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WILLIAM FIERMAN'S SCIENTIFIC VIEWS ON TWENTIETH-CENTURY UZBEK LITERATURE

Abstract: It is known that Uzbek literature has its own fans, readers, researchers. This article analyzes William Fierman's investigations about Uzbek literature who is professor of Indiana University in The USA.

Key words: nationalism, Russified Uzbek, censorship, Petrov, ideological struggle.

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Introduction

Navoi is the sultan of word property who gave the following definition to word:

Literature is so deep that it is difficult to reach the bottom with a dive, but every time you dive, you come out with news.

As Navoiy emphasized:

Ul kishi suv bag`rida g`avvos erur,

Kim guhari ma`ni anga xos erur.

Fayz harimida tajalli anga,

Kim yorubon mash`ali ma`ni anga.¹

Uzbek literature is considered to be a big part of this deep ocean. Valuable findings at the bottom of it attract not only Uzbeks, but also other countries' representatives. They also try to find precious items. International scientific discussions on Uzbek literature of the twentieth century were the result of such attempts. The following description of the culture of the XX century in Cholpon's story "Doktor Muhammadiyor" corresponds to the literature of the very time: "...The culture of the twentieth century came, whistling like a dragon, scattering water in all directions ... and began to move forward..."². In the international literary field, foreign researchers Edward

Alworth, Daniel Matushevsky,³ David Montgomery, Paul Austin, Tahir Qahhar, Boymirza Hayit, Halim Kara, Geoffrey Wheeler, Ingeborg Baldauf, William Fierman, Adeeb Khalid; Uzbek literary scholars Laziz Qayumov, Sherali Turdiyev, Marat Nurmuhamedov, Matyokub Kushjanov, Norboy Khudoiberganov, Pirmat Shermuhamedov, Salohiddin Mamajonov have shown their activeness in the debates and sometimes their "activeness" have been admitted.

The wide-ranging nature of the debates is evidenced by the fact that they have been mentioned in textbooks of the past. In particular, a textbook for students of pedagogical institutes published in 1985 which created by M.Ahmadbaeva and S.Ibrahimova also states that well-known Uzbek Soviet literary critics exposed the views of Western "Soviet scholars" on Uzbek literature as biased and slanderous.⁴

William Fierman, a professor at Indiana University, researched the ethnic identity and national feelings of Soviet Central Asians and showed great interest in Uzbek literature. He believes that it is impossible to have a clear idea of the national feeling through Soviet literature, which is directly concerned with the "solution" of the national problem in the

¹ Алишер Навоий. Муқаммал асарлар тўплами. 7-жилд www.ziyouz.com/kutubxonasi. Б 56-56

² Cho`lpon. Doktor Muhammadiyor. <https://n.ziyouz.com/portal-haqida/xarita/uzbek-nasri/abdulhamid-cho-lpon-1897-1938/abdulhamid-cho-lpon-do-xtur-muhammaddiyor-hikoya>

³ Ushbu shaxs nomi 1985-yil chop etilgan "O`zbek adabiyoti" nomli qo`llanmada Matuzevskiy tarzida keltirilgan.-Z.M

⁴ Ahmadboyeva M, Ibrohimova S. O`zbek adabiyoti. T., O`qituvchi. 1985. 373-b.

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USSR and very few Westerners regret the opportunity to observe interethnic relations in the USSR and also citizens (meaning citizens of the Soviet state) said to avoid talking to them (Westerners) knowing "sensitive" the subject of national feelings.

Researcher Fierman investigated the following writers' works Odil Yakubov's "Er boshiga ish tushsa" (1966), "Ulug'bek xazinasi" (1973), "Diyonat" (1977), Mirmukhsin's "Nil ustida Oy" (1958), "Sho'ralagan husn" (1965), "Bir Khumcha Tilla" (1966), "Me'mor" (1974), Mamadali Mahmudov's "O'lmas qoyalar" (1981). Fierman points out that there are many issues in Uzbek literature that need to be studied, including the character of "Russified Uzbek" in Uzbek works, religious practices, and some Uzbeks. explores the role of artists in the development of "Soviet people" and Soviet culture.⁵ He also commented on the Uzbek literary language and the translation of works in Uzbek into Russian, noting that the translations were not always accurate and complete and he proved his view by the following opinions based on L. Bat va M. Qo'shjonov's "Aybek Kritiko-biograficheski ocherk" work:

