

Reflection of Social Realism in Contemporary Uyghur Literature: Yalqun Rozi and Literary Criticism

Toplumsal Gerçekçiliğin Çağdaş Uyghur Edebiyatındaki Yansıması: Yalkun Rozi ve Edebî Tenkit Yazıları

Reyila Kaşgarlı * Abstract

Contemporary Uyghur Literature, which is based on a deep-rooted literary tradition, begins to take shape in the 1910s and produces literary products that adopt realism and romanticism. The literature is not limited to genres such as poetry, theater, short stories and novels, but also develops in the genre of literary criticism. Literary criticism continued to develop with the writings of intellectuals such as Lutfullah Mutellip, Ehmet Ziyai, Abdurehim Ötkür, Abdulla Rozi until 1949. It was confined to the framework of socialist realism between 1949 and 1978 and, like other genres of literature, it was assigned to the establishment of the political regime. After 1980, topics such as the theories, types and methods of western literary criticism are introduced and experimented in contemporary Uyghur literature. Intellectuals such as Muhemmet Polat, Yalqun Rozi gave impetus to literary criticism through their literary criticism writings and research. Yalqun Rozi (1966-) came to the forefront and gained popularity in the society with his critical writings adopting social realism. In many of his reviews, he evaluates the work from the perspective of realism. Rozi was arrested in 2016. Although social realism has been used by some writers as a means of correcting the negativities in society, it seems to have lost its function with today's practices.

* Doç. Dr., İstanbul Üniversitesi, Edebiyat Fakültesi, Çağdaş Türk Lehçeleri ve Edebiyatları Bölümü
reyila.kasgarli@istanbul.edu.tr
ORCID: 0000-0003-1905-2022
İstanbul / TÜRKİYE

* Assoc. Prof. Dr., Istanbul University, Department of Contemporary Turkish Dialects and Literatures
reyila.kasgarli@istanbul.edu.tr
ORCID: 0000-0003-1905-2022
İstanbul / TÜRKİYE

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Öz

Köklü bir edebî geleneğe dayanan Çağdaş Uyghur Edebiyatı; 1910'lu yıllarda şekillenmeye başlar, realizmi ve romantizmi benimseyen edebî ürünler verir. Şiir, tiyatro, öykü, roman gibi türlerle sınırlı kalmayıp edebî tenkit türünde de gelişme gösterir. Edebî tenkit, 1949 yılına kadar Lutfullah Mutellip, Ehmet Ziyai, Abdurehim Ötkür, Abdulla Rozi gibi aydınların yazdığı yazılarla gelişmesini sürdürür. 1949-1978 yılları arasında sosyalist gerçekçiliğin çerçevesine hapsolür ve edebiyatın diğer türleri gibi siyasi rejimin oturtulması için görevlendirilir, 1980 sonrası batının edebî tenkit kuramları, çeşitleri ve yöntemleri gibi konular, Çağdaş Uyghur Edebiyatında tanıtılır ve denemesi yapılmaya başlar. Muhemmet Polat, Yalkun Rozi gibi aydınlar edebî tenkit yazıları ve araştırmalarıyla edebî tenkide ivme kazandırır. Yalkun Rozi (1966-) toplumsal gerçekçiliği benimseyen tenkit yazılarıyla öne çıkar ve toplumda popülerlik kazanır. Birçok eleştiri yazısında eseri gerçekçilik açısından değerlendirir. Rozi 2016 yılında tutuklanır. Toplumsal gerçekçilik; kimi yazarlar tarafından toplumdaki olumsuzlukları düzeltmenin bir aracı olarak kullanılmış olsa da, günümüzdeki uygulamalarla birlikte işlevini yitirmiş gibi görünüyor.

Anahtar Kelimeler:

toplumsal gerçekçilik, edebî tenkit, Çağdaş Uyghur Edebiyatı, Yalkun Rozi.

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Introduction

At the end of the nineteenth and the beginning of the twentieth century, the first to awaken among the Uyghurs were intellectuals who traveled abroad for education and trade, they were influenced by world developments, and brought innovative ideas to Uyghur region (Kasgarlı 2021: 46). The “Usul-i Cedid” Schools initiated by İsmail Gaspıralı in Crimea later became the namesake of all reformers in the Turkic world, and began to be used as a term reflecting the demands for social reform and change in Muslim Turkic groups. Thus, together with Gaspıralı's slogan “Unity in Language, Idea, Work”, Ceditism became a political movement that was anti-Panslavist and aimed to unite the Turkic world on minimum commonalities (Andican 2003: 23-24). Various books, newspapers and journals on these ideologies and published by the Turks under Russian occupation also reached Uyghur region. Especially the newspaper *Tercüman*, which Gaspıralı started in 1883 and continued its publication life for thirty-three years, and journals such as *Shura and Til Yarish* had a great impact (Utuq Exmidi et al. 2006: 241). The ideas that the educational reform movement in the Uyghur region should be widespread and that the people should first be enlightened in order to be freed from ignorance and slavery were widely popular and adopted among the people. As a product of these ideas, journalism and publishing businesses spread and developed rapidly (Tatliq 2004: 51-56). The publication of newspapers and journals contributed significantly to the development of contemporary Uyghur literature.

In the early 20th century, the Contemporary Uyghur literature, as a continuation of Chagatai literature, continued literary traditions such as biography collections, epic, poetry, but began to produce works reflecting populist and democratic ideas in terms of content. The poems of Abdulhaluk Uygur (İnayet 2007: 21-212) and Memtili Ependi (Kasgarlı 2021 101-171) are the most prominent examples. In addition, literary genres such as stories and novels emerged. Traces of realism and romanticism are seen in literary products. Literary criticism, which preserved its existence in Uyghur literature in the historical process and came to life in the pen of Jadidist intellectuals in this period, continues its development with the writings of intellectuals such as Lutfullah Mutellip, Ehmet Ziyai, Abdurehim Ötkür, Abdulla Rozi, Teyipjan Eliyev until 1949.

In 1949, the contemporary Uyghur literature entered a new period after the establishment of the People's Republic of China. In the country, it is necessary to increase the dominance of the regime in every field. For this reason, an artistic form that will dominate all Uyghur literature is created to support the ideology to which it belongs in the artistic sense. In 1951, the Uyghur-language journal Xinjiang Literary Art began to be published and began to shape literature and art (2019: <http://m.minwang.com.cn>). The socialist realism method, which in a way prevents the creativity and originality of artists, carries out its development in the works through populism in general. In 1957, the Xinjiang Branch of the Writers' Union of China was established, a staff of salaried writers and poets was formed, and Ziya Semedi was appointed as the chairman to carry out the literary activities in the country from a single source (2023: <https://www.chinawriter.com.cn>). Literature and art, just as in the

Soviet Union, are placed within the framework of the socialist realism movement. Socialist realism completes its formation in the works of successful writers with its depiction of the revolutionary development of life. In these years, how to write loses its importance and what to write becomes a vital issue (Sultan and Abdurehim 2001: 4).

