws attention to the fact that this nation has been living between these two rivers since ancient times. But he describes the lack of happiness of the Uzbek people in recent times in the image of a young girl. He remembers that the nation's past was not without sad days:

*O'zbek eli, o'tmishlarda
Bilolmadim, nalar ko'rding?
Alam, motam, qayg'ularda
Ko'zi yoshli bir qiz eding.*

Meaning:

*Uzbek people, I don't know
what you have seen in the past.
In grief, in mourning, in sadness,
you were the crying girl.*

The poet imagines the ancient settled population of Transoxiana, located between the Syr Darya and the Amu Darya, as the "Uzbek people." This applies to Uzbekistan when the people's territory is compared to a paradise surrounded by lush gardens. Since the end of 1924, Turkestan was divided into five parts based on national-territorial delimitation [9-10]. Although the decision of the Soviet government carried out this plan, it was primarily the result of the project of Jadid progressives. Based on the decision of the Central Asian Bureau on October 27, 1924, the Uzbekistan SSR was created as a direct member of the USSR [11]. A map of Central Asia's division into national republics was also published in the press [12]. While the sociocultural movement initiated by the Chagatays was seen as

providing the basis for the formation of the Uzbek nation, the disengagement meant that the idea of the nation, the fundamental basis of cultural identity, prevailed in Central Asia. This was a joyful event for the Uzbek intelligentsia [11].

According to the poet, in this way, the former melancholy of the people was left behind. Today, these people are a “young force”, freedom above the earth, upon which the sun smiles, capable of leading the movement for liberation in the oppressed East. His beautiful land is still a young bud. The poet does not want to move away from the people:

*Go 'zal yurtim — bir g'uncha gul!
Hidrlaring soch erk bog'ida.
So 'lg'in boqma, ko 'nglimga kul
Shu suyuqli tong chog'ida.*

Meaning:

*My beautiful country is a young flower!
Spread your fragrance in the garden of freedom.
(Please) don't be sad, smile at me
In this beloved morning.*

The word "country" in verse means "homeland". Considering that the poem was written in the spring of 1925, the line "My beautiful country is a young flower" refers to Uzbekistan, just entering a new age. Also, in the poem, the information that the Uzbek people living in this country are still young means that this couplet was written about Uzbekistan. This period is not a time of sadness but joy, as reflected in verse "beloved morning". This poem shows a sign of the beginning of a new life for the Uzbek people and their country. For this reason, the theme of the Homeland is sung in high tones in many poems to the tune of life-giving appeals in this period.

In Oybek's poem "For Uzbekistan" [13], we can witness that the definition of new life is clearly expressed. The poem begins with the following lines:

*O'zbekiston, yoruq o'lka, yayra kul!
Asrlarning qon tomdirg'on
Hukm qilg'on –
Qamchini
Ko'pdan sindi...*

Meaning:

*Uzbekistan, a bright country, rejoice and smile,
The whip,
which has shed blood for centuries,
pronounced judgment
has long been broken...*

In this poem, Oybek describes the country's past in black and white and praises the "great glorious revolution" that freed it from darkness and suffering. Speaking about the opportunities created, he calls the people to rise:

*Mehnat eli, bos olg'a!
Kulib sochar qizil nurin oftob...
Dalangga boq!
Yangi hayot, yangi qo'shun,
Traktor...*

Meaning:

*Workers, go ahead!
The red sun shines with laughter...
Look at your field!
New life, new army,
Tractor...*

Thus, he calls the people to work and work hard. In the poem, "Uzbekistan" means "homeland" as a specific region; that is, this "homeland" is Uzbekistan, which has entered the path of renewal and is intensely striving for its specific goals in the future.

In the work of the poet Gafur Ghulam, we witness the image of the Homeland, which is stepping on the development path. In his poem "For Honor" [14], we also come across places where the term "Uzbekistan", which means homeland, has different meanings in the context of one poem. Poet's:

*O'zbekiston paxtakorlik istiqlolin
Uhdaga olgan o'lka...

O'zbekiston!
Ishchi-dehqon!
Angla, bilki,
Bugungina plan bo'lgan
Oltmish uch.
Ko'prak g'ayrat,
Ko'prak obro',
Ko'prak kuch!*

Meaning:

*Uzbekistan is a country that
has achieved cotton-growing independence.

