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RELATIONS OF THE REPRESENTATIVES OF THE 20TH CENTURY LITERARY WORKERS TO THE SOURCES OF CLASSICAL LITERATURE

Abstract: Addressing the history and creative activities of the writers and poets of the past and by interpreting and analyzing their literary heritage we feel necessity of looking into the deep roots of modern literature.

The article studies the fact that such representatives of the 'jadid' trend in the Uzbek literature as Abduraf Fitrat, Abdulhamid Cho'lpon treated the classical literature as the root of the national literature, that from the world of this literature they sought sources worth of taking materials for their contemporary literature and its future, moreover, in their own works they tried to show the ways of addressing this endless spring.

Key words: sources of classical literature, jaded trend in literature, Islamic sources in classical literature, monographic researches in the jaded literature, literary and critical articles of Abduraf Fitrat, literary and critical views of Abdulhamid Cho'lpon.

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Introduction

As the history of the Uzbek literature and literary studies have been developing and improving throughout the centuries they serve as the main basis for our national and spiritual heritage, ancient literature, the 20th century literature of Renaissance as well as the modern literature.

Addressing the sources of classical literature and the possibilities of using its form and content led to the highest level of development of our modern literature and serves as a helpful means of treating it. This literal and historical heritage is worth of serving as a criteria in a definite area. The address to the history our oriental literature and the creative works of the greatest representatives classical literature, the study and analysis of their literary heritage requires the need of looking into the deepest roots of modern literature.

Having reached the highest level of literary fame the representatives of new trend in the Uzbek literature – 'jadidism' such as Abdullo Avloniy, Abduraf Fitrat, Abdulhamid Cho'lpon, Vadood Mahmood the reasons of rising to such a level they consider studying and learning the essence of classical literature.

Well, what did the new trend in literature take from the classical one and according to what aesthetic principles did it develop!? The answer to this question is reflected in the articles and research works of the authors whose names have been mentioned above.

Materials and Methods

Treating the classical literature as source of the national literature representatives and critics of 'jadidism' they sought the worthy sources for their contemporary literature and its future and showed the ways of addressing this endless source.

It is well known that the earliest samples of enlightenment views lying as the basis of the literary works and poems created in the 11th – 12th centuries serve as the leading principle of modern literary process.

The fact that the principles of enlightenment have covered the whole essence of Renaissance literature can be seen in the works created by Foorqat, Avaz O'tar, Anbar Otin and Hamza.

During the jaded period of development these immortal ideas began to influence on all the genres



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of the literature as well as forms and styles used by creative workers.

As a clear proof of this opinion can be mentioned the dramatic compositions of Behbudiy and Hojji Mu'in, enlightenment textbooks of Abdullo Avloniy and Hamza, early prose of Abdullo Qodiriy and Abdulhamid Cho'lpon in which we can see this idea as a leading element.

It is not a secret that enlightenment ideas are clearly reflected as the main subject in the prosaic works of Karimbek Kamiy, Isoqhon Ibrat, Abdulla Avloniy, Siddiqiy Ajziy, To'lagan Tavallo, and Avaz O'tar who lived at the beginning of the 20th century.

We can see the address to the history of the Holy Islam in which by mentioning some passages of glorious history and motives of calling their readers to be enlightened not only in the creative activities of Sidqiy Hodayliqiy but also in the works of most poets and writers of his period.

From this point of view we can mention textbooks written by Mahmudhoja Behboodiy (185-1919) 'Amaliyoti Islom' (Practice of Islam), 'Tarihi Islam' (History of Islam), manuals written by Abdurauf Fitrat 'A Perfect history of Islam' (in Persian), as well as 'Muhtasari tarihi anbiyo va tarihi Islom' (A perfect history of Islamic saints and Islam) (1910)

These convenient to use manuals are important not only for their estimation in teaching the Islamic history but also for their interpretation of the scholastic approach to the facts of misunderstanding the real essence of the religion. As to the language of these works they are easily read and understood as a literary fiction and they are more imaginative in the process of interpreting the main points of history of the Prophet Muhammad.

Though the 'jadid' period of literature did not keep its devotion to the history of Islam up to its last period of development its earliest steps in reformation process have earned a definite estimation in the Islamic area. Because we should keep in mind that such creative workers such as Fitrat[8], Abdullo Avloniy[4], Behboodiy[5] have written manuals on the history of Islam and these manuals were successfully used in the new type schools of 'jadid' period of development.

Representatives of 'jadidism' began to use these ideas in the new type schools as have been interpreted in the works of Nosiriddin Rabg'uziy "Qisasi Rabguziy" (Essays of Rbg'ziy), Alisher Navoiy's 'Tarihi anbiyo va hukamo' (History of the Islamic saints and rulers).