From 1962 onwards, artists and their literary production began to be evaluated not only for the works to be published, but also retrospectively for their political ideology. In 1966, the Cultural Revolution further exacerbated this policy. The Cultural Revolution, China's political and social upheaval, focused on destroying everything national in Uyghur region. Uyghur literature and artists were heavily defeated. Many artists such as Zunun Kadiri, Ehmet Ziyai, Abdurehim Ötkür, Teyipjan Eliyop, Memetimin Tohtayov suffered, rotted in prisons and even the artists such as Nimshehit (Harbalioglu 2022: 40) Rozi Kasim died. Significant literary works could not be published.

After Mao's death, partial liberalization was applied to the Uyghur region as part of China's economic development policies. Poets and writers, who were denied the right to write, benefited from the policy of restoring dignity. After 1980, the intellectuals who took advantage of the opportunity published many important works. For example, the first novel *Qanliq Yer [Bloody Place]*, which was written in the 1940s and lost in the painful period between, was translated into Uyghur from the Chinese copy published in China and published (Toxtayov 1993:1; Zaman 2006: 136). The important works such as *Kutadgu Bilig*, *Divan'u Lugati't Turk*, *Descriptive Dictionary of Contemporary Uyghur*, *History of Uyghur Literature* were published.

In 1980, the journal entitled *Dunya Edebiyatı [World Literature]* began to be published. Through this journal, Uyghurs became aware of American and European literature and had the opportunity to read famous works in Uyghur. In these years, the theories, methods and types of literary criticism of the West were introduced and tried in the contemporary Uyghur literature. Intellectuals such as Muhemmet Polat, Muhemmed Zunun, Qawsilqan Kamijan, Abdukerim Rahman, Perhat Heyt, Kerimjan Abdurehim, Yalqun Rozi gave impetus to literary criticism through their literary criticism writings and research. Among these names, Yalqun Rozi has a special place. He stands out from other intellectuals with his writings, his views expressed in the programs he participated in as a media and popular intellectual, and his actions. Rozi adopts social realism in his literary criticism essays.

As it is known, the homeland of Uyghurs, is under Chinese rule. China is a state ruled by an authoritarian system. How can social realism be reflected in the literature of a society far from freedom and democracy? Who is Yalqun Rozi, who stands out with his works reflecting social realism? What does Yalqun Rozi aim to change in Uyghur society through social realism? Is the social realism that made Yalqun Rozi popular among Uyghurs an out-of-control and individual event? The study will discuss these questions by examining the original works published in Uyghur based on a qualitative research method.

1. The Terminological Equivalent of Literary Criticism in Uyghur

Literary criticism is a branch that examines and evaluates works of literature and art. It is also an art. As the equivalent of the Greek word *kritika*, it is expressed in Contemporary Uyghur Language with the words *edebiy tenqid*, *tenqid*, *edebiy obzor*, *obzor*. The explanation in *Edebiyat Atalguliri Lugiti* [Dictionary of Literary Terms] is as follows.

Literary criticism, as an important branch of literary studies, includes appreciation, articles and short critics (*obzor*) written for the purpose of evaluating, analyzing and interpreting works. The task of literary criticism is to analyze the aesthetic work from a historical and aesthetic point of view (Zeyidi and Dogayli 1988: 41).

The explanation of the word *obzor* is as follows.

The tendency to call the writings in the nature of judgment, in which literary criticism and literary theories are combined, “*edebiy obzor*” (literary criticism) emerged (Zeyidi and Dogayli 1988: 42).

In contemporary Uyghur, the term *edebiy obzor* is seen as another name for literary criticism although it is a more current term, and literary criticism writers are called *obzorchi*. The term *edebiy tenqid* is used as the name of a branch of science because it is possible to penetrate the depth of a work that can express people and events in a literary language and aesthetic sensitivity, and to make an evaluation is possible through the method of examination of the work according to certain procedures and principles. In this context, literary criticism is a scholarly activity in which writers and artists of various periods share their opinions, evaluations and conclusions by conducting research on the basis of certain theories on various works of literature and art.

2. Literary Criticism in the Era of Communist China

Literary criticism, like other genres of literature, was trapped in the grip of socialist realism between 1949 and 1978. Literature and art were charged to set the political regime between those years, and literary criticism enables intellectuals to be criticised in terms of political thought and becomes a mechanism pretexting to punish. The literary criticism writers such as Petterjan and Rozi Kasim, who produced works in the 1950s-1960s, lost their lives for this reason (Kamican 2004: 33).

Muhammet Zunun explains the task of literary criticism as follows.

The main task of literary criticism is to criticize the ideology and understanding of literature and art of the bourgeoisie and other classes by following the party's literary and artistic policy based on the philosophy of Marxism; to oppose bad views such as stereotyping and interpretation; to learn from the experiences of proletarian literature and art; to contribute to the upbringing of revolutionary works of literature and art, young generation human resources with sound ideology; to contribute to the development of literature and art in the ideology of socialism. The person who will write literary criticism should be well versed in the theories of

literature and art of Marxism ideology, should know the principles of philosophy, political economy and scientific socialism of Marxism ideology, should have a good understanding of the party's literary and artistic policy, should have a deep understanding of social realities, and especially should know the characteristics of the period and the period in which he/she lives (Zunun 2011: 124-125).

In 1976, the Cultural Revolution in China came to an end upon Mao's death. Aiming to develop economically, China reformed in many areas. This policy created new opportunities for those in Uyghur region. The easing of repression led to a productive period for the Uyghur language and literature. After 1980, the theories and methods of Western literary criticism were introduced and experimented in contemporary Uyghur literature. The intellectuals such as Muhemmet Polat, Muhemmed Zunun, Qawsilqan Kamijan, Abdukerim Rahman, Perhat Heyt, Kerimjan Abdurehim accelerated the literary criticism by their literary criticism articles and their research on literary criticism. In 1985, 1989, 1994, 1998, 1998, 2001, the *Kutadgu Bilig Tetqiqat İlmîy Jemiyeti* [Kutadgu Bilig Research Scientific Society] organized academic conferences on Kutadgu Bilig and Nevai in Kashgar and Beijing. In 2003, *Tengritagh* journal organized a conference on *Uyghur edebiyatı ve edebiy tenqitchilik* [Uyghur literature and literary criticism]. Topics such as the importance of literary criticism and its contribution to literary production were among the papers read at these conferences. Furthermore, academic research and evaluation meetings were held on the works of writers and poets such as Lutfulla Mutellip, Zunun Kadiri, Ehmed Ziyai, Abdukerim Hoca, Teyipcan Eliyev, Abdurehim Ötkür, Abdushukur Muhemmetimin. In such meetings, the relevant works were thoroughly analyzed, discussed and evaluated (Eysa 2008: 174-175). Such events are important in terms of preparing the ground for the development of literary criticism, as well as showing that literary criticism has begun to do its job in real terms.

