



Journal Website:
<https://theusajournals.com/index.php/ajps>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

A LOOK AT THE STUDY OF EASTERN LITERATURE IN UZBEK JADID LITERARY STUDIES

Submission Date: December 03, 2023, Accepted Date: December 08, 2023,

Published Date: December 13, 2023

Crossref doi: <https://doi.org/10.37547/ajps/Volume03Issue12-10>

Saodat Fayziyeva

Doctoral Student Of Tashkent State University Of Uzbek Language And Literature Named After Alisher Navoi, Uzbekistan

ABSTRACT

Jadid literary studies is the period that created the foundation for the current Uzbek literary theory and literary process. This article discusses the extent to which Eastern literature has been studied in jadid literary studies, and how jadid literary scholars introduced the representatives of Eastern literature to the people.

KEYWORDS

Cholpan, period of national renaissance, Tagore, "Shahnoma", translator, Firdausi.

INTRODUCTION

If we look at the history of Uzbek literature, our literature during the Russian invasion went through several periods. In Begali Kasimov's book "Uzbek literature of the national renaissance period", Uzbek literature of the renaissance period is studied in two parts. The first of them is the period of the Enlightenment literature, during which the representatives of the literature, who created during this period, retreated a little from the ready-made templates of classical literature, and began to describe

social life, instead of singing about divine and metaphorical love. To put it more simply, our literature, which was flying in the sky, began to fall to the ground - among people. The main goal of the Enlightenment was to educate the people. However, some elements of classic literature did not completely disappear during this period. It was for this reason that the second period - the period of jadid literature - appeared. Thanks to those who studied in the hands of enlighteners, as well as in Russian schools and abroad,

our literature changed radically and began to move to a new stage. The 20 years of the 20th century (1920-1930s) became a special page in the history of our literature. That is why the press formed in the second quarter of the 20th century was not only a herald of political, social and economic events, but rose to the level of one of the main sources of literature promotion, a place where literary-aesthetic debates are held. Now it is possible to learn about the literary process not only through published books and plays, but also through newspapers and magazines. Since then, literary critics have set themselves the goal of creating a national theory of literature and introducing the people to the literature of other nations.

MAIN PART

When we say the literature of the East, we usually understand the literature of ancient Egypt, Sumer, China, India, Central Asia and Iran, and we understand the literary and aesthetic views of these regions. So, what areas did the study of Eastern literature in jadid literary studies mainly cover? - Until the 30s of the 20th century, jadid literary scholars mainly studied Uzbek classic poets and prose writers, and Indian literature from other nations, at the same time, some translations from Chinese authors was also implemented.

Jadid literary studies focuses mainly on the personality of its creators, and only in some cases on the works

created by them. On the pages of the press, we can see sketches of the life and works of famous writers and poets, such as Navoi, Lutfiy, Fuzuli, Yassavi, Zebunnisabegim, Turdi, Bakhyrgani, R. Tagore.

We'll look at their gradual growth as we break them down by age below:

1. Fitrat. Mirza Bedil. Tong. 1920.
2. N. Hakim. Kultagin sharafiga tikilgan bitiktosh. Bilim o'chog'i. 1922.
3. A. Sattoriy. Boqirg'on. Uchqun. 1923.
4. V. Mahmud. Fuzuliy Bog'dodiy. Maorif va o'qitg'uchi. 1925.
5. A. Majidiy. O'zbek shoiri Turdi. Maorif va o'qitg'uchi. 1925.
6. Fitrat. "Qutadg'u bilig". Maorif va o'qitg'uchi. 1925.
7. Cho'lpon. "Shahnoma"ning turkcha tarjumasi". "Maorif va o'qitg'uchi" jurnali. 1925.
8. Cho'lpon. "Tagur va tagurshunosliq". "Maorif va o'qitg'uchi" jurnali. 1925.
9. "Robindranat Tag'ur". "Yer yuzi" jurnali. 1926.
10. "Rabindranat Tagor". "Qizil O'zbekiston" gazetasi. 1926- yil.
11. Samoylovich. "Muhabbat va Taashshuqnoma". Maorif va o'qitg'uchi. 1927.
12. A. Majidiy. Sharq shoirasi Zebunniso. Yer yuzi. 1927.

