

# Purpose and Leading Characteristics of Jadid Travel Letters

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**Annotation:** With the efforts of the Jadids, who reformed many aspects of society with both practical and creative activities, travelogues of a specific conceptual purpose, works of a travelogue nature, emerged. This article explains the main purpose, content and peculiarities of Jadid travelogues.

**Keywords:** enlightened tourists, “crystallization”, comparison, national awakening literature, “travel memories”, jadid travelogues, travel genre, fiction genre.

## Introduction

The end of the XIX century, the first quarter of the XX century is an important part of the history of the Uzbek people. Literary scholar, Hero of Uzbekistan Ibrahim Gafurov called this period in one word "crystallization", ie the crystallization of the nation, in particular, he writes: “Crystallization” was earlier in our country, in the early twentieth century, and was accelerated... Our understanding of the nation began with a strong critique of national feelings. All our intellectuals, who came to the fore with the criticism of the nation, have visited the countries of the world. They became aware of the dramatic changes taking place in the world. They looked at their own situation and situation ... The situation of one nation is better known than the situation of another nation ... In comparison, they were compared in terms of enlightenment, awareness, awareness and standard of living.” [2;10-17].

Visual impressions of enlightened tourists, who are well aware that awareness of the world is a factor in the crystallization of the nation, the past of the journey is perceived in the mind and the heart, and from the heart he ran to the paper. Thus, along with the socio-educational purpose, a number of travelogues were created, which set publicist, artistic-aesthetic, philosophical, political goals.

Eighteenth-century Western European enlighteners studied the spiritual and enlightenment features of the travel genre in Uzbek literature of the period of literature and the national revival researcher Kh. Jalilova explores the travel genre in two ways.

1. Works based on real geographical route and travel. Travelogues - travel memoirs, diaries and travel essays are among such works.

2. Travel literature based on artistic texture. In such works, the theme of travel is used only as an artistic method. The travel motif in the work serves to convey the author’s idea. Such works can take the form of novels, short stories, short stories. [9].

It can be said that according to this classification, the memoirs of Mirzo Bukhari from Samarkand, created on the basis of a real geographical route and travel in the first stage of the literature of the national revival period (late XIX century), Memoirs of Tashmuhammad Isamuhamedov from Tashkent, his trip to Paris, Furkat’s “Ahvolot”, Orifkhoja’s “Travelogue” from Tashkent were created. [5;4].

Enlightened Jadids, well aware of the consequences of being cut off from general development and living in their own shell, realized that world awareness was the basis for a deeper understanding of identity and self-reform. As a result, the memories of the trip in the first quarter of the twentieth century, carried out by our modern writers in a clearly defined direction: M. Behbudi's “Qasdi safar” (1914), A. Avloni's “Afg'on sayohati”, Cholpon's “Vayronalar orasida” (Andijan-Osh-Jalal-Abad) (1924) were created.

## Analysis Of The Literature On The Subject

If we look at the work of the nationalist, Jadid artist Abdurauf Fitrat, we can see that in 1909, “a debate in Bukhara with a Farangi in India about the Jadid schools” and the Indian Traveler, created in 1912, on the theme of travel. The following excerpt from the Dictionary of Literature confirms our opinion: “... during the development of literature, a number of other aspects of the travelogue also appeared. In particular, “travels around the country” of a more journalistic and socio-educational purpose (A. Radishchev “Journey

from St. Petersburg to Moscow”; Muqimi “Travel”; Cholpon (“Vayronalar orasida”); conditional analysis of the situation in one's own country, trips to “fantastic lands” that do not have a more satirical origin, aimed at expressing certain socio-political views (J. Swift. “Gulliver's Travels”); travel of foreigners in the author's country (Montesquieu. “Persian letters; Fitrat” Tourist Hindi”) and others” [1;265-266].

