

**ARTISTIC AND SOCIAL INTERPRETATION OF THE IDEAS OF NATIONAL
CONSCIOUSNESS, ENLIGHTENMENT AND REVIVAL IN THE WORK OF
ABDURAUUF FITRAT***Sanoyeva Ferangiz Yoshi kizi**Bukhara State University**Faculty of Economics and Tourism 1st year student*

Annotation: This article provides a comprehensive analysis of the ideas of national awakening, educational advancement, and self-awareness embedded in the works of Abdurauf Fitrat, a prominent figure in the history of Uzbek enlightenment. Fitrat's writings represent significant sources imbued with a powerful spirit of enlightenment, reflecting a deep understanding of the socio-political challenges of his time, reminding the people of their national identity, and encouraging spiritual revival. Through an examination of literary and journalistic works such as "Debate", "An Evening Incident", and "A Statement by an Indian Traveler", the study highlights Fitrat's views on awakening public consciousness, developing science, shaping a modern educational system, and liberating the nation from colonial oppression. Particular attention is given to his efforts to restore national pride through language, religion, history, and culture. Fitrat's ideas hold significant socio-cultural value not only for his own era but also for contemporary generations, serving as a rich heritage that fosters national identity, intellectual maturity, and civic consciousness. By exploring the contemporary relevance of Fitrat's legacy, this article contributes to the broader discourse in Uzbek literature and intellectual history.

Keywords: Abdurauf Fitrat, Jadid movement, national consciousness, enlightenment, ideas of awakening, self-awareness, social thought, literary analysis, journalistic legacy, Uzbek literature, spiritual revival, modernity, promotion of science, cultural heritage, resistance against colonialism.

1. Fitrat's literary heritage is diverse. As a writer, he not only wrote in all types of artistic creation, but also made a huge contribution to the enrichment of Uzbek literature with new genres and types, the reform of the structure of poetry, the deepening of literary realism, and the artistic interpretation of important social problems related to the life of the era, society and the people in Uzbek literature.

Fitrat's work can be conditionally divided into three periods: the 1st period covers the years 1909-1916, when he worked as a Jadid Enlightenment inspired by Turkish impressions. The 2nd period covers the years 1917-1923, during which Fitrat wrote works saturated with the ideas of national independence. The third period of his work dates back to 1923-1937, when Fitrat, who was under the constant surveillance of the Soviet secret service, was mainly engaged in scientific and pedagogical work. Fitrat Zullisonayn was a writer and entered literature as a poet and literary critic. During his four-year education in Istanbul, he wrote only in Persian. Soon he tried himself in drama and prose. He created the work "Munozara" (original title "A discussion between a foreigner in India and a Bukhara scholar on several issues and the new method") in 1905-1907, before going to Turkey. "Sayha" ("Chorlov", "Nara") (in Persian), "Sayyohi Hindi" ("Bayanoti sayyohi Hindi"), "Rahbari najot", "Tarihi Islam" were written while studying in Turkey, and "Munozara" was published in 1908, "Sayha" in 1910, and "Sayyohi Hindi" in 1913 in Istanbul. "Rahbari najot" and "Oila" were published in Baku in

