


Reative Attitude to The Traditions of Uzbekistan Classical Literature in The Poetry of Vasliy

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Abstract: This article provides Uzbek readers with the first information about the poetry of the Uzbek poet Vasliy, who lived and worked in East Turkestan at the beginning of the 20th century. His poems, written under the influence of the work of enlightened poets such as Mukimiy, are analyzed. Most of the poet's poems are in harmony with the lyrical works of poets such as Furqat, Mukimiy, Xislat, and Zavqiy, imbued with nationalist and enlightened ideas. The classification of lyrical poems in the collection "Xinjiang Uzbek Poets" indicates that Vasliy wrote about themes that have been common to poets in Uzbek classical poetry and creatively followed them in terms of artistic style. Getting acquainted with the work of such poets indicates the extent of creative cooperation between Uyghur and Uzbek poets in East Turkestan of that period and their attitude to classical traditions.

Keywords: Literary environment, socio-political life, literary communication, genre system, poetics, theme and image, ghazal, muhammas, masnavi, creative style, folk oral art, takhmis-nazira, epic, followership.

Introduction: The literary history of each nation has its own specific historical periods and stages, formed on the basis of the unity of several aspects: ideological differences that arose due to the great socio-historical events that occurred in the history of the development of society of that nation, the methodological uniqueness (methodological and thematic uniqueness) of literature as a reflection of this social existence, and the uniqueness of language, which is the main tool of literature.

The 20th century AD, which made a great turning point in the history of mankind and brought people into a new era of self-recognition, innovation, and intellectual thinking, also opened the prelude to a new historical era in Uyghur literature. This historical period of Uyghur literature, called "Uyghur contemporary literature", is the continuation of the original traditions of classical literature that have been consistently continued in Uyghur literature for several centuries and enriched it to a certain extent in terms of content and desire, form and genre, language and style, in accordance with the flow, demand and requirement of the era. It serves as a bridge between classical and new

Uyghur literature, which opened a new historical era of literature by acquiring renewal and the height of the era. With a number of features of Uyghur contemporary literature, it occupies an important place not only in the history of Uyghur literature, but also in the history of the development of Uyghur society, philosophy, history of ideas and culture. The literary environment of this period, which developed and enriched not in its own shell, but by absorbing important artistic criteria from the literature of neighboring peoples, became the cradle of a number of talented representatives. One of such poets is the creative Vasliy, who was born into one of the Uzbek intellectual families and lived in East Turkestan from his youth.

Aziziddin Muhammad Qamariddin oglu Vasli was born in Osh in 1919. He received his first education in an old-style school in the neighborhood. After graduating from primary school, he moved with his family to Xinjiang in 1933 and lived in the Qagalik district. In 1938, he entered the "Khotan Dorulmuallimin" and after graduating from this school, he worked as a teacher in Qagalik until 1942. In addition to teaching, he was an intellectual who was open to the technical innovations

of the time and was also engaged in the profession of photography.

Vasli's literary work began in the late 1930s, when he was studying at the local grammar school. Due to his love for classical works of art, he began writing lyrical poems that imitated the poetry of the first Uzbek classics. Some of his poems were of a moral-didactic nature and were also published in small newspapers in Kashgar. The 1940s were considered a productive period for the poet in his artistic work: he began writing poems on various topics. After his father was executed in Shissai prison in 1941, Vasli left the service and lived a life of heavy wandering. He lived in extreme economic hardship, working as a photographer and other occupations in the cities of Qagalik, Yakan, and Khotan. This is also evident in the poems of this period, where the poet laments the social situation, the existing order, and the motifs of "writing from a country that is in turmoil." He consoles himself with lyrical poems that are more about the hardships of society.

Azizuddin Wasli is a descendant of the poet Huvaydo. Huvaydo's descendants have had great social connections in Southern Xinjiang since the 2nd century. Huvaydo's great-grandson, the poet and literary translator Siddiq, lived in Yakan (Yorkent) in the 19th century and was engaged in literary creativity (Huvaydo's relatives Salahiddin Saqib and Sirojiddin Siroji also spent a certain part of their lives in Yakan and created a wide literary environment in Yakan in their time.