Literary scholar, Hero of Uzbekistan Ozod Sharafiddinov said: “The Indian traveler is not a novel, not even a short story, but a socio-political, artistic and journalistic work” [6; 102]. emphasizing that the creation is also of a travelogue nature, we think, will help to convey the author's purpose more deeply to a wider readership. To study and react to the social, economic, political, cultural and spiritual life of a country in the world literature, we have seen above that the author's image of a foreign tourist is mentioned in the dictionary of the field “Another important aspect in the formation of the typology of the genre of travelogues, travelogues is that the XIX century is almost (travelogues, essays, memoirs are literary works of fiction under one common name - our comment H. Nematova) all Russian fiction writers are light on their travels, they “choose” a companion during their travels to give them a feuilleton shape. They could be a casual interlocutor in a car, or a pre-existing reporter, or a “knowledgeable person,” and so on. As a rule, one of the interlocutors is the first to go abroad, another is an experienced traveler, another is taking his first steps to our borders, and one was born in those countries. In this case, a dialogue takes place, opinions are exchanged, views, points of view collide, some conflict - the statement becomes vital, fiction. Dialogues do not move along the main line, without the condition of “question and answer”, they are given in the form of drama. This is how the stage is created ”[7; 124], says Olga Skibina, a Russian literary critic.

Indeed, a similar approach can be observed in our Uzbek literature in Jadid travelogues. As Skibina pointed out to the Indian traveler during the trip, in various images: from a casual conversation, a doctor and a doctor from Bukhara who met a friend on a trip, a tourist who came to him when he was ill, the Karshi judge will be accompanied by two Tajik teachers from Bukhara, whom he met on the train at the memorial station. It is in these scenes of companionship, cooperation and dialogue that the concept of the work, Fitrat's socio-political, economic-cultural, ideological and enlightenment goals emerge. The riots in Bukhara begin with the Indian tourist still facing the city gates from the threshold of the emirate. The gate opens to wealthy Armenians, Jews, and even their dogs. But Muslim children stay out of town at night. The power of the distraught, astonished Indian tourist only reaches his voice: “Yorab, what is the sin of the ummah of Muhammad?” [8; 101] he says with regret.

Fitrat in the guise of an Indian tourist will visit Bukhara, Karshi, Shahrisabz, Samarkand, Khatirchi, Karmana. He gives an in-depth, scientific analysis of the economic, cultural and everyday life of Turkestan and Bukhara on the example of these cities. It focuses on the development of agriculture and handicrafts in a very primitive state, relying on the power of technology to cultivate the land, abandoning the plow, increasing soil fertility, properly organizing labor and, consequently, improving living standards. According to the Indian tourist, “Thinking of tomorrow is the cause of the prosperity of the world ... There is no one in the whole world who has set foot on the past.” [8;142].

With a very delicate, delicate craft in his hand, he said, "Now our work is good. In ten years, who is alive and who is dead?" [8; 141] To the masters of resistance sitting hand in hand: “If the peoples of Europe do something, they will do it for ten, twenty years, or even a hundred or two hundred years,” he said. You, the people of Karshi, also have a very high profession. “Don't you think about the future of these professions?” [8; 141].

The Indian tourist warns the weaver that he will never be rewarded for his labor if he does not take the trade into his own hands, handing over the handicrafts to the level of the finished product, and ordering those who are looking for wealth, income, ready-made semi-finished products.

An Indian tourist is surprised by the actions of a woman who was beaten by her husband for tearing a loaf of bread from a cat and complained to the Karshi judge about it, and by a judge who played a “cat game” (Fitrat) on her husband with hypocritical greed. The governor of the Shari'a Sharif considers the fact that the judge used his quarrel to cover his cysts and left them without land and property to the last penny as a betrayal not only of his position, but also of Islam.

Fitrat's protagonist, a tourist Indian, mourns the plight of the chariots, who fight in the narrow, primitive streets of Bukhara, bleeding each other's mouths and noses, the spectator hates the authorities, the most unfortunate thing is that the water of the Devonbegi pond, which is full of waste, has become a source of

epidemics, the most unfortunate thing is that they do not follow the normal sanitary condition of this disease outbreak, as a result of insufficient medical knowledge, people regret what they create with their own hands.

If we look at Fitrat's lyrical heritage, we can see an artistic composition with a unique composition called "The Sorrow of the Country", which consists of three stanzas and a poem. The poet Fitrat pours out his heart full of pain and sorrow from the very first haircut and expresses his sorrow and regret. "O great Turan, land of lions! What happened to you How are you? Why are you staying for days? O glorious cradles of Genghis, Timur, Oguz and Attila! Where are the high places he climbed? Why did you fall into the pit of slavery?" [8;31],- As a patriotic, nationalist, conscientious child in the "Indian tourist", Fitrat cried out, as if seeking a cure for the "sick" homeland, the "sick" nation. "For the eyes of Uzbeks left in the dark without light."