Ablet Ömer's *Edebiyat-real turmushning inkasi* [Literature is a reflection of real life], *Edebiyat-sen'ettiki chinliq bilen turmush chinliqining munasiviti toghrisida* [About the relationship between reality in literature and art and the reality of life] which were published in 1980s, Muhemmed Polat's *Shiiriyitimizning jenggi varliqini kücheyteyli* [Let's strengthen the vital Power of our poetry], *Milliyliq-bedii edebiyatning eng muhim xususiyiti* [Being national, is the most important feature of written literature], *Tenqitning edebiyattiki orni ve edebiy tenqitchilikimizning yeqinqi ehvali* [The place of criticism in our literature and the recent state of literary criticism], Muhemmed Zunun's *Edebiyat sen'et bilen siyasiyning munasiviti toghrisidiki deslepki mulahize* [The first analysis of the relationship between literature and art and politics], *Edebiyat-sen'etning estetik mahiyiti toghrisida mulahize* [Analysis of the aesthetic quality of literature and art]; Abdukerim Rahman's *Edebiy chinliq toghrisida* [About literary reality], Anwar Abdurehim's *Edebiy ijadiyetteki milliy alahidilik* [About national characteristics in literary production], Mehmutcan Islam's *Obzorchiliqimizimizdiki bezi eghishlar* [Some shifts in criticism], In Hezim Kasim's articles such as *Obzorchiliq istili ve usuli toghrisida* [On the ethics and procedure of criticism], the specific qualities of literature, especially the

genre of criticism, are expressed and some theoretical issues are discussed (Tursun 2011: 127).

In the post-1980 period, Muhemmet Polat, who is regarded by the Uyghur community as a senior figure in the field of criticism, argues that for literary criticism, which has not yet been able to get rid of the political framework, a path beyond politicization should be followed, which will be possible only if the work stands out artistically and ideologically (Polat 2014: 12-15).

After 1980, Contemporary Uyghur Literature experienced its golden age. Novels were written with great enthusiasm, and important biographical and historical works met the readers. Qeyum Turdi's *Köreshchan yillar* [Struggling years], Abdulla Talip's *Qaynam örkishi* [Vortex wave], Abdurehim Ötkür's *İz* [Trace], Turdi Samsaq's *Axirettin kelgenler* [Those coming from the Hereafter], Ehet Turdi's *Untulghan kishiler* [Forgotten people], Zordun Sabir's *İzdinish* [Quest] stand out as exemplary novels of this period. Furthermore, the genre of postmodern poetry began to appear in Contemporary Uyghur Literature and was adopted by the younger generation. This situation led to a further revival of literary criticism. Organizations such as the Uyghur Autonomous Region Writers' Association and the Association of Literati and Artists organized review meetings for the works of important writers and poets. These events created new opportunities for the development of literary criticism. Ablet Omer's articles such as *Köreshchan Yillar'ning zeper marshi* [The victory anthem of the Struggling Years] and Muhemmet Polat's *Avral Shamalliri-prozimizning yengi muveppeqiyyiti* [Avral Winds: The new success of the novel and story genre] were published, intellectuals such as Muhemmet Polat and Abdukerim Rahman analyzed novels and poems in depth with their literary criticism articles and became known for their literary criticism articles that would contribute to the development of Contemporary Uyghur Literature. In these years, issues such as the standard of character creation in literary works, type, character, reality, etc. occupied an important place in literary criticism. For example, after Enwer Abdurehim pointed out the subject: "*İnsan xarakteri qelipqa chushamdu?* [Is human character put into a mold?], Memteli Qadir discussed literary theory in his article titled *Qelipsiz xarakter nede bar iken?* [Where is a character that is not put into a mold?] and raised awareness about the need to update some theoretical knowledge and theories (Tursun 2011 129).

Literary criticism articles such as *Bir obzor heqqide obzor* [A criticism about a criticism] written by Hezim Qasim evaluate literary criticism articles. Such articles show that important steps have been taken in terms of discussion, daring to express opinions, addressing the issue from a theoretical perspective, getting rid of politicization, learning to respect different opinions, and developing the ability to look at things from a broad perspective.

Gülshen Besir's research shares numerical data on literary criticism. According to Besir, there are more than one thousand five hundred criticism articles of the genres of judgment, *obzor*, *takriz* and evaluation published in various journals and newspapers between 1980 and 2011. The number of books published on literary criticism has exceeded thirty. The number of masters and young people writing in this field is more

than four hundred. When the literary criticism writings of these years are analyzed, it is seen that literary criticism was written in a more scientific and impartial manner (Besir 2012: 137).

Internet literary criticism is the act of writing literary criticism on literary works published on websites. This situation has reached such an extent that it can be called a trend. This situation occurred in a more practical way as an action that is exempt from the restrictions of editor, publication, time and place. Critics can freely express their views as long as they do not use sensitive opinions and phrases within the framework of the relevant laws of the state and as long as they do not harm the security of society. Editors do not attempt to correct them. It spreads fast and reaches more people. In this respect, the Internet was the place where democracy functioned most widely in Uyghur region from 2000 to 2009.

The introduction of the Internet and the opportunities such as the Uyghur keyboard and the creation of fonts enabled the Internet to spread rapidly. The proliferation of websites is especially noteworthy with more pages devoted to Uyghur literature. Literature, art (song and music), script-film are prominent on the websites. Websites such as *Berqi edebiyat tori*, *Sumrugh edebiyat tori*, *Gülstan edebiyat tori*, *İjadiyet tori*, *İzdinish tori* are popular personal sites specific to Uyghur literature. After the publication of a work on these websites, users share their opinions and evaluations of the work in the *inkas yezish* [leaving comment] section. Such posts are different from the criticism articles in journals because they are short, concise, direct, immediate texts. However, such articles are important in terms of reflecting the public's opinion about an author's work, as they are articles that evaluate literary products from many different perspectives and include the opinions of different segments of society and people of different cultural levels. Printed texts are also shared on websites. There are also articles on criticism among them. Such sharing contributes to the upbringing of young people. Muhemmet Hoshur can be cited as an example. Hoshur researched Zordun Sabir. He published articles on Sabir's life and works on *Berqi edebiyat tori*. These sites also include unpublished writings by the masters. For example, Batur Rozi's *Uyghur shiirining 500 yilliq pajiesi* [500-year tragedy of Uyghur poetry], some of Perhat Tursun's writings on literature, young poets such as Muhemmetcan Seydulla's writings on *Gungga shiir* [Gungga poetry], Yalqun Rozi's article entitled *Edebi tenqit görüşhüm* [My view of literary criticism] was first published on the internet.

