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HAMID OLIMJON – ONE OF THE FIRST FITRAT SCHOLARS

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ANNOTATION

This article analyzes the content of the study of the famous Uzbek poet and scientist Hamid Olimjon "On the literary work of nature", written in 1936, and reveals that the poet is the first naturalist.

KEY WORDS: *Hamid Olimjon, Abdurauf Fitrat, modernists, bourgeois literature, Fitrat's dramas, cultural backwardness, knowledge.*

ANNOTATSIYA

Ushbu maqolada atoqli o‘zbek shoiri va olimi Hamid Olimjonning 1936-yili yozgan “Fitratning adabiy ijodi haqida” tadqiqoti mazmuni tahlil etilib, shoirni ilk fitratshunos ekanligi ochib berilgan.

Tayanch so‘zlar: Hamid Olimjon, Abdurauf Fitrat, jadidlar, burjua adabiyoti, Fitrat dramalari, madaniy qoloqlik, ilm-ma’rifat.

Аннотация

В данной статье анализируется содержание исследования известного узбекского поэта и ученого Хамида Олимжона «О литературном творчестве природы», написанного в 1936 году, и выявляется, что поэт является первым натуралистом.

Ключевые слова: Хамид Олимджон, Абдурауф Фитрат, модернисты, буржуазная литература, драмы Фитрата, культурная отсталость, знания.

A lot of research has been done in literary studies on the work of Hamid Olimjon, a major representative of Uzbek literature in the 20th century. In this regard, it is appropriate to recall the works of such scholars as S. Azimov and S. Mamajonov[1]. In her book (Vodiylarni yayov kezganda) “When Walking the Valleys,” published in 2018, Doctor of Philosophy S. Toychiyeva described the poet’s literary biography based on many sources. Through this book, we deeply feel that Hamid Olimjon is a poet, public figure, and a great literary scholar and folklorist. However, the book does not provide information about the poet’s article dedicated to Fitrat’s work [2, 188]. There are, of course, specific reasons for this. Today we want to reflect on this issue.

It is known that Hamid Olimjon, along with being a talented poet, was also a prolific literary critic and publicist. His prose works, essays, articles, and scientific research are published in the 3rd volume of the 3-volume "Selected Works", published in 1960. On pages 220-261 of this volume, there is a study "On the Literary Creativity of Fitrat" [3, 220-261]. However, Jadid scholars do not often mention this source. It seems that if we talk about it, then Hamid Olimjon's sympathy for Fitrat is dominated by a Soviet perspective, which may overshadow the positive opinions expressed about Fitrat. However, Hamid Olimjon appeared to be a person who took a very objective position in analyzing Fitrat's creative activity and works and knew Fitrat very well (as revealed in interviews with Doctor of Philology Izzat Sultan, Fitrat tutored Hamid Olimjon in the history of literature and poetry when he was studying in Samarkand).

This study consists of 5 parts, the first part of which describes the reasons for the emergence of the Jadid movement in Central Asia, the goals and struggle of the Jadids, and the attitude of Tsarist Russia and the Soviet state to them. The study begins with a classification of Fitrat's works. In particular, he writes: "During the period before the October Revolution, Fitrat wrote literary and journalistic works such as "Munozara", "Sayho", "Sayyoh Hindi", "Tarihi Islam", "Rahbari Najot", "Mavludi Sharif", "Abu Muslim", "Begijon" [4, 223]. The author clearly shows Fitrat's worldview, goals and creative intentions. "Fitrat's patriotism was deeply connected with religiosity. Therefore, in "Sayho" he calls for preserving religion and the homeland, encourages people to sing about the homeland in the name of religion, and to preserve religion in the name of the homeland. Fitrat does not come out as completely against the scholars. In "Sayyoh Hindi" he divides the scholars into two: "Until now, many of the Ottoman, Tatar, Iranian and Indian scholars have been drinking the blood of the nation. But those nations will begin to understand the truth of the matter before you. In an effort to quickly destroy their foundation, they separated the truthful scholars from the greedy scholars in a short time. They crowned the truthful scholars and razed the rest to the ground” [5, 232]. Quoting these words, H. Alimjon Fitrat emphasizes

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that when he says truthful, he means those who protect the local rich, and those who want to live peacefully by siding with the colonialists, he calls them greedy. H. Alimjon touches on almost all of Fitrat's works separately, showing their main content, positive and negative aspects. In many places, he looks at Fitrat with pity, that is, he believes that his nationalism led him to a dead end. The article analyzes Fitrat's work among the young Bukhara people. Fitrat emphasizes that the real goal of the Turkestan nobility and Jadids was not revolution, but rather the construction of their national states through reform. The second part of the article analyzes the Jadids' focus on the press to strengthen cultural and educational work.