13. Fitrat. Ahmad Yassaviy. Maorif va o'qitg'uchi. 1927.
14. Fitrat. O'zbek shoiri Turdi. Maorif va o'qitg'uchi. 1928.
15. Fitrat. Yassaviy maktabi shoirlari to'g'risida. Maorif va o'qitg'uchi. 1928.
16. Fitrat. "Hibbat ul- haqoyiq". Maorif va o'qitg'uchi. 1928.
17. Fitrat. Muhammad Solih. Alanga. 1929.
18. Fitrat. XVI asrdan so'ngra o'zbek adabiyotig'a umumiy bir qarash. Alanga. 1929.
19. Mahmud Rahmon. "Rabindranat Tag'ur". "Yer yuzi" jurnali. 1930- yil.

The article reviews two studies.

RESULTS AND DISCUSSIONS

Turkish translation of "Shahnoma". "Maorif va okitguchi" magazine has a special place in the press of the 20s. For this reason, several columns related to literature were published in this magazine in different years. These include columns such as "Literature", "Criticism and Literature", "Western Literature", "Biography", "Literary Reviews". This magazine served as an assistant in the first performances of several skilled critics. The first article that we want to talk about was published in the pages of this magazine, and its author is Cholpon. We know that the translation of "Shohnoma" into Uzbek began in the 18th century. In the 18th century, Shah Hijran, Khomushi, and in the

19th century, Nurmuhammad Bukhari, Ochil dimurod Miriy translated fragments of "Shahnoma", and in the 20th century, Shoislam Shomuhamedov, Hamid Gulam, Nazarmat and Jumaniyaz Jabbarov continued their work.

At the beginning of the article, Cholpan regrets that there is no perfect translation of this great work written by Abulkasim Firdavsi in Turkish. The author notes that a prose translation of the work was printed in Tashkent in the 1900s, but it was only translated for profit. Cholpan also touched on the Azerbaijani verse translations of Shahnoma: "...Even if something was started in the form of an experiment by the famous "Sabir" only in the Azerbaijani dialect, it was left unfinished by his untimely death. . Also, the part of "Shahnoma" related to "Suhrob" was translated into verse in Azerbaijani dialect and published in "Ghayrat" printing house in Tbilisi. "Ruttir", the nose photographer (artist) of "Mulla Nasritdin" complex, took two pictures for translation. At that time, when I showed the translation to a person familiar with Persian and Russian literature, and asked his opinion - "the translation made by the Russian poet Zhukovsky is better than this translation; but the picture of "Ruttir" is better than both of them.

The main content of the article is focused on the fact that Cholpan found a complete translation of "Shahnoma" in poetic Turkish (Uzbek - S.F.) when he went to Margilon on personal business. Due to the lack

of time, the author does not have time to fully look at this source, but he tries to provide information about it as much as possible: The translation is from a manuscript - old copies, and the language is in the language of the book "Muhammadiya" (Cholpon's information). It is written from beginning to end in verse, and the titles of the chapters (stories) are written in prose, just like in "Shahnoma" itself. It is not clear whether the translation was written by the translator or copied from the original. Cholpon draws attention to the fact that only this copy of the translation came from the hands of 2-3 scribes. Because half of the translation is thorough and mature, but with a letter that is difficult to read - very carefully written. The other half (verse part) was more crudely copied by another scribe. Later on, a story about Sultan Mahmud Ghaznavi with the title "Hikoya dar khatima kitab" begins, and this story is left unfinished.

Cholpon wants to explain when and by whom the translation was made, and this is not shown anywhere with clear numbers, but a few hints that it was in the time of "Gurikonsukhon" (?) of Charkas khans in Egypt in 906 hijri.

The translator tells several stories of "Khans of Charkas" (maluki charoksa) one by one and tells about their short lives. In the end, the tyrant opened up to a khan and insulted him. According to the translator, he is a khan called "Malik Adil" and kills Jonpolat (Jonplad).

Gurikansukhon, whom we mentioned, will sit on the throne after this Adil and will give the translator an old copy of the "Shahnoma" in his treasury and order it to be translated. First, the translator, who decided this work, will start working and the translation of the work that Cholpon saw will be created.

Unfortunately, the name of this translator is not mentioned in the article. There is no information that this translation is one of the above-mentioned translations created in the 18th or 19th century. In any case, this article by Cholpon will be valuable information for our literature.