1915-1916. These works were widely distributed among the people at that time. They were also translated into foreign languages. For example, "Munozara" was published in Turkish and Azerbaijani between 1909-1914, and "Sayyohi Hindi" in Russian. "Rahbari najot" was published in St. Petersburg by his friend, poet and publisher Abdulvohid Burkhanov. In addition, his works "Mavludi Sharif", "Abo Muslim", "Begijon" and his early poems were published in the pages of newspapers and magazines such as "Oyna", "Taraqqiy", "Sadoi Turkiston", "Turon", "Hurriyat", "Bukharai Sharif". His works "Munozara" and "Sayyohi Hindi" served as an unofficial program of the national revival movement in Turkestan at the beginning of the 20th century and caused a sharp change in the worldview of young people and their joining the ranks of the Jadids. Later, Fitrat was accused of nationalism, pro-Turkism and pro-Islamism through these works. Fitrat's poems in the Uzbek language that have come down to us date back to 1917 and later. As is known, after the February Revolution, a very favorable opportunity arose for the peoples of Turkestan to achieve independence. During this period, Fitrat began to write poems that called on the people to break the shackles of colonialism and fight for national independence. However, the traditional aruz verse, in his opinion, did not have the power to express such a modern idea, to stand up and mobilize the people. That is why Fitrat introduced the sokhma, which was formed in Turkish and Tatar poetry and had some elements in Uzbek folk oral poetry, into our national literature. The poet, who dreamed of seeing his native land free and liberated, wrote a poem called "The Sorrow of the Homeland" and four sokhma, in which he sang the idea of the struggle for freedom. In these sokhma, the creator depicts Turkestan in the image of a humiliated and humiliated Mother, and longs for people like Amir Temur to free this suffering Mother from the oppressors. In 1917, he created poems such as "Mirrikh yulduziga", "Sharq", "Shoir", expressing his hatred for the Bolsheviks, who were now turning Turkestan into a "red colony", and the system they were building. In addition, Fitrat, with these poems written in finger verse, reformed finger, which was the property of folk oral poetry, and together with Cholpon, brought it into written literature and gave it a new life. In 1922, the poetry collection "Uzbek young poets" was published on Fitrat's initiative. This collection, along with Fitrat's works, also included the poems of Cholpon, Batu and Elbek, who were actively working at that time, and were read with great interest among the people. Fitrat also left a deep mark in various fields of science and enlightenment through his social, legal, religious and educational works. He published such works as "Rahbari najot" ("The Path of Salvation"), "Family", "Mavludi Sharif or Mur'oti khair ul Bashari" in 1914-1916, "O'qu" ("Read"), "Sharq politiki", "Yig'la, Islam" in 1917-1920, and "Mukhtasar Islam tarixi" in 1925. In these works, Fitrat, on the one hand, expressed his attitude to the political and social issues that took place in those years, and on the other hand, explained the spiritual and educational values that did not lose their significance for the Muslim world or that would remain in a certain historical period. In these works, Fitrat, taking into account the fact that the nation did not have sufficient knowledge not only in political and social, but also in religious and educational issues, shed light on a number of issues that every Muslim should know. In his treatise "Rahbari Najat" written in Persian, he gave a clear idea of the sciences of tafsir, hadith, jurisprudence, theology, as well as linguistic, philosophical, and secular sciences, and put forward his philosophical and ethical views on the upbringing of the generation, body, mind, and morality. In Fitrat's treatise "Family," his ideas and considerations aimed at increasing the role of the family in society and human life, and determining the legal norms of family members, were further developed.

Fitrat wrote a 13-chapter program of the Young Bukhara Party in 1918 in order to build a legal state and ensure its development. The socio-political and legal views of the scientist found their deep expression in this program.

1.2. Pedagogy

Fitrat's textbook "O'qu" ("O'quv", Baku, 1917) for schoolchildren provides an idea of such issues as the homeland, the world, nature, medicine and hygiene, as well as about scientists who lived in the past (for unknown reasons, the 2nd part of this textbook was not written).

1.3. Study of the Uzbek language and literature

In addition, Fitrat initiated work on the study of the grammar of the Uzbek language and made a significant contribution to the development of this field. In 1918, he created the textbook "Ona tili" in collaboration with Shokirjon Rahimiy and Kayum Ramazon. At the Language and Spelling Congress held in Tashkent in 1921, Fitrat put forward a number of proposals aimed at ensuring the purity and development of the Uzbek language. He continued to study the nature of the Uzbek language in the 1920s and created the textbooks "An Experiment on the Rules of the Uzbek Language: "Sarf" (1924) and "An Experiment on the Rules of the Uzbek Language: "Nahv" (1925), which were published several times until 1930[5]. With these works devoted to the morphology and syntax of the Uzbek language, the scientist laid the foundation for the study of Uzbek grammar on a scientific basis. Another of Fitrat's great contributions to the field of linguistics is that in the 1920s, relying on the ancient Turkic language, living folk languages, and dialects, he introduced new words and terms into the vocabulary of the Uzbek language to express new concepts and phenomena that were entering scientific and literary circulation. The scientist compiled the anthologies "The Oldest Examples of Turkish Literature" (text, research, annotations, 1927), "Examples of Uzbek Literature" (text, research, annotations, volume 1, 1928), collecting and systematizing the examples of our national literary heritage from the most ancient to the most recent periods (the second volume of "Examples of Uzbek Literature" was not published for unknown reasons). Like "Kutadgu Bilig", he sought to acquire, study and publish unique monuments of Uzbek written literature that were scattered among the people. Having studied the major figures of Uzbek literature for the first time, Fitrat created treatises and articles of great scientific value, such as "Bedil" (1923), "On Navoi's Persian poetry and his Persian divan", "Qutadgu bilig" (1925), "Ahmad Yasaviy" (1927), "Research on the poets of the Yasaviy school", "Hibbat ul-Haqoyiq", "Uzbek poet Turdi" (1928), "A general view of Uzbek literature after the 16th century", "Muhammad Salih", "Persian poet Omar Khayyam" (1929), "Mashrab", "On the epic poem "Farkhod Shirin" (1930). With these studies, Fitrat laid the foundation for the Uzbek school of literary criticism. "Poetry and poetry" (1919), "Rules of literature" (1926), "Art He laid the foundation for the science of literary theory with his articles and treatises such as "Manshai" (1927), "About the Dream" (1936).

