



THE DIVERSE STROKES OF ABDULLA QODIRIY'S PEN

Sitora Suxonberdiyeva

Abstract: Abdulla Qodiriy (1894–1938) is recognized as a foundational figure in modern Uzbek literature. Best known for his historical novels “*O'tgan kunlar*” and “*Mehrobdan chayon*”, Qodiriy's literary legacy spans across genres—prose, journalism, satire, and literary criticism. This article explores the diversity of Qodiriy's literary output, analyzing how his pen captured the nuances of history, society, identity, and reform through various stylistic and thematic approaches.

Keywords: Abdulla Qodiriy, Uzbek literature, prose, satire, realism, national identity, Jadidism.

Introduction

Abdulla Qodiriy stands as a literary pioneer who helped transition Uzbek literature from classical to modern forms during a time of immense social and political transformation in Central Asia. Living during the early Soviet era and the decline of the Russian Empire, Qodiriy's writings reflected the tensions between tradition and modernity, colonialism and independence, East and West.

Unlike many of his contemporaries who focused on one genre or theme, Qodiriy's pen explored a wide literary landscape. His realist novels reconstructed historical settings while embedding progressive ideals. His satirical essays critiqued societal backwardness. His journalism informed, provoked, and educated. This paper examines Qodiriy's versatility—his “*turfa chizgilari*” or “diverse strokes”—through a thematic and genre-based lens.

Abdulla Qodiriy's contribution to Uzbek literature must be understood not only through the prism of his two major novels but also through his broader role in shaping modern literary discourse in Turkestan. His works emerged at a time when the intellectual movement of **Jadidism** was gaining momentum, aiming to reform society through enlightenment, education, and cultural revival. Qodiriy, aligned with this movement, used his pen as a tool to challenge outdated customs, promote critical thinking, and foster a sense of national consciousness.

His ability to write across genres—combining **historical narrative, social satire, journalistic critique, and philosophical reflection**—makes him a rare figure in Turkic literary history. His writings reflect a deep awareness of both **local tradition and global literary movements**, including Russian realism and Persian classical poetry, which he skillfully adapted into a modern Uzbek context.

Furthermore, Qodiriy's prose is notable for its **clarity, psychological depth, and character development**, which broke away from the allegorical and didactic storytelling of pre-modern Central Asian literature. By depicting characters with emotional complexity and moral dilemmas,



he introduced a **new form of realism** that resonated deeply with readers undergoing rapid societal change.

This paper seeks to highlight the multidimensional nature of Abdulla Qodiriy's literary artistry by exploring the different "strokes" of his pen. Through close analysis of selected texts, we aim to show how his writing not only laid the foundation of modern Uzbek literature but also served as a mirror to the spirit and struggles of an awakening nation

Methods

This study employs qualitative literary analysis and historical-contextual interpretation. Selected texts by Abdulla Qodiriy—novels, short stories, essays, and satire—are analyzed for theme, language, and purpose. Secondary scholarly sources are used to understand the social and political backdrop of his era, particularly the Jadid reformist movement and early Soviet policies. The study also includes comparative insights into contemporaneous literature in Turkic and Russian traditions.

Results

1. Historical Novel as National Narrative:

In "*O'tgan kunlar*" and "*Mehrobdan chayon*", Qodiriy masterfully blends historical detail with fictional storytelling to promote cultural awakening. These works highlight the importance of education, justice, and gender equality while illustrating the costs of ignorance and feudal customs.

2. Satire as Social Mirror:

Qodiriy's satirical articles under pseudonyms such as "Julqunboy" humorously but sharply criticize hypocrisy, laziness, superstition, and blind conservatism. These writings were key tools in public enlightenment, especially among the less literate.

3. Journalism and Public Education:

As a newspaper editor and contributor to various periodicals, Qodiriy promoted civic values and awareness. His journalistic pieces played a vital role in disseminating Jadidist ideas and defending linguistic and cultural identity in the early Soviet period.