Uzbekistan!
Worker-peasant!
Understand and know that
There was a plan for today
Sixty-three.
Much enthusiasm,
More reputation,
More power!*

in the above verses, "Uzbekistan" means "homeland" as a specific region. However, the word "Uzbekistan" in the next verse expresses the meaning of "homeland" as a specific region and conceptual metonymy has also arisen. In his address to "Uzbekistan", it becomes clear that the poet is addressing the people while calling to understand and know the "plan". Therefore, in this particular context, the spatial concept of 'Uzbekistan' is not just a geographical location, but a tool that represents a specific area. This area, in turn, is a representation of the human conceptualization, which we refer to as 'the people of Uzbekistan'.

By the late 20s, the views of Chigataism, the very foundation of the emergence of 'Uzbekistan' as a triumph of the local national idea, were under siege from the advancing Soviet ideology. This pivotal moment in history underscores the profound significance of the emergence of Uzbekistan. The fact that Chigataism is under the pressure of Soviet ideology is explained as follows: "...bourgeois nationalists advocated for establishing the "Turan state" under the banner of "National-Cultural Autonomy" and endeavored to regress the populace towards primitiveness and retrogression. Rather than leveraging

existing old cultural heritage, they returned to the way of old times. This sentiment was mirrored in the agenda of the bourgeois nationalist entity "Chigatai Gurungi", established in 1919" [15]. On the other hand, the Lenin-Stalin faction demonstrated its commitment to internationalism, advocating for 'provincial autonomy.' In his articulate explanation, Stalin underscores the value of this approach as a means to govern a tangible population within a defined territory rather than a theoretical concept lacking territorial jurisdiction. He stresses that This approach transcends the limitations of national-ethnic identities, instead aiming to unite the populace for delineation based on class distinctions.

In this context, the conceptualization of 'nation' pertains to a class-based perspective rather than an ethnocultural one. 'Provincial autonomy' stands out as a system that efficiently facilitates the optimal utilization of regional natural resources and fosters the development of productive capacities, all achieved independently of central authority decisions. It is underscored that such capabilities are not inherent in national-cultural autonomy. The assessment of the Turkestan situation is outlined as follows: *"Pan-Turkists and bourgeois nationalists in Turkestan tried to mold the peoples of Turkic clans into one nation even though their lives, language, customs, and residences were different. With this, they opposed the union of workers of other nationalities under the banner of internationalism. This was the political meaning of Turkism and Chigataism."* [16]

Since the early 20s, internationalism emerged as a prominent concept. The concept of "nation" was interpreted through class-based perspectives. The territorial notion of "homeland" was acknowledged as the collective and singular native land of diverse peoples. Understandings of "nation", "homeland" and associated views regarding national territory transformed. However, it is crucial to highlight that the interpretation of internationalism within the frameworks of classism, politics, and ideology distorts its universal essence. This phenomenon is corroborated by social dynamics in the 30s.

Stalin explained the concept of "national unity" as being connected to people's living conditions. He posits that national autonomy is opposed to the way the nation advances. National autonomy serves as a mechanism for organizing nations. Yet, it cannot artificially unite them when life and economic development lead to the dispersion of entire groups across various regions. During the initial phases of capitalism, nations exhibit cohesion; however, in the advanced stages of capitalism, the phenomenon of national dispersion marks the onset of detachment from the nation by certain groups who relocate for economic opportunities and subsequently migrate to different regions within the state. Migrants gradually erode previous social connections while forming new relationships in their new environments. They assimilate novel cultural practices, preferences, and potential languages across successive generations. Stalin deemed the consolidation of disparate groups into a cohesive national alliance unfeasible due to their inherent separation. Consequently, he dismissed this endeavor as a mere illusion propagated by antiquated nationalists seeking to reverse the course of national autonomy in history [16]. Soviet socialists advocated for unity through internationalism, emphasizing class-based group formations over national identities. Thus, socialist entities were positioned in opposition to bourgeois nations.