Five necessary each component part Islam (iymon (faith), namoz (prayers), zakot (super tax), ro'za (fasting) and hajj (pilgrimage) or duties of Muslims mentioned in the work 'Mubayyin' written by Babur have been interpreted perfectly well in the manuals written by Abdullo Avloniy 'Muhtasari tarihi

Islom va tarihi anbiyo' and in the book of the same title written by Abdurauf Fitrat.

In order to support their ideas the authors of prosaic works of 'jadidism' they used to mention the ideas promoted in the 'Hadiths' and in 'talmih' type of literary art in which they glorified the way of life of Prophet Muhammad and his followers (saints) and doing so they tried to enlighten the minds of ordinary people. In this field of enlightenment from the prosaic works 'Munozara', 'Rahbari najot' by Fitrat up to 'Night and Day' by Cho'lpon were used as the main and leading sources.

Among the critics of 'jadidism' one of the representative who used often to address the classical literature was professor Abdurauf Fitrat.

In all of his articles and research works the scholar tried to express his attitude to the sources of classical literature from 'The samples of the oldest Turkic literature' up o creative works written by poet Turdi.

Addressing the classical literature he first of all understood that the ideas of enlightenment absorbed to the very deep structures of the classical literature should be continued in the new conditions of time.

He raised the problem of call for the enlightenment and knowledge which began in the earliest Turkic poetry such as 'Qutadg'u bilik' and 'Hibat-ul-haqoyiq' on to the highest level of 'jadid' ideology.

As a scholar of the literary theory Fitrat closely connected the ideas of enlightenment promoted in the works of Yusuf Hos Hojib and Ahmad Yugnakiy with his contemporary literature and as the main source of the enlightenment promoted in these works he chose the Holy Qur'on and Hadiths, which became a literary tradition. He also followed these principles in his works 'Munozara', 'Statement of an Indian traveler' and 'The way out'.

As is well known in his book 'Hibat-ul-haqoyiq' Ahmad Yugnakiy collected the Hadiths related to the morals of science and knowledge and attached the poetic interpretation to them. The same attitude can be seen in the poetry of not only Fitrat but also Abdullo Avloniy, Kamiy and Tavallo.

The scholars of 'jadidism' got used in their works the religious interpretations of classical literature. They proved not only in their creative activities but also in their literary critical works that religious literature can be continued even in the 20th century. In this field it is worth mentioning the articles by Fitrat 'Ahmad Yassaviy', 'Revisions about the poets of Yassaviy school'(1926) [6]. In these articles the author's attention was drawn to the creative activities of early Turkic religious poets and their followers and it shows the fact that the genre of wisdom which began in the works of Yassaviy was continued at the end of the 19th century in the works of Azim Hoja Eshon.

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By stressing the fact that this genre was began by Ahmad Yassaviy at the beginning of the 20th century in his articles Fitrat pointed out that the attention of the author was drawn to the poor and by doing so he interpreted Yassaviy's creative activity as the earliest and the main source of the Uzbek literature.

Alongside with this fact in his attitude to the classical heritage, partly to the works of Ahmad Yassaiy and his followers he stressed that because of the lack of the necessary manuscripts in this field the authors should treat other sources very carefully and stressed that most of the samples involved in the book 'Boqirg'ni book' did not belong to Sulaymon Boqirg'oniy but to other representatives of Yassaviy school and thus he proved in practice that in the problem of traditions the researcher should treat the texts and literary sources with great attention.

The fact that 'jadid' literature treated the classical Persian literature can be seen in his special attention and estimation to the greatest sample of the classical literature 'Shohnoma' by Firdavsiy.

The practical proof of such attitude to the classical Persian literature can serve the articles written by Fitrat about Firdavsiy[7], and some the literary works written by Sadriiddin Ayniy on this subject.

In his article devoted to the Turkic translation of 'Shohnoma' made by Azerbaijani poets Aliasker Sobir and Rashid Afandizoda (1906) Cho'lpon tried to connect the plot of 'Shohnoma', its motifs, the system of images, and its characters with 'jadid' literature[10].

On the basis of 'Shohnoma' some plays were staged and in the reviews written on these plays (for instance, 'Zahhoki moron' by Fitrat) they were compared with 'Shohnoma' which was the original source of the play[10]. It was stressed that such an immortal literary heritage as 'Shohnoma' could be useful for a newly born literature of 'jadids'. It is noteworthy that Islom Shog'ulomov who wrote the preface to the novel 'ast Days' by Abdulla Qodidriy stressed that at last the right way has been found for the readers of classic poems. 'It is natural that as each nation has its own history it has also its spiritual values. It is a real fact which doesn't need any proof that such a nation whose poetic roots go back to the ancient times. At the dawn of its birth stay original works of Yusuf Hos Hojib and Alisher Navoiy. There have been some trends in teaching literature stressing that there was no prose in the history of the Uzbek literature, that the real prose appeared only after the October revolution. Such a rootless and biased opinion cannot be shared.