They were published on this website for the first time. Then they were shared on other websites. On such websites, ideas about literature are exchanged and discussed. For example, there are some topics on which internet users compete in writing their opinions and strive to write better quality articles by researching more such as: is literary research in Uyghurs theoretically advanced? What are the pros and cons of gungga poems? What is different about the novel *Ölüweliş sen'iti* [The art of suicide] from traditional Uyghur literature? Why does *Memtili Ependi* include among its authors the name of someone who does not move his pen? Furthermore, some literature-specific websites established by people who are interested in literature and who have the skills to set up and manage websites share the founder's own writings

and archives created from printed texts. This situation has brought along blogs specific to literary criticism. For example, forms such as *sim-sim blogu* and the Uyghur literary studies blog include literary studies.

Articles rejected by print journals for various reasons found the opportunity to be published on the Internet. Interviews with writers and poets were also conducted and published online. Websites such as *Berqi edebiyat tori* planned topics and conducted interviews. They published the interviews first as text and then as videos. Before recruiting young members, the Xinjiang Writers' Association took into account the comments and evaluations of their writings posted on websites.

Some of these websites were shut down in 2009 and the rest in 2016. After 2017, many Uyghur-language websites, such as the official website of the Xinjiang Writers' Association, the Uyghur-language broadcast on the official website of the Chinese Central Television Corporation, (2017: <http://uyghur.cctv.com>) were completely shut down.

It is seen that literary criticism does not deal with the terms used for literary criticism, but works on what criticism is and how it should be upon analyzing literary criticism writings. After 2000, writers tried to realize their critical understanding on a more objective and Western plane than the artists of the 1980s, based on certain criteria.

As can be seen, Uyghur literature strives to keep up with the literary, political and philosophical views of the world, and issues that other countries have already discussed and concluded at that time are only now being discussed and made sense of in Uyghur society. This does not mean that Uyghur literature is bad or that it has incompetent writers. It shows that Uyghur literature and artists remain within a certain framework.

3. Yalqun Rozi's Life and Works

3.1. His life

Yalqun Rozi was born in 1966 in Aghu village of Atush city of Uyghur region. He completed his primary and secondary education in his village between 1973-1980. He completed his high school education in 1980-1982 at Qizilsu Oblast High School No. 1. In 1982, he enrolled in the Faculty of Political Sciences of Xinjiang University and a year later he transferred to the Faculty of Literature, which he was interested in. Graduating in 1987, he started working as a reporter at the Xinjiang People's Radio. Between 1991 and 2005, he worked as an editor at the Xinjiang Maarif Newspaper. From 2005 to 2015, he worked in the Lecture Books Department of the Xinjiang Maarip Neshriyatı [Xinjang Education Publications] (Rozi 2013: 1). He retired due to his illness in January 2015. On October 06, 2016, he was arrested and sentenced to fifteen years in prison for inciting China to disintegrate. (2024: <https://www.rfa.org>). His first article was published in 1986. (Kasgarlı 2017: 316). He is married and has two children.

The literary art of an artist is directly related to his/her life journey. Rozi, as a member of Uyghur society, goes through the whole cultural and political process.

3.2. Yalqun Rozi's literary criticism

Yalqun Rozi's literary criticism began in 1986 and continued uninterrupted until his arrest. Rozi was still a university student when his first literary criticism article, *Aq romallıq perizat dastani heqqide* [About the fairy epic with white headscarf], was published in *Tarim* journal. In the following years, Rozi's writings that would shine and be highly valued by the society would be his literary criticism and his writings on social and social issues. Rozi, who became known to the Uyghur community with his literary criticism in the 1990s, later became a popular intellectual known, recognized, loved and respected by almost everyone through his published books, writings shared on the internet, interviews published on Uyghur websites, and videos of various interviews, seminars and chat programs.

Rozi's understanding of literary criticism is that literary criticism, which shapes the literature of a culture, should be constructive and innovative. The innovation expressed here is to evaluate the work from different perspectives and never ignore the points to be criticized by bringing innovation to the understanding of criticism that pretends that there are no problems and constantly praises and praises. Rozi expresses this understanding of criticism as follows.

In my opinion, there is no need to encourage the author to write by deliberately praising and eulogizing without making objective evaluations of the works. Such behavior is useless both for the writer and for our literature. Our literary criticism should not remain in a passive position that knows nothing but applause. It should realize its unique task (Rozi 1999:8).

Rozi emphasizes that literary works should be written with social benefits in mind. The aim is to enlighten the public through works in which the feelings, problems, wishes and desires of the society are treated aesthetically. The following sentences show that he does art for society.

I always insist on making propaganda according to my own understanding of art, "I need my essence, not ...ism". Because the Uyghur people, who have their own unique history and are in a special historical and social process, first of all need Uyghur literature in the true sense. In literature, the Uyghur people want to see the real, unadorned image of themselves, to hear the mighty echoes of the whispers in the depths of their hearts. Our writers and poets need to sensitively feel the deep thirst and the relentless but hidden longings of their spiritual world. Although the Uyghur people have produced thousands of poets in the course of its long history of glorious, sad and unfortunate destiny, there have not been many poets who have felt the faith, aspirations, sorrows and anxieties of their people, who have listened to their sobbing voices, and who have been able to express them with their perfect magic breath, interspersed with sublime serenity...Uyghur literature is united in destiny with the Uyghur people. Let us first realize our desire to live like real people, and then we will not be late even if we market aesthetic fuss (Rozi 1999 : 3-4).

As an intellectual who aims to enlighten the public and raise awareness in society at the first opportunity, Rozi shares his views without hesitation even when he is a guest on a television talk show. The program is on happiness as a special topic and the guest asks Rozi, “What is happiness?” Rozi explains happiness by giving examples from the works of famous people such as Yusuf Has Hajib, Aristotle, and Schopenhauer, and underlines that it is common to everyone who has pride to consider it a shame to be grateful for hunger, poverty, contempt, oppression, and injustice with a sense of contentment (Rozi 2012: 375). After this program was broadcast in 2007 on Ürümchi TV's *Chin yürektin chin sözler* [True words from the heart], it attracted great attention in the society. Subsequently, the text of the conversation was published in the 2nd issue of the journal *Xinjiang yashliri* [Xinjiang youth] in 2008. Then it was included in the 4th volume of the textbook of selected texts on language and literature for secondary schools (Rozi 2012: 374).

Rozi's understanding of criticism is based on his love for his people and his sense of responsibility. As a sensitive intellectual, he believes that Uyghur literature should serve to raise awareness and expresses this view as follows.

For me, the sacred duty of literature is to teach the people how to live. Literature and art should inform the people how they are living and how they should live. It is useful to emphasize this here. The meaning of the word “live” is very deep. Writers and poets should refrain from writing empty works that are of no use to the people, they should know what purpose they are writing for (Rozi 1999: 4).