The article "Tagur va tagurshunoslik" was published in the 11-12 issues of "Maorif va okitguchi" magazine, 1925. Izzat Sultan mentions the name of A. Suleiman as the author of the article, but when we research the original source, we see that Abdulhamid Suleiman's son wrote this very article under the pseudonym "Cholpon". This source is the source that first informed Uzbek literature about Robindranath Tagore, the great representative of the Indian people. The article consists of two parts, the first one is about the study of Tagore, and the second part is about some scenes from Tagore's life. In fact, we would not be mistaken if we say that he got acquainted with the personality of Robindranath Tagore after he received the Nobel Prize for world literature. It is no coincidence that Umar Khayyam and Tagore were mentioned in a pamphlet

published in the city of Kazan in the 1920s when talking about the great poets of the East.

Cholpon Robindranath Tagore claims that there is no better biography and explains step by step the fact that his works are translated into Russian and published. The works written by the writer in Russian were first published under the name "Small Literary Stories", and for the second time, with the addition of one or two stories to the same collection, they were published under the name "New Stories". Soon, the same collection was published under the name "Thirsty Stones". As mentioned above, after the writer won the international award, the quest to know his personality was put on the agenda in the world literature. French writer Romain Rolland publishes some comments about Mahatma Gandhi and Robindranath Tagore, and writes a foreword to Tagore's works translated into French.

Since Cholpon found the melodies he was looking for in Tagore's work, he wants to introduce him to Uzbek literature and read his works in Uzbek. He also emphasizes the school he opened in "Shanti Nikitan" as the highest work of the writer. At the end of the article, Cholpan adds Tagor's poem "Hey, passenger girl".

Generally speaking, this article by Cholpon introduced a great person like Tagore to Uzbek literature and laid the foundation stone for Tagorism after him. It was

after this release that the number of studies in this direction increased and it continues to this day. Uzbek translations of works written by the author also began to increase: in the 20s, Tagore's poems were published in various collections (for example, the poem "Lights" was published in the "Literary Fragments" collection - S.F.). since the 1950s, his stories and epics appeared on the pages of the press.

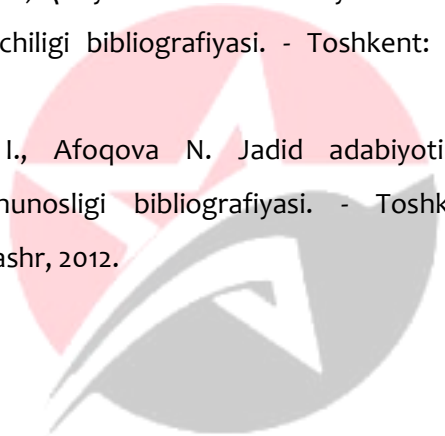
CONCLUSION

In conclusion, it can be said that the period of jadid literary studies served as a very important stage for Uzbek literary studies. The reason is that there were strong literary scholars like Fitrat, Cholpon, Ashurali Zahiri, Vadud Mahmud, who were very different from other scholars. In addition, it was possible to learn the first views about many artists from their books. The study of Eastern literature was considered important for the jadids, because introducing skilled poets and writers from the East was a matter of nationalism and our identity, instilling our roots in the people.

REFERENCES

1. Boltaboyev H. XX asr boshlari adabiyotshunosligi va Fitratning ilmiy merosi: filol. fanlari d-ri. ...dis.- Toshkent: A. Navoiy nomidagi Adabiyot instituti, 1996.
2. Do'stqorayev B. O'zbekiston jurnalistikasi tarixi.- Toshkent: G'afur G'ulom, 2009.

3. Karimov N. XX asr adabiyoti manzaralari.-
Toshkent: O'zbekiston, 2008.
4. Olim S., Ahmedov S. Adabiyot.- Toshkent:
O'zbekiston, 2010.
5. Qosimov B. Milliy uyg'onish davri o'zbek adabiyoti.-
Toshkent: Ma'naviyat, 2004.
6. Rahmonov N. O'zbek mumtoz adabiyoti
namunalari. II jild.- Toshkent: Fan, 2007.
7. Sultonov I. O'zbek sovet adabiy tanqidi tarixi. I tom.
- Toshkent: Fan, 1987.
8. Turdiyev Sh., Qoriyev B. O'zbek adabiyotshunosligi
va tanqidchiligi bibliografiyasi. - Toshkent: Fan,
1967.
9. G'aniyev I., Afoqova N. Jadid adabiyoti va
adabiyotshunosligi bibliografiyasi. - Toshkent:
Akademnashr, 2012.



OSCAR
PUBLISHING SERVICES