The prosaic descriptions in the poems passing from generation to generation trough thousands of years, Mahmood Qoshg'riy's 'Devoni lug'tit turk', Nosiriddin Rabg'uziy's 'Qisas-ul-anbiyo', 'Codes of

Temur the Great', world famous 'Baburnama' by Zahiriddin Muhammad Bobur, the poem 'Yusuf and Zulayho', Essays of 'Shoh Mashrab' and some more literary memories astonishing the readers serve as the real original source in our attempts to study the history of our nation"[1].

Cho'lpon's attitude the samples of the classical literature can openly be seen in his article '500 years' offered to the attention of 'Uzbek commission of knowledge'[10]. In this article the author expresses his address to authorities in which he demands to find the means of celebrating the 500th anniversary of Navoiy's birth, to find the unpublished works of Navoiy and publish those that are worth publishing, and announce the perfect biography of the writer.

His another article 'A Turkic translation of 'Shohnoma' deals with the poem 'Shonoma' translated from Persian by an Azerbaijani poet Aliasker Sobir and published in Tiflis in the printing shop 'G'ayrat' and is devoted to the part of the poem titled 'Suhrob' and stresses that translation of this poem would serve as a right direction to other poems which would be created in future[10].

One of the articles written by Cho'lpon in which he expressed his attitude to the sources of the classical literature sharply is his article 'The Great Hindi'[10].

The article states that 'The younger generation of the East is in a confused situation between the old and new literatures. The old literature is sweet, the new one is sweeter, and the Western literature is sweetest. Which one is to be relied on? But one is sweeter than another one!'[10]. Thus the author clarifies the out in the choice of literal sources. The 'sameness' in the creative activities of the younger generation does not satisfy the demands of Cho'lpon. Under the term 'sameness' the author means the form of verse. Nevertheless, the 'sameness' in the traditional beginnings of the classical works bothers the author much throws him into a difficult position and as a result he had to face the creative activities of the world known Rabindranat Tagor who tried to build a 'golden bridge' between East and West. Moreover counting the classical works in Azerbaijan and Turkish prose he concludes that 'they were too few...'

Inn this very situation Cho'lpon doesn't reject the classical literature, especially poetry, but writes that he was longing for the realistic prosaic works written in a new western spirit.

Alongside with it he doesn't want to get rid of the traditions but he wants to connect and support traditionalism and modernism into one unit between which Tagor wanted to build a 'golden bridge'. Such views of Cho'lpon can also be seen clearly in his articles titled as 'Tagor and Tagorology', 'Who is Tagor?'. Speaking about 'The largest and connecting the Eastern spirit with the basic principles of the West' the author introduces it as a literal school.

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Cho'lpon devoted a special article to the creative activities of the representative of classical literature Jahon Otin Uvaysiy in which estimating her poems 'Karbonoma', 'Devon' 'A travel to China' (devoted to Muhammadalikhan, khan of Kokand) he stressed her mastership and fame in creating 'badiha' and that in one of her verses 'she described the beauty of a pomegranate masterfully'.

Conclusion

This article shows that Cho'lpon is not against the classical literature and he appreciates its best samples. Facing the classical literature he stresses that the author should not follow its form formally but must be able to write literary works by which he should connect the national traditions to the new basis.

Such viewpoints can also be seen in his article titled as 'A group musicians'. He says: 'We should be careful with our musical instruments, we should keep our music from being destroyed and lost'. We at last reached to the days about which we dreamed. Long live and glorify our expected days, may all our dreams come true. Our duty is to take them from the hidden corners and bring to wide fields, to take care of them and grow them, and educate them'.

These words wholly belong to the classical literature and it's the highest product – poetry.

It's a real fact that in the process of rising of the 20th century Uzbek literature onto the highest levels of development, its reach of the wide horizon, the study of the history and theory of the Uzbek literature became one of the cornerstones for the representatives of that time.

As it has been developed and improved during centuries the history of the Uzbek literature and the literary studies our national and spiritual heritage, our ancient literature is serving as the main basis and the rightful successor of not only the 20th century literature and 'jadid' poetry but also of modern literature.

This literary and historical succession definitely served as a criteria for the present state of the Uzbek literature and its future. There appeared necessity of addressing the history of the Oriental classical literature and the creative activities of the great poets and writers, the analysis and investigation of their heritage and in this process we tried to approach the reality from the point of view of the periodical criteria.

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