In his writings, Rozi frequently makes use of the technique of citing and quoting evidence while revealing his understanding of literary criticism. In many of his writings, he includes writers such as Sengir, Pablo Neruda and others who have won the Nobel Prize for literature. The words of Pablo Neruda that he quotes actually coincide with Yalqun Rozi's ideals. He quotes the sentence “*If I had not had the honor of participating in the movement to awaken my nation, I would not have deserved this medal given to me by Sweden*” and expresses that literature cannot be separated from its national roots and abandon its national responsibility, and that a writer who does not have a sense of national responsibility cannot be called a writer (Rozi 1999 :5).

Rozi's literary criticism has a special place in terms of language and style. He uses the language of a master poet in his writings. The reader gets the flavor as if reading a prose poem while reading his writings. He also decorates the subject with interesting analogies and draws attention with his harsh criticism. It is possible to cite the following sentences as examples when criticizing writers.

Weak sense of national responsibility, lacking the courage to examine realities and daily life, never curious about their roots but focusing on describing the emotional adventures between themselves and their lovers, perceiving the purity of art as utopian and avoiding the realities of life, The purpose of writing by a company of young penmen who, unable to find the key to their heart and accustomed to creating angelic lyrical heroes in imaginary inspection bottles, never get the chance to grieve, reminds one of

the brats who go in search of blush for their mistress without paying any attention to the condition of their mother who is moaning due to illness (Rozi 1999: 3-4).

Just as our national cultural psychology is dominated by an approach that regards modesty as superior to the unabashed expression of one's independent views, so too our literary and artistic milieu is characterized by a misperception that regards artificial unity as better than the existence of debates about different views (Rozi 1999: 8).

Rozi selects the works he evaluates from the works of famous authors. According to Rozi, works of literature are very important in educating society and helping people learn about their past and roots. Famous writers are mature and experienced writers who are followed by a certain readership. Therefore, if famous writers make their works useful to society not only in terms of style and language but also in terms of content, the enlightenment of the public will take place faster. It is understood that Rozi expects famous writers to be idealist intellectuals in the context of returning to the essence.

Rozi expresses his views without hesitation in many criticism articles. The Chinese writer Wang Meng is a writer who has gained fame with his stories about the life of Uyghurs. Some Uyghur writers regard Wang Meng as an exemplary master, some even act like they worship him. Yalqun Rozi criticized Wang Meng's autobiography as follows.

Respecting a human being and worshipping a human being are two different things. This should not be confused. What we need is respect, not worship. Blindly worshipping people not only does not benefit the individual but also harms society. We have seen the damage that worshipping famous people brings to society. If we look at someone bending our knees, he looks like a giant to us. If we stand up and straighten our torso, we will see that behind those famous names is a simple torso, and that such worship is unnecessary. Although Wang Meng is a great writer of contemporary Chinese literature, he is not exempt from being the subject of research and criticism. To understand a writer, we need to read his writings and the research and criticism about his writings. Evaluating any human being as perfect leads to spiritual servitude (Rozi 2012 :467).

3.3 His articles of criticism of literary works

Rozi reviews a work in terms of a trilogy of time - character - work in his criticism articles. For example, Rozi, who wrote three literary criticism articles on Memtimin Hoshur's novel entitled *Salchular*, criticizes the novel's period subject based on Memtimin Hoshur's purpose of writing expressed in the introduction of the novel. According to Rozi, words such as *yamul*, *chirik* [prison, soldier] in the novel indicate that the time period is the first half of the 20th century. However, the ruler of the period is not clear. The terms used in the incident that takes place in 1944-1946 must be different from the mentioned terms. Because it is known that in these years terms such

as *türme* instead of *yamul*, *esker* and *saqchi* instead of *chirik* became widespread. Rozi asks the following question.

Has Semet, the protagonist of the novel, who left Kashgar in his youth and settled in Ili, and his friends Kuvan and Husen, not at all influenced by the National Liberation Uprising that brought independence to the three northern provinces? (Rozi 2013: 34)

There is no detailed information about this national liberation war in the novel. The protagonist lives in Ili, but it is seen that the protagonist of the novel is indifferent to an uprising that changed the fate of the whole Uyghur people and affected their future. This situation is a great deficiency that cannot be expected from the author of the work. Here, it is witnessed that Yalqun Rozi reminds the author of a society that cannot learn its own history in schools to be more responsible.

The article entitled *Gül'ayim Heqqide Eytılghan Qopal Nahsha* [A vulgar song about Gül'ayim] is of the same nature. In 1990, Semet Dugayli's novel *Gül'ayim* was published by Milletler Neshriyatı [Publishing House of Nations] in Beijing. Yalqun Rozi's review of *Gül'ayim*, a realist novel, was published in the 9th issue of *Tarim* journal in 1991. The novel conveys Gül'ayim's experiences in the last periods of the Cultural Revolution to the reader. Gül'ayim is a witness to the troubled days of the Cultural Revolution, and since she is a symbolic figure who stood up against various tyrannies, her name is always mentioned as an example in various events and meetings after the Cultural Revolution. This situation aroused the author's interest and he accessed Gül'ayim's diary with the desire to write a literary work. The novel is based on this diary (Dugayli 1990: 1-19). Gül'ayim is not the author's first work. He has previously published a novel titled *Nurluq Qelbler* [Lighted Hearts] and several long stories. For this reason, Yalqun Rozi criticizes the author for standing still, stating that *Gül'ayim* does not make any progress in terms of language, narration and fiction. Rozi's main emphasis is on the trilogy of period-personality-work. Because Gül'ayim speaks English, she has been labeled as *a foreign element*, *a servant of the jiangirs*, *a seed of capitalism*, and political, physical and psychological oppression has been carried out through these definitions. Although the novel emphasizes that Gül'ayim speaks English, there is no mention of how the revolution used this situation and what kind of bullying Gül'ayim was subjected to because she speaks English. It is impossible to exempt Gül'ayim from the massacre of all intellectuals. Therefore, although the novel is about a symbol of a revolution, it fails to fully illuminate the period in which Gül'ayim lived. In his article, Rozi both refers to the disasters that befell the people during the Cultural Revolution and emphasizes that a realist work should express the facts. This is because it is the duty of literary works to teach history.

In his article titled *Oyghanan Zemin'din oyghanan pikirler* [Opinions arising from the Awakening Ground], Yalqun Rozi analyzes the work in terms of whether it conveys the real history to the next generations. While evaluating Abdurehim Ötkür's novel *Oyghanan Zemin* [The Awakening Ground], he finds the character of Hoca Niyaz Hacı very successful. Because, according to Rozi, Ötkür did not evaluate Hoca

Niyaz Hacı through the eyes of a politician or a historian. He has revealed it with all its nakedness in the pen of a real man of letters.