One of the travelogues that served to crystallize the nation is M. Behbudi's "Qasdi safar". From the very beginning of the work, the author clearly states his intentions from the trip: Permission was obtained to open a book sale in the office "Oyna" under the name "Kutubxonai Behbudiya". It is necessary to cite books from Istanbul, Egypt, Crimea, Caucasus, Kazan, Orenburg, India. To put a "mirror" you need pictures and photos of famous buildings and landscapes of Russia and abroad, scientific and historical patterns for scientific and scientific articles - the clinic ..." [4.55]. At the same place, Behbudi clearly defines the itinerary: "Through the Caucasus and Crimea, he entered Istanbul, then into Greece, then through Beirut to Egypt and Cairo, and back to Istanbul. If the Greek people are sent by rail to Bulgaria, Austria and Berlin to our dear Russia and Turkestan ..." [4.55].

### Research Methodology

"To live in the world, you need secular science and knowledge. A nation deprived of modern science and science will be a violation of other nations ... because we do not know the law and European customs, whether we are rich, our judges and our national government and our people will suffer a lot ..." [4,200] Behbudi, who is looking for a way out, sees salvation in learning and learning from all-round developed countries, especially Europe. This was the original purpose of Behbudi's journey. "The whole Islamic world, especially in the darkness of ignorance, at a time when the land of Turkestan was in dire need of murshids and leaders, was in the position of a kind father and teacher to the people of Turkestan" [10; 28]. - As a teacher, reporter, playwright, publicist, author of textbooks, Behbudi, as a sharp-witted, broad-minded, in-depth creator of analysis and interpretation, was able to successfully write down "travel memories". In the "Travel Memories" published in the magazine "Mirror" from 1914, chapter by chapter places where Behbudi took a step based on the requirements of this genre, lifestyle, living culture, customs, mosque and school, even thinks about the condition of their cemeteries, meditates, looks at everything with an exemplary eye and secretly hopes that the readers of the travelogue will also be alert, vigilant, aware, in need of study. "Lights, let's unite! Now is the time to unite." Behbudi, who is worried about the Muslims of the world, also takes a special approach to this issue during his trip: "I left Baku on June 2 and promised the Minerals" (Mineral Waters). Six hundred miles of it, the perfectly Muslim lands are also extremely manbit and are excellent lands, planted from barley to rice, and mostly spring-fed and plowed lands. The trees are so beautiful that Samarkand's Karadarakhtu Miyonkoli is nothing compared to it. Its people are our Pirsion, Lezgi, Dagestani peoples, and they are called Chechen, Kumuk and other names." [4;61]. Behbudi, who strictly adhered to the specific requirements of the road essay genre, clearly shows the travel routes. In showing the distance between cities, in determining the size and length of some places, the author surprises the reader with accuracy. Achievements, in comparison with Behbudi in the recognition of advantages, the method of comparison is the basis, the basis. After all, we know that comparison has always been a ready weapon of the enlighteners, and behind it lies a deeper penetration, analysis and conclusion of the state and life of the nation.

Behbudi goes on to write: "Surprisingly, there are no men, women or children trading around the mafqufs. The villages are far from the road. On such a long journey, only two mosques appeared. But the villages and colleges of Russian immigrants are close to the road. The lands of the Muslims are fertile, and the sheep, herds, and flocks are plentiful, and they weave fine cloths from the wool of the bees. Men and women have a lot of skills in jewelry, coppersmithing, leather and other things, but they do not have modern knowledge." [4;62].

In “The Indian Traveler”, we witnessed how much Fitrat was concerned about the fate of the weaver and the future of his profession. Behbudi also emphasizes that modern knowledge, secular knowledge and experience, scientific and practical planning of the future of the profession in his hands are a guarantee of the future of the nation. Thinking about the Muslims of this place: “Just as we Turkestans spend what they find on weddings, corpses, and kupkars, so many of our Muslim relatives kidnap their property, spend it on quarrels, kill each other, and kill several others in retaliation, and then spend all their money on trial and life,” he said. they would spend it in the wilderness and perish. There is no madrasah among them.” [4;62]. These memoirs, published in the 35th issue of Oyna magazine in 1914, were not only travel impressions, but also the author's own social analysis. Admittedly, despite the fact that Behbudi's “Travel Memories” is a fiction genre, it is far superior to “Padarkush” in its art.