V. Kozlov clarifies, "The expansion of socialist construction in the USSR was a catalyst for the radical transformation of the socio-economic and spiritual features of the old nations, leading to their evolution into socialist nations. The establishment of the USSR marked the birth of a new type of multinational state. Unlike the plurinational bourgeois states, which are founded on private ownership and exploitation, often through forced unification, the USSR was a unique entity. It was based on social property and was a voluntary association of socialist nations". [17]

As the Soviet ideology solidified within society, the Jadids experienced increasing marginalization from social, political, and cultural spheres. Their ideas of nationalism and

patriotism were persecuted. Many people were persecuted, detained, imprisoned, exiled. Commencing in 1929, the implementation of capital punishment became operational. The communist dictatorship was in full force. The new authorities rigorously promoted ideology based on such approaches as “classism”, “proletariat”, “communist worldview”. As a result, a new generation, new literature and a new worldview began to form on the basis of Soviet ideology.

By the 30s, we will witness that Uzbek Soviet poetry reflects a new approach and a new lyrical hero about the “new homeland” and the “new self.” We can observe this in the example of the lyrical hero in Chulpan’s poem “New Me”:

*Mening yangi vatanimda
Na Majnun bor, na-da zanjir!
Munda har bir ishlaganning
Baxti quchog'ida – kelur!*

Meaning:

*In my new homeland
There is no Majnun nor a chain!
Everyone who worked on it
Of course, they will be happy! [18]*

When the poet entitles his work 'New Me', we are thrust into a narrative of profound personal transformation and its profound impact on an individual's social psychology and thinking. In this realm, the poet's 'new self' revels in the absence of sorrows and no longer seeks solace in the 'dead souls of nights.' Labor works wonders in his 'new homeland', a realm he reigns. This is why he 'meets the dawn with songs on the day of freedom.' In the poem 'Our Homeland', we encounter verses glorifying this spiritual priority. The poet is joyfully proud to call this homeland his own:

*Yer yuzinda o'zga bir olam erur bizning vatan,
Boshqa har bir o'lkadan keng, har diyordan kattakon.*

Meaning:

*Our homeland is like no other on earth,
More comprehensive than any other country, bigger than any land.*

It is understood that the "new homeland" that the poet is proud of is the USSR, which is described as broader and bigger than every other country in the world. We can see the exact definition in Hamid Olimjon's poem "Homeland" in the lines "There is no other Homeland in the world as big and great as my Homeland" [19], and in this place, "Homeland" means USSR.

Cholpon's poem vividly portrays the rise across the nation, where those who work harmoniously with science and labor gain dignity and honor. The working class is diligently constructing a new society, a beacon for the world, mirroring the transformations in the USSR. In this context, the poet's duty, and indeed, the duty of every member of society, is not to be indifferent to the homeland's changes, but to actively preserve it:

*Bu vatanni jon bilan saqlashga, Cho'lpon, hozir o'l,
Kimki qasd etsa anga kiysin pushaymondin kafan!...*

Meaning:

*Cholpon, get ready to save this country with your life.
Whoever wishes harm to the Homeland,
let him wear the shroud of remorse!... [20]*

Cholpon warns of responsibility for Russia, the homeland where "all workers are free." It is understood that the poet is mourning the future of his homeland while urging people to prepare for its protection, and he wishes repentance to those who wished harm. It turns out that the concept of "homeland" now includes the concepts of a specific "territory" (Russia), "people" (working people) living in this area, and today's and tomorrow's "prospects".

Hamid Olimjon's poem "Oath" [21] is also one of the poems about the oath taken at the celebration organized on the holiday occasion (May 1, 1935). The parade, where millions of red flags flutter, where heroes and medal winners march, brings this proud echo from space:

— *Menkim, SSSR*
Mehnatkash xalqining o'g'liman;
Shimoldan janubga,
Sharqdan g'arbgacha
Cho'zilgandir mening Vatanim.
Eng baland uchida Pomir tog'ining
Tikilgandir zo'r bayrog'imiz.

Meaning:

— *I am the son*
of the working people of the USSR;
From north to south,
From east to west
My homeland is in this region.
Our great flag is planted
on the highest peak of Pamir Mountain.

The proud sound in the atmosphere is the voice of all the workers. The poet describes the Homeland and the holiday celebration through the words spoken by the lyric hero. In this place, the Homeland "located from north to south, from east to west" is Russia. This is also confirmed by the words "Homeland" and "USSR" used as contextual synonyms in the poem.