"Some of Oybek's works have been shortened in Russian translation. For some reason, the image of Nuri's wedding has been shortened in translation. In this case, Fierman uses the word "deleted". Of course, There is a difference between the words deleted and abbreviated. To delete - to disappear, to shrink, to shrink, remove or obliterate - to become short in some aspects (height, length, size, quantity, etc.). It is known that the novel "Qutlug' qon", which was accepted with warm and lifelong love like "O'tkan kunlar", was written in 1938. The first Russian translation of the work, published in Tashkent, was edited by Lydia Bat. When comparing the Uzbek and Russian versions of the work, we see that Fierman exaggerated the problem a little, and according to L. Bat and M. Kushjanov's information, the practice of smoothing the situation can be seen and of course, in the process there was the influence of the environment in which they live. Comparing the Russian translation with the work in the native language, the play depicts the times of the day and at the end of the wedding Lutfiniso (Nuri's mother) and the image of her mental condition (although she was pleased with the respect and attention shown to her, her memory was distracted and restless)⁶ which wasn't seen in the translation⁷. According to Lydia Bat and Matyokub Kushjanov, this is not just a description of Nuri's wedding for the translator, but in our opinion, because the translator did not know or understand these points as important

for a non-Uzbek reader and one may have left the chain of parts connected to one another unattended.

First of all, this means that the translator must be able to identify and understand the national identity which underlies the sentences that at first glance seem to convey a simple message.⁸ ... So that the impression received by the translated student is as close as possible to the impression of the original reader.⁹ In the given literary text, the translator may not have felt the mental state of the Uzbek mother, especially the mother who married off her daughter.

Having studied Uzbek literature year after year, William Fierman said that there was no Uzbek writer from 1940 to the early 1950s who wrote works about his "lost generations" or that reflected national sentiments. It is known that the policy of repression of 1938 terrified everyone. Every writer was accustomed to spending every day in danger, thinking that they would be taken away and they were even mentally prepared for it. However, they were creative in any case, and only the novel "Navoi" by Oybek, completed in 1942, which is considered a major event in the history of our literature in the 40-50s, can refute the above ideas of Fierman. The researcher says that there was censorship in the literature of the period under study, but there were many Uzbeks who were very vigilant about the requirements of censorship, despite the fact that there were few Russians who knew the Uzbek language well enough to control Uzbek literature.

According to him, when he arrived in Tashkent, an Uzbek scholar said, "Americans say that our culture was russified by the Russians, but this is not true and Russification was carried out by some Uzbeks." he says. In the face of severe repression by nationalist intellectuals, many high-ranking members of the older generation rose quickly and were less concerned about change.¹⁰ This is one of the well-known but obscure truths of that time. Fierman proves his point by saying that the selected works of Fayzulla Khojayev were published first in Russian and then in Uzbek. In the research, a foreign professor Pirimkul Kadyrov did a lot of work on the article "Chinor ildizlari", published in the February 1979 issue of the newspaper "Soviet Uzbekistan". According to Pirimkul Kadyrov, like the roots of trees, humanity has its own cultural roots, "the inner world of each person is infinite. Hundreds of vivid images created by Navoi and Pushkin, Ferdowsi and Goethe, Shakespeare and Tolstoy can live together in the

⁵ Fierman W. Uzbek feelings of ethnicity. (A study of attitudes expressed in recent Uzbek literature). Cahiers du monde russe et sovietique. Vol22. Avril-Septembre 1981. pp. 187-229

⁶ Oybek. "Qutlug' qon". Roman. G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. T-2015, 112-b.

⁷ <https://litlife.club/books/234087/read?page=26>

⁸ Quronov D. Nazariy qaydlar. T: "Akademnashr", . 105-b.

⁹ Quronov D. Nazariy qaydlar. T: "Akademnashr", . 109-b.