If the character of Hoca Niyaz Hacı in the novel had not been presented with his positive and negative aspects, this naive leader, who, although he was the head of a great uprising, did not clearly know the final goal of his work, could not think of designing a flag, and shook hands with his enemy despite being the head of an oppressed people, would have turned into a false hero. The responsible Ötkür, who is conscious of history and aware of his historical duty, did not allow the character to be artificial. It is possible to face the truth when one sticks to the truth. When Cimisar, the protagonist of the work, fell for the bait of Ma Zhong-ying by not buying his weapons on time, we are annoyed by his naivety. It is precisely the nakedness of the protagonist that impresses us. As a reader, we gradually move from being a spectator to being involved in the events and we are left alone with the questions that arise in our minds (Rozi 1999: 20).

In 1999, the book entitled *Teklimakandiki Altun Koldurma* [The Golden Bell in Taklaman], a collection of Rozi's literary criticism essays, was published. In the publishing house's note, it was stated that the articles were selected by the author and that in order to adopt a democratic and scientific approach in the field of literary criticism, four criticism articles by other authors on Yalqun Rozi's writings were also included. (Rozi 1999: 2). Yalqun Rozi, as a foresighted, democratic-minded and free-spirited intellectual, also included criticism of his own writings in his book. He wanted to raise awareness about the reader's ability to freely think and decide whether the subject is right or wrong with his own free will. The publication date of the book is a period when the persecution and oppression on the Uyghur society has eased a little, but people have not yet fully recovered from the material and spiritual effects of the thirty-year blockade, and the great wounds received during the Cultural Revolution have not been completely healed. Therefore, the social structure of the society is not very accustomed to approaches such as democracy and different points of view. In 2001, a review of this book was published, which clearly demonstrates this situation. Izaki, who wrote the review, does not find it right that four reviews by different authors were included in the book, which contains thirty reviews in total, and that these reviews were chosen by Yalqun Rozi's decision. He criticizes Rozi for the fact that there is very little praise and approval in the reviews and more criticism and negative aspects. (İzaki 2001: 155). However, Rozi clearly expressed his opinion on this matter.

Since the view that it is necessary and obligatory for us to have various evaluations and discussions about a work has not yet become generalized, it will take time for writers and readers to get used to literary criticism in the real sense. However, literary criticism does not wait for them to get used to it. Criticism can and must establish its own order through normal discussion and the presentation of different opinions. Otherwise, our

literary criticism will forever remain in its place, unable to move forward (Rozi 1999: 7).

Rozi's views are extremely important and valuable for the formation of different perspectives in society. It can be said that he was influenced by Abdushukur Muhemmet Imin (1933-1995) in terms of ideas, expression and style. Abdushukur Muhemmet Imin is a philosopher who grew up in the 20th century. He interprets the theory of philosophy on a national basis. He is known for his interdisciplinary studies linking philosophy with Uyghur civilization, history and literature. He has published books and articles in the fields of philosophy, history and literature. He deals with the subjects he studies, the people he examines and the events he describes in a depth that will shape the life of society. In his works, his vocabulary is very rich, and he uses a high level of literary language. In Abdushukur Muhemmet Imin's *Sevdalıq Teejjupnamesi* [The Amazement of Passion], there is the rebellion of a person thirsting for freedom, of an aching heart. The common characteristics of these two intellectuals are their broad horizons, their embrace of freedom of thought, their ability to look at things from different perspectives, their mastery of literary language, and their idealism. "Keeping the national spirit intact is the beginning of strengthening the nation," says Abdushukur Muhemmet Imin (Rozi 2020: 443). The reason why Rozi sharply criticizes the novel *Ölüvelish Sen'iti* [The Art of Suicide] in terms of its content is that the work has features that, according to Rozi, will defeat the national spirit. The years when Rozi was studying at the university were the years when Abdushukur Muhemmet Imin returned to his university chair after the restoration of his dignity and started to publish his secretly written works despite all the persecution and humiliation during the Cultural Revolution. In other words, when these two intellectuals crossed paths, Abdushukur Muhemmet Imin was in his maturity period in terms of knowledge and production. Yalqun Rozi, on the other hand, was at a young age when he needed a role model who would deeply influence him, guide him and answer his searches. Therefore, it is highly probable that Rozi was influenced by Abdushukur Muhemmet Imin and fed on his ideas.

Oyghanghan Zemin'din oyghanghan pikirler, [Opinions arising from the Awakening Ground], *Yashar Kamal ve Memet Avaq* [Yasar Kemal and İnce Memet], *Ana Yurt'tin tesirat* [Impression from Ana Yurt], *Salchilar romanı heqqide deslepki tenqid* [The first criticism about Salchilar novel], *Sün'i riyalizmliq roman Hayat Shundaq'qa baha* [Evaluation of the artificial realist novel Hayat Shundaq], *Burut Majrasi'ning qimmiti* [The value of Mustache Adventure] can be shown as examples among Rozi's critical writings on literary works. In addition, the author expresses his views on the course of contemporary Uyghur literature in articles such as *Edebiyatimizdiki azghun roh* [The deviated spirit in our literature], *Edebiyatimiz munazirige muhtaj* [Our literature needs debate].

Sun'iy realizmliq roman Hayat Shundaq'qa baha [Evaluation of artificial realism novel Hayat Shundaq] (Rozi 1999: 30-41) is a review of the language and expression of the work. Rozi shows the issues such as expression disorder, unnecessary words, wrong expressions, and logical errors in the novel with examples taken from the first thirty

pages. He explains the reasons as to why the examples are wrong. Rozi's writings of this kind are not only important in terms of showing her sensitivity to her mother tongue, but also in terms of raising awareness in the society and encouraging careful use of the mother tongue.

3.4. His essays on social and societal issues

In 1995, his article entitled *Uygurlarda ijadiyetning qimmi va ijatkarning qismati* [The value of literary production in Uyghurs and the fate of the producer], written on the death of Abdushukur Muhemmet Imin, who was recognized as the philosopher of the twentieth century, was published in the *Ishchilar Waqit Geziti* and caused a great resonance in the society. This was Rozi's first article on communal and social issues. In the following years, he wrote the articles *Biz qandaqlar che nahsha-ussul milliti atilip qalduq* [How come we were called song and dance nation], *Nezeriye emalighi ve idiye qatmalliqidin qachan qutulimiz* [When will we get rid of theory blindness and one-sided perspective], *Zadi qandaq anilar ulugh* [How mothers are great], *Lay qel'ening siri* [The secret of the castle made of mud], *Kamaltürk ve Ürümchi* [Kamaltürk and Ürümchi] are shared on many Uyghur websites and reach a wide audience.