The poem narrates the event of planting the nation's flag on the summit of Pamir Mountain, the geographical extent of the Homeland ranging from the frigid deserts in the north to the arid heat of the Karakum in the south. It also mentions the aerial presence of 'steel birds', or aircraft, traversing the country's skies, the guardians of the Homeland in space, the inevitable demise of the adversary should they encroach upon it, and the unwavering readiness of the citizens to transform their hearts into impenetrable steel shields in the service of national defense. Thus, this poem is composed with a profound sense of boundless pride toward the Homeland, exuding pride in its unparalleled and unique global status.

In another poem by Hamid Olimjon, "Song of the Homeland," [22] as above, we find verses that talk about pride in the homeland, that it is excellent and immense:

Mening yurtim keng, buyuk, bepoyon!
Unda ko'pdir dala ham o'rmon.
Men hech qanday o'lkani bilmayman
Shunday ozod, hur bo'lsin inson.

Meaning:

My country is wide, great, boundless!
There are many fields and forests in it.
I do not know such a country

in which man has always lived in freedom.

In this poem, the poet talks about the country's renewal and people's happy life. No one in the world is as happy as the people of this country, says the poet. All nations live in peace and equality in this great country. It says that enemies with malicious intent against the people will face wrath. The Soviet people were always ready to protect their country, even sacrificing their lives for the Homeland. The poet is proud of them. This country recognizes that it has no equal in the world:

*Hamma tengdir bu ulug' vatanda,
Hayot toshib oquvchi daryo.
Butun xalqlar yayrashar bu tongda,
Bu yagona, misli yo'q dunyo.*

Meaning:

*Everyone is equal in this great country.
Life is an overflowing river.
All the people will rejoice this morning,
This (homeland) is a unique world.*

"Soviet people" in the poem expresses the concept of nation and means "all the peoples of the Soviet Union". The last paragraph's phrase "all nations" conveys the same meaning. In the poem, the word "Soviet" in the phrase "Soviet people" represents "the whole Soviet Union" and also gives the meaning of "Homeland". From this, we can see that the words "Soviet" and "Homeland" are used as contextual synonyms in the verses and the poem's context. Words such as "country", and "region" in the verses of the poem also express the meaning of "homeland".

In fact, the strict propaganda of the Soviet ideology carried out since the 20s had a significant impact on the formation of a new worldview during the 30s. Even the poet Cholpon, who is a singer of national independence, expresses his feelings of pride in the Soviet Union—the Homeland. During this period, literature, especially poetry, was not a singer of the heart's command but was turned into a servant of the ruling ideology. It is said that Cholpan, like many other artists, was forced to sing in the "language of ideology." For this reason, praising the Homeland loftily, writing poems about its greatness and great power, and being proud of it was considered a characteristic of the poetry of this period.

As we have seen above, the concepts of "homeland" and "nation" in Uzbek poetry of the 20s and 30s have different interpretations, as we have seen in the examples of many poets' poems. We will see this again in the examples of the poems analyzed below.

Oybek's poem "The Way of the Sun," [23] written in 1937, describes the nature of the homeland, its beauty, the sad days being over, and the people's joy. Uzbekistan is defined as a homeland striving for new victories:

*O'zbekiston – paxta yurti, bog'lar diyori,
O'zbekiston – sevinch, gullar o'sgan chamanzor.
O'zbekiston – go'zal bir yurt, yangi mazmuni
Yangi zafar tog'larini oshar purviqor.*

Meaning:

*Uzbekistan is the land of cotton, the land of gardens,
Uzbekistan is a field full of joy and flower-garden.
Uzbekistan is a beautiful country with a new meaning
New triumphs are like high mountains.*

Based on the content of the clause, Uzbekistan here means "homeland" as a specific area. Turning to the history of the homeland, the poet writes about its painful days in the past:

*Nimalarni ko'rmadi bu o'zbek vatani?
Qanday qonli, qanday qo'rqinch kunlar kechirgan?..
Ochib ko'ring tarixidan bir sahifani:
Xalq boshida falak og'ir toshlar sindirgan.*

Meaning:

*What has this Uzbek homeland experienced?
What bloody, scary days did it live?
Open one page from its history:
The heaven had broken heavy rocks on the heads of the people.*

In the poem, it can be seen that the concepts of "homeland" and "nation" are interrelated. This is also confirmed by the fact that the words "Uzbekistan" and "homeland" are used as contextual synonyms in the verses, in general, in the context of the poem. Also here, the concept of "homeland" includes the historical situation of Uzbekistan - the concept of "past".