Behbudi describes the landscape of the town of Beshtog in Kislovodsk as follows: It is completely covered with forest (beshka) from the top of the mountains to the end, and the reflection of the cloud is spectacular and a form that is insatiable with the viewer” (charming, attractive)” [4; 63]. Considering these sensitive images of the author, the literary critic I. Gafurov: “Mahmudkhoja has a very poetic nature. He loves beautiful scenery, puts it in his heart, in his memory, is deeply moved by them. “Travelogues are not only about writers' attitudes to the world, to world affairs, but also to who they are and what kind of people they are.” According to the scientist, the delicate, attractive aspects of Behbudi's personality are scattered in the bosom of “travel memories” like gold particles scattered on the ground. A very beautifully figurative expression. With this idea, I. Gafurov meant that in the traveler's memoirs the author's subjective world, scenes of the heart, consciousness, level, worldview, feelings and emotions, human and creative qualities are clearly visible. In general, the peculiarity of travelogues is, first of all, that they are “a very personal genre among all genres” (A. Nurmatov), the author's “me” is a bright manifestation. As proof of our opinion, let us recall Karamzin's travelogue “Letters of a Russian tourist”, which was a great event in the Russian culture and literature of the XVIII century.

From the very beginning of the journey, we can imagine the author's personality, the author, who loved his country, his homeland, the people around him, even to his desk, the author-traveler's clergy, who already felt the pain of separation: “I have moved away from you, my dears,” he said. My heart and soul are enriched by you with my most tender feelings, but I am losing and losing myself every minute.

Oh heart, heart! Who knows what you want? For many years, travel has been the sweetest dream of my imagination. Excitedly, I said to myself, “Here you go, finally.” Didn't I open my eyes in the morning with the pleasure of traveling, did I not fall asleep with this sigh?! I spent countless days and hours thinking about nothing, not paying attention to anything, just the thought of traveling. But when the expected day came, I felt a sense of separation for the first time.

From the people I hold dear, from all that surrounds me, from the table scattered with papers on which I have not yet thought, from the window that helps me to gather my scattered thoughts, where every morning I meet the rising sun - the old house - in a word, why can't I see, I felt that they have become an integral part of my life over the years, precious memories for me ... Especially when tears are contagious ... ” [3;6].

A similar state of priesthood passes through the heart of Behbudi, who is facing the journey. The world has faced more slander and opposition than thanks for its dedication to the cause of the nation, shoulder to shoulder with its concerns. Nevertheless, in the writings of Behbudi, a very strong-willed, courageous and determined traveler who dedicated his life, intellect and consciousness to the revolutionary changes in the life of the state, society and nation, he appears in the eyes of the reader as a man of true heart and tender heart: “On May 29, 1914, at 5 pm on the 17<sup>th</sup> of Rajabul Murajab, 1332 AH, our ranks left Samarkand, our beloved Motherland. We kissed my son Masudkhoja on the forehead. Oh, goodbye family, how difficult it is to leave the homeland! To get rid of this problem, a person wants to die and leave the country.

*“Дили аз санги бояд бар сард оҳ видоъ  
То таҳаммул кунад он рӯзки, маҳмил беравд.*

(At the time of parting, it is necessary to take care of the stone so that it will go away) [11.57].

“The plot of the travelogues does not deny the existence of an artistic and journalistic style in the text. The various internal elements combined in the path of an artistic goal create a peculiar inertia in the

holistic perception of the plot. The alternation of texts, which reflect the traditions of different genres, creates a plot movement in the play” [12], - said the literary scholar Gromova.

### Таҳлил Ва Натижалар

Indeed, in the passage from Qasdi Safar, in addition to the accuracy of the time and place of the travelogues, we see that the publicist spirit in the text is pathos, a tone that expresses the mood of the tourist-narrator on the verge of separation. At the same time, the author quotes two verses that clarify his clerical situation, that this poem on the theme of separation, hijra fills it with its conformity to the plot of the journey, the logic of the plot, serves a single artistic purpose, moves the plot.

Адабиётшунос Иброҳим Ғафуровнинг: “Саёҳатномалар ёзувчининг дунёга, дунё масалаларига муносабатларинигина эмас, шу муносабат орқали уларнинг ким ва қандай инсон эканликларини ҳам ёрқин намён этади” [13.42],-деган фикрларида улкан ҳақиқат борлигини жадид сафарномалари муаллифлари битикларида кузатишимиз мумкин.