In these analyses, the author cites the fact that the newspapers "Ulug' Turkiston" and "El bayrog'i" were very active at that time, but such publications gave rise to Uzbek nationalist literature as a negative phenomenon. Then the author emphasizes Fitrat's leadership of the literary organization "Chigatoy Gurungi" and that this organization gathered Uzbek nationalist intellectuals, linguists, writers, and poets. "This organization strengthens and promotes the theory of nationalism in the field of language and literature," he writes [6, 234]. Despite the fact that at that time these thoughts were expressed to condemn Fitrat and interpret the policy of the Soviet state as correct, today they serve as a unique source for exposing Fitrat's noble goals.

Fitrat welcomed the February Revolution of 1917 with great joy. Because this revolution was a social change imbued with the ideas of protecting private property. But soon, when the October Revolution was carried out by the Bolsheviks, Fitrat's dreams turned into a mirage. Because the destructive revolution was carried out at the expense of the rich and the clergy. Hamid Olimjon describes this situation as follows: "Indeed, each victory of the October Revolution eroded the foundations of the existence on which Fitrat was nourished, and the mountains on which he relied were razed to the ground. Therefore, the poet was content with returning to the past, praising it in its entirety, regardless of its good and bad qualities, and fantasizing about the past. His opposition to the proletarian revolution led to the idealization of a logical, patriarchal life, strengthening orientalist feelings, pitting the East against the West, instilling hatred for the West, and love for the East. He opposes the past East, Turkestan in general, as a place of evil" [7, 234]. Although these thoughts served to condemn Fitrat at the time the work was written, in fact Hamid Olimjon was able to show that his teacher's inner intentions were very noble. In our opinion, Hamid Olimjon read all of Fitrat's works from him. Otherwise, he would not have been able to write such a comprehensive, source-based study of Fitrat. We can also learn this from the words at the beginning of the second part of the study: "The Uzbek bourgeois intellectuals, pushed out of politics and whose zealous efforts during the February Revolution had become a fantasy, threw all their strength into the cultural and literary field. They occupied almost all newspapers and magazines" [8, 232]. Indeed, the legacy of the Jadids that we are studying today was the product of the very process that the poet emphasized.

In the 3rd part of the study, the author comments on the content of Fitrat's works "Qiyomat", "Shayton's Rebellion against God", "Abulfayzkhan" and "Bedil", written in 1921-1924. Regardless of the author's position in giving these comments, we get enough information from the general content, purpose and plot of these works. H. Olimjon proves in his interpretation that Fitrat was neither an atheist nor a fanatical religious person, but a wise metaphysician. In the 4th part of the study, the author discusses Fitrat's tragedy "Abulfayzkhan" and the drama "Arslon" written on a topic related to the history of Bukhara. In this, we learn that H. Olimjo has a very good grasp of the theory of dramaturgy. In the 5th part of the study, H. Olimjon analyzes Fitrat's drama "Arslon". It examines the author's purpose in choosing the topic, the plot and composition of the drama, and the descriptive situations of the main character and characters based on the requirements of Uzbek dramaturgy and world stage art of that period. These analyses of the author can also serve as an example in a certain sense in examining today's dramatic works. At the end of the study, Hamid Olimjon emphasizes that Fitrat's works in the field of literary theory and literary history, culture and art deserve special study: "Fitrat's literary work is very complex, he worked on all areas of literary creativity and put forward certain views on literary theory and literary history. Therefore, this work is only a beginning and cannot claim to fully describe Fitrat's work. It is necessary to continue this work and to receive the support and help of comrades who have read the article" [9, 261]. This scientific study by Hamid Olimjon is considered a unique example of studying the history of Jadidism in Uzbek literary studies of the 20th century. Despite the fact that the study has some shortcomings by today's standards, the fact that it was written by a young man of only 27 years old is enough to feel how much knowledge and skill he possessed. When the need arises to republish the study, it should be brought to the attention of readers, providing it with appropriate comments and explanations. In this regard, it is necessary to rely on the conclusions and interpretations of modern local and foreign naturalists. This study will undoubtedly serve as an important source for research on Jadid dramaturgy.

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