1.4. History

In addition, Fitrat also wrote articles and treatises in Persian on the fields of history and oriental studies, including "The Reign of Amir Olimkhan" (1930). In 1921, together with B.Soliyev and B.S. Sergeev, he participated in the collection, organization and description of rare manuscripts and endowment documents belonging to the Emir of Bukhara. Together with B.S. Sergeev, he studied documents related to judges stored in the V.L. Vyatkin archive and published a book in Russian titled "Kazyyskie dokumenty XVI veka" (1937).

1.5.Music

Fitrat's contributions to art criticism are also worthy of praise. In 1921, he founded the School of Oriental Music in Bukhara and served as its first director. Along with classical music experts (composers and singers), he also invited musicologists such as Viktor Uspensky to the school. From that time on, he led the work of collecting and notating the melodies of "Shashmaqom". At the initiative of Fitrat, the Bukhara Shashmaqom of Father Jalol and Father Ghiyos was first notated and published by V. Uspensky. Fitrat initiated the science of Uzbek musicology in the 20th century with his articles "Shashmaqom", "About Uzbek music" and the treatise "Uzbek classical music and its history" (1927).¹

2. The focus of the "Discussion" is on the first "usuli jadid" school organized by Bukhara youth and the scandals that arose around it. Let us briefly look at the history of this school. The school was opened on October 5, 1908, in the courtyard of Abdulvahid Munzim by Sadridin Ayni, Abdulvahid Munzim, Homidkhodja Mehriy and Ahmadjon Makhdum Hamid (these two were Ayni's friends from the madrasa). Almost a year later, on September 6, 1909, a solemn open exam was held at the school. The events that led to the ban of Jadid schools in Bukhara took place on this very day. Fitrat recalled this in an article he wrote 20 years later: The great enlightener Jadid, a versatile creator, and a brilliant talent, Abdurauf Fitrat, is one of the famous representatives of 20th-century Uzbek literature. Fitrat enriched Uzbek literature with his poems, prose, dramas, and linguistic and literary studies in the spirit of independence. Fitrat, who initially began his work by writing poems, was known to the creative community at the beginning of the 20th century for his poems that sang the ideas of freedom and liberty. One of the most eventful periods of Fitrat's work was his Istanbul period. In 1909-1913, he studied at the Turkish Academy of Sciences. During these years, Fitrat was actively engaged in artistic creativity. A number of Fitrat's works were published in Persian in Istanbul. One of them, "Munozara" (a discussion between a Frenchman and a Bukhara scholar about Jadid schools in India), was published in 1909. This work is the first theoretical work on the development of the Jadid movement. This work was based on the debate between two people who had different views on religion and the world, society and enlightenment, who were at two different stages of historical development. Despite the fact that the work "Debate" was banned in the Bukhara Emirate, it was brought to Bukhara in various ways and was widely distributed. Initially, the work "Debate" was published in 1911 in the "Turkestan Region Newspaper" translated by Haji Muin Shukrullah oglu, and later, in 1913, it was published as a separate book with a foreword by Behbudi. Initially, this work was staged in theaters with some parts removed. Despite the fact that the work "Debate" was banned by the Bukhara Emirate and the Russian government, it was widely distributed and popular throughout Turkestan, in eastern and western countries. It plays an important role in opening the eyes of the people. Sadridin Ayni writes in his "Samples of Tajik Literature" that "Munozara" had a very strong and effective influence on the development of the period." The first researcher and publisher of this work was Mahmudkhaj Behbudi. Behbudi emphasizes the most important features of this work for that time and says: "The discussion and conversation between Farangi Effendi and Mudarris Bukhari on the benefit of schools in the style of Usuli and the necessity of modern education for Bukhari people was translated and published in Persian in the form of a treatise called "Munozara." We have seen that it is truly beneficial for Bukhari people. I would like to express my gratitude to Wahmi Zaing, who edited this important controversial treatise in Farangi and Mudarris languages. God