In the verse, today's Uzbekistan is called the "Uzbek homeland." The following stanzas vividly depict the oppression of the Uzbek people under the Khans, with images that serve as powerful visual evidence of their struggles and the hardships they faced in history.

*Xonlar, beklar tepdi, bo'g'di asrlar bo'yi,
Molin talab qonin so'rib, ezdilar har chog'.
Yovg'onini tinch ichsa u — bu edi to'yi,
Qashshoq edi, topolmasdi yirtiqqa yamoq.*

Meaning:

*Khans and begs kicked and suffocated for centuries.
They robbed everything as sucked blood, and crushed them all the time.
If the people drank the soup in peace, that was their wedding.
They were poor and could not find a patch for their torn clothes.*

Turning to history, we witness the painful and sad days of Uzbek life, especially the times when they lived under the rule of some oppressive, ignorant khans, greedy amirs, and rich people. The poet Turdi Faroghi, who lived in the 17th century, describes these difficult days of the Uzbek nation in clear lines in his ghazal, which begins with "Tor kongilli beklar..." (Beks with a narrow soul):

*Tor ko'ngullik beklar, manman demang, kenglik qiling,
To'qson ikki bovli o'zbek yurtidur, tenglik qiling.
Birni qipchoqu xitoyu, birni yuz, nayman demang,
Qirqu Yuz, Ming son bo'lub bir jon oyinlik qiling.*

Meaning:

*Beks with a narrow soul, don't be arrogant, be open-minded,
Ninety-two tribes in the country of the Uzbeks, accept equality.
Do not divide each other into "Kipchak", "Chinese", "Yuz", "Naiman",
Unite "Kirk" (Forty), "Yuz" (Hundred), "Ming" (Thousand) and be one
body and soul.*

The poem mentions the "Uzbek land" and the sad life of the Uzbek people, consisting of ninety-two clans. It is found in historical sources that the term "Uzbek" as an ethnonym was first used in the 14th-15th centuries [24-25]. After the Jadid Enlighteners promoted nationalist ideas in Turkestan, the people of Central Asia paid attention to the issue of their own ethnogenesis. As we mentioned above, after the termination of Turkestan's autonomy, the Turks who could not unite in the country were divided into three branches (Kazakh, Uzbek, and Turkmen) [26].

In the 20s of the 20th century, the way to "Uzbekism" was opened due to the Chigatai movement led by Fitrat. This process caused the ethnonym "Uzbek" to be mentioned later as the name of the nation under the influence of the ideas of nationalism started by the modern progressives.

In the history of Uzbek literature, the word "Uzbekistan" appears for the first time in the work of poet Turdi Faroghi. We come across the following verses in his ghazal "Bu mulk" (This is property):

*Dur ahdu tang chashmu besaru ya'juj va'z,
Muxtalif mazhab guruhi o'zbekistondur bu mulk.*

Meaning:

*A land with no perspective, narrow-minded, leaderless,
stubborn, conflicting sect groups - uzbekistan is this property.*

The word "Uzbekistan" used in the poem does not mean the meaning of the concept of "homeland" as expressed in Oibek's poem, but only the meaning of this concept (where Uzbeks live), "land", and "place". Consequently, despite the utilization of "Uzbekistan" in Turdi Faroghi's poem to represent the traditional notion of "homeland," it diverges in signification from Oibek's conception of "homeland." The conventional concept of "homeland" reflects a religious concept. Accordingly, there is a difference between the conventional interpretation of the concept of "homeland" in classical literature and the new meaning formed and activated during the period of the National Renaissance. The term "homeland" [وَطَنٌ; plural أَوْطَانٌ] originates from the Arabic language and conveys the concepts of "birthplace" and "homeland" [27]. Furthermore, it denotes the geographical location where an individual resides permanently, regardless of their birth origin. The term "Homeland" is extensively defined under the classification V,T,N (وطن) in prevalent Arabic dictionaries and encyclopedias. In classical literature, the conventional understanding of the notion of "homeland" emphasizes the concept of "place of residence" (maskan) as its fundamental element. Within religious contexts, "homeland" is defined not as an exclusive territorial domain of a nation (ummah), but rather as a "place of residence" or "abode," regardless of an individual's birthplace [28]. In religious discourse, the concept of "homeland" does not entail territorial ownership claims by a nation [29]. Consequently, the Islamic concept of "nation" does not restrict the community to a specific geographical area. Islam permits Muslims to inhabit any part of the world during their lifetime and to be buried there upon death [30]. This shows that the concepts of "nation" and "homeland" in Islam are not connected. At the beginning of the 20th century, under the influence of the ideas of independence, there was a need to renew these concepts. The concepts of "nation" and "homeland" acquired a new meaning in these processes.