¹⁰ Fierman W. Uzbek feelings of ethnicity. (A study of attitudes expressed in recent Uzbek literature). Cahiers du monde russe et sovietique. Vol22. Avril-Septembre 1981. P 188

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memory and heart of one person.¹¹ Uzbek scholar¹² Pirmkul Kadyrov wonders why four Europeans and only two Central Asian artists mentioned him as one of the root sources which begins to analyze it on its own and concludes as follows:

Firstly, it shows that there is a heavy European component in the soil in which Uzbeks need to assimilate their spiritual nourishment, and secondly, it should not be forgotten that censorship rules probably refer to Central Asian writers in this context with the names of Russian writers required to come together.

We support the researcher's opinion, because we know that there was such a rule, which, although not really in writing, has already been adopted orally. This is evidenced by the image of Petrov, which was artificially included in Oybek's novel "Kutlug Kan" and later described as a patch in the novel. In the discussion of the novel in 1940, the lack of historical role of the Russian people in the development of the national consciousness of the Uzbek people was considered a major political shortcoming.

The pamphlet "Oybek va o'zbek sovet adabiyoti" written by S.Shermukhamedov and S.Mirzayev in 1987, says about the work the followings: "The work is imbued with the spirit of love for the working people, the spirit of diligence, honesty and justice. In particular, the formation of the revolutionary consciousness of the Uzbek workers and the influence of the Russian Bolsheviks (Petrov's image) are realistically reflected."¹³ Fierman's analysis of the continuation of the issue is interesting. He goes on to say that, in his view, the reference to Goethe and Shakespeare as well could be a balance for Pushkin and Tolstoy, rather than "weakening" the focus on local roots. Kadyrov does not say the specific logic of the roots in the Soviet homeland; It seems that he said that "roots" understood to the extent that Russian writers should include other European authors as well.¹⁴ Fierman's views are understandable, but there is an exaggeration in his views, because the names listed by Pirmkul Kadyrov were not only obligatory, but the authors mentioned had a worldwide readership, and were considered teachers.

For example, Oybek wrote about Pushkin:

Pushkin edi menga lutfan
Mangu porloq fikr ila
She`riyatning ezgu otashiga
Kuch va ilhom bag`ishlagan.¹⁵

(It means that Pushkin made me motivate to write poem with his ideas)

Or Erkin Vokhidov's "Pushkin" poem written in 1974:

Men ilk bor maktabga qo`yganda qadam,
Ilk bor alifbodan olganda ta`lim,
Menga olam aro yuz ochgan olam –
Pushkin dahosiga qilurman ta`zim,
Hali men anglamay Alisherni ham,
Gyote ruhi hali bo`lmasdan hokim,
Xayolim beshigin tebratgan onam –
Pushkin dahosiga qilurman ta`zim.

(When I started the school and leant the alphabet at for time, I bowed great Pushkin. As I didn't know about Navoi and Goethe, I thanked for Pushkin)

...
Shoir bo`lsam bir kun elga munosib,
Meni shoirim deb atasa xalqim,
Navoiy devonin ko`ksimga bosib,
Pushkin dahosiga qilurman ta`zim.¹⁶

(Once I will be a poet in the future and people will call me their poet, then I will get Navoi's work and thanked for Pushkin)

We find such verses in many of our writers:
...Toshlarni chang qilib uchirar zamon,
Bir uchqun yo`qotmas she`ring yolqini,
Bog`chang bir bahorga hamisha makon,
Sevadi har ko`ngil, har xayol uni!¹⁷

(It means that Pushkin is always great and unforgettable person at any age)

Mirmukhsin's "Nil ustida Oy" story written in 1958 in Moscow looks like the story "Sho`ralagan husn". The play depicts the life of two Egyptian Arab girls who were involved in archeological excavations during their studies. The researcher believes that this play has a hidden meaning and asks the following question:

Mirmukhsin' "Nil ustidagi Oy", which he began writing in Egypt or only criticizing the existing class system in Egyptian society, or is he also saying something about Uzbekistan?¹⁸ It should be noted that the "nicknames" of the protagonists selected in the author's stories "Sho`ralagan husn" and "Nil ustidagi oy" are the same.