Cholpon's work includes a travelogue “Between the Ruins” and a travelogue “Road Memory”, which meet the requirements of the genre of travel.

In Cholpon's work, especially in his lyrics, the image of the “road” is leymotic, accused by the Soviet literary critics of misguidance. In the title of the travelogue “Road Memory” it is possible to see that the appearance of this image corresponds to the artistic and aesthetic intentions of the artist in the process of acquaintance with the work. At first glance, The Memory of the Road looks like a travelogue, but in fact it resembles a poem written in this prose. In particular, in the inscriptions “Departure”, “Seas”, “Butterflies”, “Sun, Hope, love” from the “Memory of the Road” depict natural landscapes in a lyrical-romantic spirit, the reader sees behind these pictures the traveler-Cholpon, who set out in search of a bright path - freedom, liberty, liberty.

The symbolism of Cholpon's work is combined with the impressions of the trip. Cholpon explains the name of the Zarafshan river: “Dice” are the tears of a mountain lover, the river is the “Dice” of tears. (*Sochg'uchi* – “afshon” in Arabic - our comment N.H.)

*Зарафшон шиқдир...*

*Тоғлар, юксак тоғлар ошиқдирлар...*

*Қуёш, зўр тенгизлар маъшуқалардир...*

*Маъшуқа кулар, маъшуқа мағрур...*

*Ошиқлари йиғ-йиғлай чопарлар,*

*Ўзларини ҳалокатга отарлар,*

*Баъзилари тилакларга етарлар,*

*Қўплари-да ерга сингиб кетарлар* [14].

In the reader who gets acquainted with the work, freedom, liberty-lover, the traveler-author-lover who aspires to it, the means to the goal, “Road Memories” is as impressive as the history of this love affair.

It can be said that in “Road Memories” the author used the theme of travel as an artistic method according to his creative intention.

The motives of the trip in the work, the impressions of the trip: “crimson tulip sea”, “mountain rise”, “deceptive fantasy”, “great nature”, “dry black stone”, “The black falcon, the black-faced, the savage lizard ... spreads its air with its wings and seeks a victim” “with its sharp eyes”, “I will chase my runaway girlfriend” such scenes and situations Cholpon was able to convey to the heart of his reader in symbols, served to express his ideological purpose. Cholpon's travelogue “Among the Ruins” (1924) was created as a result of impressions of a real geographical route: a trip to Andijan-Osh-Jalal-Abad.

In “Among the Ruins” we understand not only Cholpon's attitude to world affairs, but also who and what kind of person he is through these relations (I. Gafurov). During the trip, Cholpon, as an experienced traveler, sorts out the events, what he saw and experienced, and writes down what he finds important. "But we can't say that the travelogue is just a record of facts, because the factual and analytical layers go hand in hand. The image of the tourist-author in the center of the work provides a harmonious combination of the two layers. It is clear that the facts presented by Cholpon are taken from reality, but this should not be understood in the sense of naturalistic records. As an active creative person, Cholpon had his own views,

dreams and aspirations, in a word, a socio-aesthetic ideal. This means that the selected facts are in line with that ideal, and first of all serve to express the views and conclusions of the writer.” [15.50].

In the writer's views, in his reflections, observations, conclusions and conclusions, the basic method is comparison. In particular, he writes about a park in Khojaabad: Consisting of many fruit trees, this vast garden had very cubic, innumerable poplar seedlings. Strange, European buildings, flowerbeds, hundreds of sheep, dozens of cattle, good pigs, how many pairs of horses; there was also a variety of farming tools.

This is definitely ahead of time. During these civil wars, the garden was completely destroyed and became a thicket, the buildings were fortified, our soldiers with the invaders, our invaders with our soldiers. Countless rifle butts are laughing and reminiscing about the horrors of the recent past ... ” [16]

Although Cholpon once acted in the garden in favor of the wealthy Jew Simkhev, he acted like a local tyrant remembering that it was built in return for the hard work of the local peasants, he regrets that the place, which was once prosperous, has become so because of the civil wars.

In his travelogue, Cholpon describes the beautiful nature of the valley, its generous mountains: “The mountains near Osh began to look majestic. “Mount Shukri, which grows rivoch (shukri) in the spring in the districts of Osh and Andijan, is blue and stands on our right side,” he wrote.