In Oybek's poem, the term "Uzbekistan" undergoes a shift from signifying the geographical "land" or locale of Uzbek residence as presented by Faroghi, to representing "the locale inhabited by a specific nation" and "the land owned by that nation." This altered interpretation diverges from the conventional understanding. This evolution, which deviates from traditional interpretations, invites us to delve into the historical and cultural context of Oybek's work. Furthermore, within Oybek's poems, "Uzbekistan" symbolizes a republic or

state as a distinct geographical entity, highlighting the concept of "homeland" in relation to a specific national identity, illustrating the interconnected interpretation of "homeland" and "nation". We can see that the concept of "homeland" is updated and enriched with content, which is fundamentally different from the traditional concept. Also, this new meaning was the basis for the formation of the concept of "Uzbekistan—the homeland of the Uzbeks" in national thought, which was confirmed by the example of the poems we have discussed.

In the conclusion of the poetic composition, Uzbekistan is depicted as a 'free and prosperous Homeland' that has transcended historical suffering to enter a new era of existence. Within this state, individuals of varying ages harmoniously coexist, fostering a sense of unity and happiness:

*Endi butun O'zbekiston – bir buyuk maktab,
O'qir barcha er-ayollar, o'qir yosh-qari.
Ilm, san'at changoqligin qondirar har lab,
Ayta bersang ado bo'lmas zafar daftari.*

*O'zbekiston – nishondorlar va bahodirlar,
Yozuvchilar diyoriga aylangan Vatan.
Har burchakda ish, kuch qaynar, yashnar cho'l-qirlar,
Kommunizm ilk bahori ochgan bir gulshan.*

Meaning:

*Now, the whole of Uzbekistan is one great school,
All men, women, young and old, get an education.
Every lip satisfies your thirst for science and art,
It doesn't end when you tell the stories of victory.*

*Uzbekistan is a homeland that has become
a land of achievers, wrestlers, and writers.
There is work and energy everywhere; deserts and hills are blooming.
A flower garden opened by the first spring of communism. [22]*

In this context, the term "Uzbekistan" denotes a geographic territory representing a homeland. This is confirmed by the fact that the words "Uzbekistan" and "homeland" are used side by side in the verses and they are contextual synonyms in the clause. These assessments indicate that by the late 30s, the populace had developed a perception of "Uzbeks" as a distinct ethnic group (nation) and an association of "homeland" with "Uzbekistan".

4 Conclusion

During the socialist regime, literature was subordinated to ideology. The social nature of literature was determined based on a one-sided approach. Also, the 20s and 30s poetry was a period of creating and singing the idea of struggle for the celebration of socialist society. During this period, the weight of poems in the revolutionary spirit, widely promoting new life, increased. A collective sense of Soviet patriotism, rooted in national pride and loyalty to the Homeland, was cultivated to foster cohesion and solidarity among the labor force. Therefore, the same content is reflected in the artistic concept of "homeland" in connection with this period's socio-political and cultural life.

So, in the Uzbek poetry of the 20s and 30s, the concepts of "nation" and "homeland" are artistically interpreted and expressed differently in different places. After the revolution and until the mid-20s, the concept of "nation" meant the "Turks" people, and the concept of "homeland" meant "Turkistan" (the old name was Turan). During this period, the Homeland

is depicted on the way to fight for freedom, demanding rights, and striving for enlightenment. At the end of the 20s, the concept of "nation" represents the "Uzbek nation", and the concept of "homeland" represents the "Uzbekistan SSR". In the poetry of this period, the Homeland, which strives for renewal and building a new society, is described. During the 1930s, the concept of "homeland" in some positions represented the "Soviet Union", that is, "Russia", and in some positions "Uzbekistan". In the poetry of this period, we witness the image of a free and prosperous Homeland, filled with strength and power, beautiful nature, vast and endless, sad days behind, full of happiness and joy.

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