

THEORETICAL AND IDEOLOGICAL FOUNDATIONS OF ABDURAUUF FITRAT'S WORK IN THE FORMATION OF MODERN LITERATURE

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ABSTRACT

The article is devoted to the study of the main representative of jadid literature AbduraufFitrat and his role in the development of Uzbek Literature. AbduraufFitrat is the Uzbek historian, philologist, translator, writer, playwright and poet, one of the founders of modern Uzbek language and literature, the famous representative of Central Asian modernism, and the first Uzbek professor.

Supporters of the national enlightenment movement include Jadidism. Jadids, who struggled for the country and the nation's independence, firstly, acted to enlighten the nation with education and they brought up the idea of reforming old schools and madrasahs. Fitrat studied in Turkey. He was under police control and actively engaged in efforts to free Central Asia from Russian rule prior to the revolution. He established the "Young Bukhara" party in Bukhara and rose to the position of its spiritual head after being inspired by the "Young Turks" movement in Turkey.

This article gives information about the contribution of Fitrat to the development of Turkistan literature.

KEY WORDS: *jadid literature, creator, socio-political problems, movement, spiritual concept.*

INTRODUCTION

Each author is familiar to the reader with the activities he has done and the main creative responsibilities. The name of AbduraufFitrat is famous not only in Uzbek literature but also in the world. He is the main representative of jadid literature in Central Asia. Fitrat is mentioned with his activities in Uzbek language and literature. In Hamidulla Boltaboev's monograph "Fitrat va jadidchilik" ¹ the great writer's active participation in the jadidism movement, cultural-educational and press activities were studied. The literary and critical works of Fitrat were analyzed in books such as "Fitrat's Research Skills", "Hududsiz Jilva", "Theoretical Poetics Issues", and it was proved that his works in this direction served as the basis for the further development of the field.

MAIN PART

The history and fate of the study of Fitrat's life and work was complicated. Preliminary notes on one or another aspect of Fitrat's work can be found in various historical essays, bios, articles, pamphlets and studies created in the 20s and 30s. The study of Fitrat's work stopped for a while due to political repressions during the Soviet era. It started in the 20th century, mainly from the 80s. Scholars such as Izzat Sultan, Salahiddin Mamajonov, Bakhtiyor Nazarov, Eric Karimov, Naim Karimov, Ozod Sharafiddinov, Begali Kasimov, Ahmad Aliyev, Sherali Turdiyev, Hamidulla Boltaboyev, Ilhom Ganiyev studied various aspects of literary creativity. At the beginning of the 20th century, Fitrat first wrote traditional poems and updated their content, while he finished fiery, rebellious poems with a high patriotic spirit in the traditional aruz and aruz genres, later he was one of the first to create a new Uzbek poetry. started, wrote poems with the weight of a finger, created special studies related to the theory of poetry, created in the genre of prose poetry.

¹Болтабоев Х. Фитрат ва жади́дчилик. Т.: Ўзбекистон Миллий кутубхонаси нашриёти, 2007

In a word, he was at the forefront of those who renewed ten-century traditional poetry from the inside. Although Fitrat's lyrical poems are not numerous, they reflect the main principles of the development of national poetry. Therefore, the special study of Fitrat's poetic work is one of the important problems of modern literary studies.

Fitrat is rare in classical literature and literary theory he was a scholar. Today's literature fan does not need to list his works and writings in this regard. The recently published book "Rules of Literature" is a mirror that shows how deeply Fitrat knew the theory of literature and how he was able to express what he knew in a clear, simple and understandable way. It seems that Fitrat was able to solve and popularize the issues that today's literary critics are debating, arguing and discussing in the 20s.

Fitrat also published several articles and pamphlets about the works of individual poets. "Persian poet Omar Khayyam", "Bedil", "Mashrab", "Who was Yassavi?" works such as can be included in this list. One such literary portrait is the pamphlet "Persian poet Omar Khayyam". This booklet was published in 1929 in the Samarkand branch of Uzdavnashr.