Rozi reflects social realism in his works in his own unique way. In one of his works, he writes

Is this struggle because of our lack of intelligence or because we cannot learn from history...? In fact, history had already warned us with a yellow light. However, we sang "We are the happy generations" at the top of our lungs and decorated the pages of history with absurd comedies and unforgettable tragedies. Will the 21st century give us a red light or a smile? It depends on our behavior (Rozi 1999: 9).

In another article, Rozi criticizes intellectuals for refraining from protecting their fundamental rights and voicing what is necessary. According to Rozi, caring for one's homeland and loving one's people is an inherent human trait. Loving one's homeland is one's fundamental right.

In the past, those who spoke about their own people were labeled as nationalists. Now, just like then, they are afraid to speak about issues that are in the interest of their people out of unwarranted concern that they will be punished. Thus, they do not speak what they should speak and write what they should write (Rozi 2013: 479).

In his article, Rozi tells his people that it is not a crime to love your hometown by giving examples from the poems of Sheyh Seidi and Gumnam. He emphasizes that his hometown Atush was a hometown of 46,681 Uyghurs and 8 Chinese before 1949 by pointing to a Chinese source and states that it has become a city that is difficult to recognize today (Rozi 2013: 483). He blends the changes in the social and ethnic structure of the country with the theme of love for the homeland and expresses it with fine details interspersed between the lines.

Rozi, who was a guest on the program entitled *Medeniyet Bostani* [The Garden of Civilization] of Xinjiang Television in 2011, talks about the topic of *Kishilik hayatning*

chirighi-ümid [Hope is the light of human life]. Since this program was very popular and considered useful to society, the text of the program was printed by Uyghur intellectuals in the journal *Shinjiang Yashliri* [Xinjiang Youth]. In the program, Rozi explains the importance of hope for the strengthening of the individual and thus society. With his views, Rozi declares war on despair. Hope brings quality, value, importance, success and gain to life (Rozi 2013: 263) and gives important messages to young people.

3.5. His other works

In 1997, a book entitled *Memtili Ependi* was published. Three people are known as the author of the book. The book was written by Yalqun Rozi based on Mirehmet Seyit's memoirs, which he could not publish in his lifetime, and Ablikim Zordun's memoirs about the poet. Yalqun Rozi has made significant progress in introducing the poet, conveying his ideas to younger generations, and finding unknown information about the poet. Especially on the occasion of the 60th anniversary of Memtili Ependi's murder in 1997, information about Memtili Ependi was widely covered in the press and brought to the agenda thanks to the efforts of Yalqun Rozi. In 2011, on the occasion of the 110th anniversary of the birth of Abduhaliq Uyghur and Memtili Ependi, Memtili Ependi was again highlighted through TV programs hosted by Yalqun Rozi and articles published in various magazines. Furthermore, Memtili Ependi and his poems were included in the textbooks prepared by the Department of Uyghur Mother Language and Literature of Primary Education Textbooks of Shinjiang Maarif Neshriyati according to the new education program.

Memtili Ependi (Tevfik) was a Jadidist intellectual who lived between 1910-1937, who was aware of the importance of national education in the liberation of the Uyghur people from ignorance and slavery and was martyred in this way. His works were banned between 1949-1980. Memtili Ependi, the symbol of national education, is engraved in the memory of the society with the efforts of Yalqun Rozi.

The importance Rozi attached to national education is also reflected in his writings. His writings such as *20. Esirdiki tunji islahatchı* [The first reformer in the 20th century], *Aka-uka Musabayeflarning toqquz chong töhpsi* [Nine great contributions of brother Musabays], *Gülendam Abistayning kündilik hatirisi izidin* [In the footsteps of Gülendam Abistay's diary] shed light on the lives of historical figures in the Jadid period and their contributions to national education. His articles such as *Uyghur medeniyet aqartish uyushmisi qachan qandaq qurulghan* [When and how the Uyghur cultural enlightenment hearth was established], *Uyghur yengi maaripi qachandin bashlanghan* [When did Uyghur new-style education begin], *İli'da yengi maarip qandak bashlanishan* [How new-style education began in İli] shed light on the history of national education.

In 2002, within the scope of China's education policy, the reorganization of textbooks in accordance with the quality-oriented education system became a current issue. The language, literature and music textbooks of schools in Uyghur region were allowed to be edited by locals. Sattar Savut, the minister of education, who shared the same ideals as Yalqun Rozi, invited successful teachers from all over Uyghur region to Urumqi and started the service of reorganizing the teaching materials. As an employee

of the educational materials editing department, Rozi took an active role in editing and editing a total of six volumes of secondary school textbooks and teachers' reference materials. This work lasted a total of eight years. In previous textbooks, language and literature lessons were seen as tools and political ideological education was emphasized. There was no room for humanist values. The revised teaching materials would add a humanist approach to the instrumental nature of language and literature. The criterion is to emphasize the characteristics of the era and modern thinking in the teaching materials, to give importance to humanism, nature, to understand different civilizations, to protect and develop national civilization, thus forming a strong personality and value judgment in primary and secondary school students, strengthening national pride and love of homeland (Rozi 2020: 526-550). Within this framework, the works of Uyghur writers that will keep the national consciousness alive are prioritized. In addition to texts of national culture, texts that will strengthen the national spirit and self-perception are also included.

Since individuals and groups are prohibited from establishing publishing houses in Uyghur region, works in which issues such as national civilization, history and thought come to the forefront are censored in state publishing houses. Towards the year 2000, within the scope of China's policy of strengthening the market economy, on the one hand, the sales staff of publishing houses were given the task of selling a certain number of books annually, while on the other hand, individuals were allowed to open book sales shops. The books of those who could pay the publishing houses were then allowed to be published after inspection. This policy brought new opportunities to Uyghur intellectuals. Rozi, as an intellectual who was respected and loved by all segments of society and had a special position, took advantage of this opportunity for society. By winning the support of Uyghur businessmen, he ensured the publication of works on religion, history, civilization, education and politics by many scholars, especially Abdushukur Mehemmet Imin and other writers. The books published with Rozi's efforts include *Qedimki merkeziy asiya* [Ancient central asia], *Teklimakangha dümlengen roh* [The soul buried in Taklaman], *Uygur totem mediniyeti* [Uyghur totem civilization], *Idikut oghlanliri-Muhitilar jemeti* [Idikut boys-Muhitilar family], *Kroranning siri* [Lolan's secret], *Helq'aradiki Islam dolquni* [The rise of interest in Islam in the international arena], *Hazirqi zamandiki Islamizm* [Islamism in our time], *Yehudilarning qed kötürüş tarixi* [The history of the rise of the Jews], *Mustapa Kamal* [Mustafa Kemal] can be given as examples. These are works that will deeply affect the value judgment, self-awareness, perspective and perception of the society.

4. Reflection of Social Realism in Other Works

All kinds of events that take place in a country are included in literature and find a place in the lines of works. In this context, social, political, philosophical, historical events that take place in the country are transferred to the fictional world by the writers and exist in an artistic structure within the work.