¹ https://uz.m.wikipedia.org/wiki/Abdurauf_Fitrat

willing, this treatise will be a wake-up call for the Bukhari people, and they will remember the editor of "Munozara" with gratitude. "Every nation should value its language and preserve it. Language is the soul of the nation."²

As the famous literary critic Hamidulla Boltaboyev wrote about this work: "It is written in the style of the works of the great Greek philosopher Plato, that is, in the style of a conversation and debate." As can be understood from the title of the work, a farangi and a Bukhara scholar argue. Although the debate is about the "old school" and "new school" schools, the work reveals, in addition to the spiritual, educational, and upbringing state of the Bukhara emirate, the fact that the intelligentsia is mired in ignorance, how helpless and poor the population of the emirate is, how the emirate has become a colony, and the oppression of the Russian government and the emirate system in Bukhara are the reasons for this, based on the debate between the farangi and the scholar. The Farangi, who has religious and secular knowledge, has seen the world, and is even aware of the Muslim religion, is shocked by the ignorance and ignorance of the teacher, and regrets that the fate of Muslim children has fallen into the hands of such teacher. The fact that the teacher is ignorant of even simple secular knowledge can be seen from the answer given by the Farangi, "Do they not teach geography in your country?" to the teacher's question: "If I were a teacher, I would read books at night and teach during the day. When I have the chance, I would read such stories." The teacher is unaware of the civilization and development of the world, and does not even have an idea about the science of geography. According to the teacher, "It is impossible for everyone to be knowledgeable. If everyone becomes a scholar, other jobs will be left without a job." So, if everyone is busy with science, other professions will be left behind and the world will be ruined. From the answer of the Mudarris, it is clear that the scholars of Bukhara have even become very far from the meanings of the verses of the Holy Quran and the Hadith Sharif. They are not able to understand the wisdom of our Prophet Muhammad (peace be upon him) who called his people to knowledge with his sayings such as "Seek knowledge even if it is truly there", "Seek knowledge from the cradle to the grave", "Knowledge is the honor of this world and the honor of the Hereafter". After studying Arabic for 25-30 years in the madrasa, they cannot speak freely, nor can they even comment on a single verse or hadith. They have become accustomed to dedicating their reward from reading the Holy Quran only to the souls of their parents. Farangi (in the image of Farangi, Fitrat can be seen) condemns such situations³.

3. During his career, he set himself the goal of eliminating the backwardness, bigotry, and ignorance that had prevailed in the country for many years, and he encouraged the youth to do the same. Fitrat's poem "O'gut" is an example of this:

Og'ir yigit, sening go'zal, nurli ko'zingdaBu millatning saodatin, baxtin o'qudim.O'ylashingda, turishingda hamda o'zungdaBu yurt uchun qutulishning borlig'in ko'rdim.