The migration of the Vasli family from Osh to Yakan was not without the above social relations. Vasli's literary work is diverse in content. He glorified all areas, from ordinary life events to political events, morality, and natural landscapes, in poetic language. The poet's poems have been passed down, memorized, and preserved to this day among the Uzbek population of cities such as Khotan, Kogalyk, Yakan, and Kashgar.

In 1985, we collected some of the poet's manuscripts, and with the help of the Institute of Literature of Nations of the Xinjiang Academy of Social Sciences, leading local intellectuals Ehsonjon Khoji Ishaqjon Yolkuz and Fayzullakhon, living in Yakan (Yorkent), are engaged in collecting and comprehensively studying the poet's works.

Aziziddin Muhammad Qamariddin oglu wrote poems under the pseudonyms "Mavriy", "Nahfiy", "Ohiy" in addition to "Vasliy". The Huvaydo style is clearly visible in his poems. The poet died in Yakanda.

In the poet's works, traditional themes of Uzbek classical literature are glorified: love, loyalty, loyalty to a friend, love for the homeland, pure human love, endurance of life's hardships, not wasting one's life,

and human qualities such as ignorance, lack of enlightenment, deceit and indifference, and indifference are condemned. Traditional images: symbols such as lover, beloved, rival, soki, friend, and religious concepts such as giant, fairy, and Khizr also play an important role. The book "Xinjiang Uzbek Poets" that we relied on also includes the poet's ghazals and muhammas written in the style of poets such as Huvaydo, Mukimiy, and Zavqiy.

- Zulfu soching sunbuli tun kechadek ermish qaro,

Ham yana erkan uzun solsang taroqing nozanin.

Your curly hair is as black as the night before,
And if you grow it long again, comb it gently.

- These verses are found in the radifli ghazal "Nozanin", dedicated to the description of the beloved. In addition to the traditionality of the image, the names of the small details (the comb) he used indicate that the Uzbek language has been preserved in the Uyghur land and was used in the ghazals of these poets. In his verses such as "I saw you on the smooth road of Ganji ravona yolida", he refers to the naming of rural areas of that period, and it shows that toponyms have almost similar variants in both languages.

Of the genres of lyric poetry, muhammas was also considered an active poetic genre during this period, and Vasli's work "Man o'zum har joydaman, ko'nglum sandadur" belongs to this genre. This, of course, was created in harmony with the murabba of Mukimiy "Ozum har yodaman sheyt konglum sandadur" in the first reading.

This indicates that even at that time, the sensitive poet's ghazals and murabbas reached East Turkestan and were well known to the representatives of the literary school there. We notice that he creatively mastered the unique tone and content of his works and continued to change the genre in a new form, trying to show the poet's unique voice and style. The beginning of the poem is as follows:

Bog' aro raftor qilsang, g'unchalarda handadur,

Sarf ila shamshodi ar-ar sanga sir apkandadur

Shul sababdin borcha inson gul yuzinga bandadur

Haq ato qilmish sanga kim ushbu xislat sandadur

Man o'zum har joydaman, albatta ko'nglum sandadur.

Vasliy's literary heritage is rich in content and ideology, rich in images. He is a talented poet who was able to demonstrate his talent in poetic style and artistic skill, drawing inspiration and lessons from his predecessors and contemporary poets. Also, although the poet's work presents a gradual improvement of the genres

and themes of classical Uzbek literature, there are also signs of his own innovation. From our research, we have come to the following conclusions:

1. Aziziddin Muhammad Qamariddin oglu, a poet, calligrapher, and educator who wrote under the pseudonym Vasli, was one of the Uzbek poets and one of the talented artists who went to East Turkestan during the most difficult but turbulent period of the last century and lived and worked there until the end of his life.
2. Vasli's poetry focuses on Islamic enlightenment and Sufi ethics, pure human love, the glorification of moral values, and social issues. This literary heritage reflects the level of development of Uyghur and Uzbek literary relations and creative pursuits of that period.
3. The poet's creative activity and literary heritage are of particular importance in assessing the literary environment in which Uzbek poets lived in East Turkestan at the beginning of the 20th century.
4. Studying the legacy of such creators can serve as a basis for drawing important conclusions about the extent of literary contacts between the two literary environments - Uzbek and Uyghur - and the scope of creative cooperation and literary style influence.

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