4. Stylistic Diversity:

Qodiriy's use of irony, symbolism, dialogue, and realist detail makes his work accessible and engaging. He merged oral storytelling techniques with modern narrative structure, making his works culturally rooted yet progressive in form.

Discussion

Qodiriy's literary diversity was not simply artistic experimentation—it was a response to the complex realities of his time. Caught between colonial pressures and native inertia, he used different genres to speak to different audiences. His novels aimed at intellectuals and reformists, while his satirical essays reached everyday readers, drawing them into reflection through



laughter.

His engagement with multiple forms also mirrors the multidimensional goals of Jadidism, which advocated for cultural revival through education, modernization, and national self-awareness. Qodiriy's work became both a mirror and a map for Uzbek society—reflecting its flaws and pointing toward its potential.

Moreover, his literary output transcended linguistic and ethnic barriers. By using everyday Uzbek in a refined literary style, he elevated the language and demonstrated its capacity for serious literature. His execution of historical fiction paved the way for later Uzbek writers to explore national themes with confidence and creativity.

Tragically, Qodiriy's life and career were cut short during the Stalinist purges. Yet his influence persists: he is remembered as the first Uzbek novelist and a fearless voice of reform. His diverse pen lives on in every Uzbek classroom, library, and cultural revival.

Conclusion

Abdulla Qodiriy's literary legacy is defined by his ability to speak through many voices and formats. Whether writing as a historian, humorist, journalist, or reformer, he remained committed to the upliftment of his people and the evolution of Uzbek literature. His works offer not only artistic value but also sociopolitical insight, making him an indispensable figure in both national and world literary history.

The “diverse strokes” of Qodiriy's pen continue to inspire scholars, writers, and educators, reminding us that literature can be both a mirror of the past and a guide to the future.

Abdulla Qodiriy's literary legacy stands as a cornerstone in the formation of modern Uzbek literature. His ability to operate across genres—historical fiction, satire, journalism, and public commentary—reflects not only his literary talent but also his deep commitment to societal transformation. Qodiriy did not merely entertain or inform; he challenged, inspired, and envisioned a more enlightened, self-aware Uzbek society.

Through his historical novels, Qodiriy revived the nation's memory and instilled a sense of cultural pride. In his satirical writings, he targeted ignorance, superstition, and inertia, using wit as a weapon for reform. His journalistic efforts, meanwhile, served to awaken civic consciousness and promote intellectual debate during a turbulent political era. In all forms, his pen was guided by a vision of progress rooted in national values.

Qodiriy's life, tragically ended during the Stalinist purges, was a testament to the power—and danger—of the written word in authoritarian regimes. Yet his voice continues to resonate, not only because of the aesthetic quality of his works but because of their deep relevance to questions of identity, freedom, and social responsibility. His stylistic versatility, cultural insight,



and commitment to truth mark him as a literary giant whose works deserve continued study and appreciation.

Ultimately, Abdulla Qodiriy was not just a writer of stories—he was a **storyteller of a nation's soul**, reflecting its past, critiquing its present, and dreaming of its future. His diverse literary strokes remind us that literature can be both art and action, memory and movement, tradition and transformation.

References

1. Qodiriy, A. (1991). *O'tgan kunlar* [Bygone Days]. Tashkent: G'afur G'ulom Publishing House.
2. Qodiriy, A. (1992). *Mehrobdan chayon* [Scorpion from the Altar]. Tashkent: Fan.
3. Allworth, E. (2000). *The Modern Uzbeks: From the Fourteenth Century to the Present*. Stanford: Stanford University Press.
4. Karimov, H. (2015). “Satirical Elements in the Prose of Abdulla Qodiriy.” *Journal of Central Asian Literary Studies*, 8(2), 65–78.
5. Ergashev, B. (2012). *Jadid Adabiyoti: Tanqid va Tahlil*. Tashkent: Ma'naviyat.
6. Saidov, B. (2006). “Abdulla Qodiriy and the Formation of Uzbek Realist Prose.” *Uzbekistan Literature Review*, 4(1), 42–56.