In the first line of this poem, a young man addresses the entire Turkestan people through a timothy. Throughout the line, the young man is given hints to understand the national spirit and identity. Usually, the adjective beautiful is not used in relation to the eyes of young men. Fitrat,

² Abdurauf Fitrat, Munozara

³ <https://zenodo.org>

on the other hand, refers to the country through this. He emphasizes that its beauty is reflected in the young man's eyes. At the same time, he approaches this as a symbolic sign that the bright future of the homeland behind the light in these eyes is the light of freedom. In the second line, Fitrat emphasizes that he sees the happiness and happiness of the nation in parallel with the beautiful and bright future of the country in the eyes of the young man, and tells the young men of the nation that freedom is in their hands. In the following lines, he states that as a result of the work done by the Jadids, a new worldview and standing on their feet are observed in the brave sons of the nation, and this is reflected in the condition of everyone. Through this, he reminds them that they are not helpless, and that when they unite and overcome a common obstacle, they are a great force. This same gesture can be seen as a confirmation of the following poem by his colleague Cholpon:

Xalq dengizdir, xalq to‘lqindir, xalq kuchdir, Xalq isyondir, xalq olovdur, xalq o‘chdir

This is also consistent with the concepts presented in "Divoni Hikmat", where humanitarianism and relationships between people are aimed at promoting mutual trust and honesty in them.³ The first lines are focused on the identity of the person and the nation-community of the Turks, their appeal to their essence and the task of portraying them, and on raising the human spirit. Now let's move on to the second part of the poem:

**Turma -yugur, tinma -tirish, bukilma -yuksal,
Hurkma -kirish, qo‘rqma -yopish, yo‘rilma -qo‘zg‘al!
Yel yo‘lini to‘sib turgan eski bulutlarni
Yondirib qo‘y, yirtib tashla, barchasin yo‘q et
.Qilolmasang shu ishlarni,
Sening uchun xo‘rlikdir bu...
Yiqil, yo‘qol, ket!**

From the beginning of the second part, Fitrat, in his own unique way, gives a sharp appeal, so to speak, an order. He calls on the youth not to stand still in the struggle for the homeland, not to rest for the nation, not to bend on the path of freedom, but to act for the homeland, to struggle for the nation, to achieve a high level in the path of freedom and liberty. The second verse is its spiritual continuation. There is a proverb among our people that the eye is a coward, the hand is a brave man. Fitrat also refers to this and encourages them not to be afraid at the beginning of work, not to be afraid of tomorrow, not to be afraid. He emphasizes that it is impossible to overestimate the time for the young man to act early, to get up and do his job. Through these verses, Fitrat adds to Behbudi's appeal "The right is taken, not given!" The extraordinary richness of Fitrat's symbols is clearly visible in the third verse of the poem. Freedom is a pleasant breeze for a person, and it is pointed out that it is necessary to overcome obstacles to achieve it, and it also emphasizes that if one does not stand firm for freedom, that breeze can get out of hand. The last lines end with words that reach the depths of the human mind. Fall, disappear, go..! If the people cannot preserve their freedom and their homeland even with so many opportunities, then they are doomed to non-existence! This is a unique, simple but very impressive poetic method typical of Fitrat⁴.

⁴ <https://newjournal.org/01/article/view/7820/7549>

Conclusion.

This scientific work analyzes in detail the issues of national awakening, enlightenment and social thought based on the life, work of Abdurauf Fitrat and his important works - "Debate" and the poem "O'gut". Fitrat, having studied the issue of understanding national identity, restoring national values and promoting modernity in the complex political, social and cultural environment of his time, gained a high position as a leading thinker of the Uzbek Jadid movement.

In the work "Debate", the author sheds light on the inextricable link between the education system and the development of society on a scientific basis and calls on the younger generation to actively work on the path of science and enlightenment. This work is an important source for the development of modern education, the introduction of new pedagogical approaches and the formation of national consciousness. In the poem "O'gut", Fitrat emphasizes the education of moral and spiritual values such as honesty, hard work, patriotism and devotion to culture in young people. This work plays a unique role in strengthening national spirituality and spiritual renewal of society.

Fitrat's work is distinguished by his dedication to the fight against colonialism and the restoration of national identity. His works are relevant not only for his time, but also today in the formation of national spirituality, conscious citizenship and national pride. Thus, the scientific, journalistic and artistic heritage of Abdurauf Fitrat occupies an important place in the history of Uzbek literature and culture, continuing to convey high spiritual and educational values to future generations.

This study highlights the fact that Fitrat's work was formed in complex socio-political conditions and is full of ideas of modernity, national identity, and enlightenment, and reaffirms the need for a broader understanding and promotion of his legacy. Therefore, it has been scientifically established that an in-depth study of Abdurauf Fitrat's life and works is of great importance not only for literary studies, but also for strengthening national development and cultural identity.

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