Fitrat, known as jadid, used to strike fear into the heart of the existing system with the ideas in his works. That is why Said Olimkhan does not allow his poems to be published in Bukhara. That is why the poet's collection "Saykha" (invocation, call, call) was published in Istanbul in 1329 AH, melodious in 1911 at the student poet's own expense. Notes of Hamidulla Boltaboyev, a physiologist until now, this collection is stored in the Istanbul Dorilfununi library, its cover is marked with "Fitrat. Sayha. "National Poems" was written in Persian and published in the Arabic alphabet. More than ten poems selected from it were published in the July 1914 issue of "Sadoi Turkistan" newspaper. In the collection, after each stanza of these poems, its content is explained in Turkish².

The idea of national revival in Fitrat dramas. It is known that the ancients dreamed of seeing the Motherland free and independent, which fell into the entanglement of autocracy, restoring our ancient nationalism, catching up with European countries in development, ending ignorance and backwardness, reforming all spheres of social and political life, and based their entire activities on this. directed to realize their dreams. For example, Fitrat, while actively involved in social life, initially came up with ideas to reform the political and social reality in the Bukhara Emirate³. After the February revolution of 1917, he published a number of journalistic articles dedicated to saving Turkestan from the tyranny⁴ and expressed these thoughts artistically in his drama "The Tale of Temur".

In the same period, his journalistic work was promoted to an international topic. Fitrat's journalistic articles on the subject of the oppressed East and the sovereign West, such as "English and Tukistan"⁵, "Englishmen in the East"⁶, "Afghanistan Affairs"⁷, "Eastern Policy"⁸, "Cry, Islam"⁹ are a vivid example of this. Now the publicist Fitrat has risen from the topic of "Turkistan and tyrants" to the topic of "The oppressed East and the oppressed West" to a large and comprehensive level. This was also reflected in his artistic work. In the same way, the dramas "The true love" and "Indian revolutionaries" were created. There was another factor for the creation of these dramas: it was the aim of the Soviet government to strengthen its position and reputation at the international level by exposing the Western imperialist policy. In 1919-20, many articles were published in the Soviet press exposing the policy of invasion and robbery of the Western imperialists, including the British. In September 1920, the 1st Congress of the Peoples of the East was organized in Baku against the policy of invasion and robbery of the Western imperialists. This is the reason why Fitrat skillfully achieves its goal used. So, the main theme of the dramas "The true Love" and "Indian Revolutionaries" was the intention to show the evil image of the

²Boltaboev H. Fitrat vajadidchilik. – T., A. Navoiynomidagi O'zbekiston Milliy kutubxonasi nashriyoti, 2007 yil. – 71-b.

³Fitrat. Munozara. - Toshkent, 1913-. -41 b. Yana uning «Hind sayyohining qissasi // Sharq yulduzi (qaytanashri). 1991.-B.7-39.

⁴Fitrat. Muxtoriyat // Xurriyat. 1917-5dek.; Ittifoqetaylik // Yoshlik, 1991.- No10.-B.44; Turkistonda ruslar // Sharq yulduzi (qaytanashri) 1991.-No1.-B.21-27.

⁵Fitrat. / Sharq yulduzi (qaytanashri) 1991.-No1.-B.21-27

⁶Fitrat. Inglizva Turkiston // Hurriyat. -1918.-29 mart.

⁷Fitrat. Afg'oniston ishlari // Ishtirokiyun. -1919.-11 mart

⁸Fitrat. Sharqsiyosati // Ishtirokiyun. 1919, 25-26 okt.

⁹ Fitrat. Yig'la, islom. // Ishtirokiyun. 1919 y.-11 apr.

Western world. At the core of this intention was the goal of revealing the true character of the government of the Soviets, which was holding Turkestan in a new form of colonialism.

CONCLUSION

Fitrat plays the main role in the development of Uzbek jadid literature. Fitrat knew classical literature, classical poetics, modern literary theory, and world literature well. Everything he knew was synthesized in his lyrics as well as in his dramaturgy and journalism. The talented artist, who started his work with aruz, later created effectively in the forms of sarbast and other spheres of poetry. The literary heritage created by our ancestors, its research is of great importance in enriching the spiritual world of our people and educating the future generation as a well-rounded person. Such a rich spiritual heritage of ours was collected and published by scholars from the beginning of the 20th century until the period of independence. In this regard, the research and publication work carried out by Professor Abdurauf Fitrat (1886-1938) at the beginning of the century have not lost their importance to this day. The works of Fitrat will not be forgotten and they are read by generations forever.

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