Uyghur writers and poets reflect the method of social realism in their works by shaping it according to the internal dynamics of the country. For example, Muhemmetjan Rashidin (1940-2021) is a famous poet who was imprisoned between

1968-1982 during the Cultural Revolution. In some of his poems, he reflects the method of social realism in the form of addressing the society and calling on it to reform. Because Rashidin knows the problems of the individual and society and shows a sensitive attitude towards them. For example, in his poem *Ademdek yasha* [Live like a human being], he invites people to be moral and conscientious (Rashidin 2007:101). In his poem titled *Restoran* [Restaurant], he addresses the restaurant and criticizes how it spatially causes negative changes in the lives of Uyghurs (Rashidin 2007:103). This poem is actually a warning to the society. Because within the scope of the policy of strengthening the market economy established after 1990, the restaurant culture was popularized in Uyghur region. Not a scientific community, but an entertainment community is created. At the same time, morality, which is one of the national values, starts to become contrary to traditions.

In Uyghur literature, there is a literary genre called *edebiy axbarat* [literary news] in which the news is presented with ornate literary language and sentences laden with emotion. Erkin Rozi's *Bu yerde keyinkilerningmu heqqi bar* [In this place the next generations also have a right] is a literary news. This work expresses the destruction of nature, in some parts based on numerical data, in others reflecting the author's sad rebellion. It deals with the plants that are being plundered, the streams that are drying up, the animals that are being harmed. He wants society to draw attention to this problem and to stop the plundering of nature. Because humans can give meaning to life by creating individual, social and universal cultural practices in the sustainable environment they create in nature (Aylanc 2018:50). The same problem is expressed in the novel entitled *Kömürchi Bala* [Coal Boy]. Jalalidin Behram (1942-2019) states that *Kömürchi Bala*, written during his master's period, is based on real events. The novel deals with the social problems of Uyghur society, the conflict between state officials and the people, bribery and lawlessness on the axis of love between Tughluk, who lives by digging coal and selling the coal he digs, and Neime, the stepdaughter of his biological father Turdi Hesin. In addition to the plot, *Kömürchi Bala* contains the author's analysis of people and events. The author addresses Turdi Hesin and others like him several times. In fact, the author calls on the local authorities and reminds them what they should do. For example: Turdi Hesin is discredited when he retires and is very upset by this situation. The author asks for a change in society with the following sentences. "O Turdi Hesin and Hesin Turdilar! Why do you suffer when the sun sets late, when your life comes to dusk? When the star of zuhal was shining on your forehead, you overstepped your bounds by not doing good and saying, mine is mine and yours is mine". (Behram 2009: 304). Here, when he says "Turdi Hesin and Hesin Turdilar", he means office holders similar to Turdi Hesin. Therefore, he appeals to all local officials who are serving at various levels. He uses the name of the star Zuhel (Saturn) to refer to the periods when they held office. However, of all the planets in the Solar System, Jupiter is the largest. Zuhel is in the second place. Here, the author refers to the fact that although the local (Uyghur) authority holders show themselves as the greatest authority and use this authority to oppress the people, in fact they are always in the second place. He also emphasizes that they should do good deeds for the

people without being greedy. Sentences with the same meaning appear again in the following pages of the book.

While socialist realism in Uyghur literature tries to praise the socialist system and model society after it, thus trying to rebuild society, social realism tries to enlighten society and fix things in society by expressing problems. Literary works reflecting social realism are not limited to the above examples.

Today, Uyghur language and literature have been pushed out of education in Uyghur region. Since 2010, kindergartens have been built in villages and Uyghur children have been educated in the Chinese language. This means that generations are being raised who are not acquainted with Uyghur literature, who are not nourished by national culture, and who cannot produce national literature. Since 2017, Uyghur region has been blockaded and cut off from the outside world. On June 20, 2023, Cang Hung-sen, party secretary and vice chairman of the Chinese Writers' Association, during a visit to Uyghur region, gave a directive to strengthen the communist party's guidance to the literary service and activate the function of the writers' and poets' team, RFA reported. It seems that socialist realism has returned and social realism has atrophied (2023: <https://www.rfa.org>).

Conclusion

After the establishment of the People's Republic of China, socialist realism shaped Uyghur literature, including literary criticism. After 1980, due to China's economic development policy, traces of social realism as well as socialist realism began to be seen in the works. In these years, literary criticism is more in the form of interpretation, impression, and commentary aimed at determining the aesthetic value of the work. Towards the year 2000, the theoretical aspects of literary criticism are discussed; works are tried to be evaluated with scientific objectivity; ethics, culture, civilization, ethnography and history begin to be examined. Literary criticism articles that scientifically discuss the characteristics of the work at length instead of the articles that completely praise or completely criticize the work by focusing on the author gain intensity.

Yalqun Rozi utilizes social realism to create awareness in society. He carries the social realism he reflects in his works to other fields such as interviews and interviews. Rozi's understanding of criticism does not include the view of art for art's sake. He makes art for society. He evaluates the works he criticizes in terms of whether they are useful for the society or not. He also believes that since the work belongs to a certain historical period, the characters should reflect the realities of this period. The events, social problems, sociological phenomena and historical events occurring around a writer are important in order for a writer to create a work of art. In this context, Rozi's arrest and conviction means that he cannot write literary criticism and share his views with society. This is because China's policy has been decisive in the development or stagnation of contemporary Uyghur literature. The arrested writers and poets are not limited to Rozi. Abdukadir Jalalidin, Abbas Moniyaz, Perhat Tursun, Gülnisa Imin Gülhan, Ablet Abdureshit Berqi, almost all famous writers and poets are under arrest.

In totalitarian regimes, phenomena that try to develop under a mechanism of repression make a certain progress to the extent permitted by the regime. Some poems of Muhemmetjan Rashidi, Erkin Rozi's work written in the genre of literary news titled *Bu yerde keyinkilerningmu heqqi bar* [In this place, the next generations also have the right], and Jalalidin Behram's novel *Kömürchi Bala* [Coal Boy] are analyzed to understand whether the reflection of social realism in Yalqun Rozi's works in the form of an attempt to correct the society is an individual phenomenon and it is seen that social realism is reflected in these works as the idea of correcting the society. From these examples, it can be concluded that writers and poets who are aware of the power of literature to influence the masses may have adopted social realism in their works because they desire society to be purified from negativity and return to its essence. It is possible to research how social realism is handled in other works.

It is very difficult for Uyghur children who started kindergarten after 2010 to use Modern Uyghur as a written language, produce Uyghur literary works, or evaluate Uyghur works in the future. In the 21st century, where different cultures are seen as a richness, it is recommended that the decisive policies that directly affect the Uyghur language and literature be reconsidered.

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