In his travelogue “Among the Ruins,” Cholpon seems to have taken a more critical look at the world around him. As mentioned above, the analytics of the travelogue is a specific type of conflict, which arises from the interaction of the traveler narrator and the world he describes. [12].

In this sense, Cholpon captures some of the conflicting scenes he witnessed during the trip. As a vigilant representative of the spirit of the nation, an intellectual of the country, Cholpon has a delicate understanding of the essence and nature of the civilized colonial policy of the Soviet state. Zubov, the treasurer of the Khojaabad cotton plant, who accused an honest farmer of unjust theft, is proud that his inappropriate slander and violence have gone unpunished by the authorities. On his way to Jalal-Abad, he threatened the people in the queue, saying that he did not have a ticket at the Karasuv station, and then went to the back of the box office. “Give us something, we'll find a ticket,” said the railwayman, who was pointing to the “money” with his hand. We think that Cholpon foresaw the national divisions here, as well as the harm of the emerging cotton monoculture, which for 70 years has been equally grateful to the Uzbek people. Because among Cholpon's literary-critical articles there is an article “Pen's wear” written in 1924, which is exactly the same as his travelogue. Perhaps the impressions of the trip also contributed to the writing of this article. In the article, Cholpon exposes the chauvinist policy of the Soviet press, which is published in the magazine “Mushtum” with an additional comment to the headline “Humorous mix”. During the trip, Cholpon, both a descriptive and analytical tourist-author, gives an accurate assessment of the situation. Most importantly: as a child of an intelligent nation that knows the history of its country, deeply analyzes the present, worries about the future, imagines the future, seeks solutions to existing problems. In the mountains of Osh, as a gift of nature, on the springs that are boiling, you can see the perverted desires of the body: These stones have “blessed” pits that do not hurt when the hand is stuck, and do not hurt when the head is stuck! In front of every “hospital” sits a sheikh, a greedy, greedy deceiver, a liar and a liar.” [16] “Poor Uzbek woman! The gentlemen who covered you with a shroud when you were 12 will throw you into the foolish embraces of idiots on your birthday! You don't know. You don't know. Because you don't know, you will lose your purest hopes for many years to come!” [16], - he regrets.

Here, Cholpon's old-fashioned approach to women shows a way to pull them out of the foolish embrace of such superstitions: “At a time when there is a wide way for you to know and learn, we wish you more local funding for the schools that will be opened!” [16]

Cholpon studied in the press in 1914-1915 on the issue of healing springs recalling an article by a “Russian nationalist” about the resorts in Turkestan. The Tsarist colony jokingly wrote that “instead of these wild hills of Asia, he saw the beautiful “Baden-Baden” of the “great and indivisible Russia”, which spreads the Russian delight.” [16]

According to Cholpon, the local government should now deal with this issue. But it must be done. It is necessary to equate the valuable places of the Soviet republic of Turkestan with at least the resorts of Crimea and the Caucasus. [16]

The author of the travelogue “Among the ruins” remembers what he saw with his own eyes, the poet reflects in the mirror of the soul, the writer in the mirror of the soul, and now puts it on the scales of the

mind. Memories of the traveler-author Cholpon, combined with his intellectual intelligence, spirituality, deep worldview, life experiences and, most importantly, his great love for the Motherland, his people and his nation, will be written on paper.

### Conclusion

1. Enlightened tourists, who are well aware that world awareness is a factor in the rise of the nation, created travelogues with socio-enlightenment, journalistic, artistic-aesthetic, philosophical, political goals, using their experiences as an example.

2. Comparison is the basic method of modern travelogues, in which factographic and analytical analysis is carried out side by side, in parallel.

3. In Cholpon's "Yo'l xotiralari" the author used the theme of travel as an artistic method in accordance with his creative intentions. In the play, the tourist-author seems to have traveled to his own psyche, rather than to a real, being. In the impressions of the trip, depicted in a lyro-romantic spirit, there is a symbolism that represents the socio-aesthetic ideal of the tourist-author.

4. In the Jadid travelogues created before and after the October Revolution, the predominance of Jadid ideas in the author's views on the world is obvious. In particular, in his travelogue "Xarobalar orasida", the author exposed the face of chauvinistic politics that is taking root in society.

5. Jadid travelogues enriched the genre features and traditions of travelogues, both in content and form. In the Jadid travelogues, the author's attitude to the world, to the real being, is clearly seen in the background of the changing society of the invading nature of the author-tourist.

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