Analyzing Mirmukhsin's story "Sho`ralagan husn"¹⁹ in 1965, it seems that the author understood and tried to explain the work in a completely different way. According to him, Mirmukhsin seems to be criticizing Vika (real name Khayrinisakhon Berdiyeva) for not being a good Soviet woman, rather than for being ashamed of being Uzbek. However, our opinion refutes the above, the reader who reads the work is disappointed with Vika's

¹¹ "Sovet O'zbekistoni" 1979 yil. 2-fevral. 3-b.

¹² William Fiermanni nazarda tutmoqdamiz.

¹³ Shermukhamedov S, Mirzayev S. Oybek va o'zbek sovet adabiyoti. T: "Fan", 1987. 21-b.

¹⁴ Sovet O'zbekistoni gazet. 1979-yil, 2-fevral soni.

¹⁵ Oybek. II tom. 37-b.

¹⁶ Vohidov E. Tanlangan asarlar. T.: "Sharq". 2016, 142-b.

¹⁷ Oybek zamondoshlari xotirasida. T.: "G'afur G'ulom". 1979.5-b.

¹⁸ Fierman W. Uzbek feelings of ethnicity. (A study of attitudes expressed in recent Uzbek literature). Cahiers du monde russe et soviétique. Vol22. Avril-Septembre 1981. P 214.

¹⁹ Mirmukhsin. Asarlar. 4 jildlik. 4-jild. Hikoyalar, qissalar. T., G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. 1983. 51-b.

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attitude to the Uzbek, national culture, Vika's (Hayriniso) speech and actions are described coldly, the reader naturally -stage The feeling of disgust from Vika increases. Vika's "uncivilized" description of her husband Norquzi and mother-in-law during the work can be considered as Vika's own verbal description without her knowledge. Characters of this type can be found in some other works of Mirmukhsin (the novel "Umid", the story "Nil ustida Oy").

In our opinion, Mirmukhsin condemns young people who, through such types, quickly accept "mass culture" without any editing or analysis. Esperanto is also important to Vika. He wants all people to speak this language. However, the creator of this language, Ludwig Zamenhof, insists that this language should not replace other languages. Vika wants to dance to "Cha-cha-cha"²⁰ in a restaurant near the Eiffel Tower in Paris, prefers to drink from a glass instead of a cup, resists the funeral of her husband, raises a child on her own. It may seem like a waste of his life and condemn such cases, but it seems to be a restriction of human rights and freedoms, but in the play the reader does not feel the positive qualities of Hayriniso (Vika) anywhere. In fact, if we pay attention to the lexical meaning of the name Hayriniso, its origin goes to the Arabic language and means the most generous, kind of women. But there is no resemblance to the body of the particle name in the protagonist. That is why the woman's mother-in-law (perhaps also the author)

wonders how such a Homeland can be left to such young people.

At the end of concluding his thoughts on this story, Fierman writes: When Vika dreamed of being on the Kreml wall, not under the Eiffel Tower, this story would never have been published. We assume that the reason for this conclusion was that the code of ethics of the communist regime of the former regime was strictly and strictly regulated and drinking around the Kremlin was considered immoral.

At that time, Fierman's article was objected to in 1981 by the literary critic Laziz Kayumov with the article "Qat'iy javob" (Strict Answer). First of all, the author does not like the fact that Fierman called his article "Uzbek feelings of ethnicity", because Laziz Kayumov is a foreign researcher of the national feeling (exactly the Uzbek national feeling) and he did not believe that he could understand. This relationship between researchers was caused by the ideological struggle of the former regime. The writers and artists were among those who joined the struggle (voluntarily and compulsorily), using the word as a weapon in this ideological struggle. However, the research of this period was successful. They (excluding the ideological approach) also serve as an auxiliary source for the wider introduction of Uzbek literature to foreign readers, a comparative study of its topics and methods. We will continue the analysis of William Fierman's research on Uzbek literature in our next work.

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²⁰ 50-yillardan mashhur bo'lgan Kuba raqsi