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CHARACTERISTICS OF THE DEVELOPMENT OF NATIONAL SELF-AWARENESS IDEAS IN THE CREATIVITY OF ABDURRAUF FITRAT

The article examines the ideas of national self-awareness in the works of Abdurrauf Fitrat, one of the prominent representatives of twentieth-century Uzbek literature. As Abdurrauf Fitrat (1886–1938), who known as a poet, prose writer, playwright and literary critic, was more exposed to artistic and scientific heritage persecution and censorship distortions, the works of the artist did not come to us in full or have been distorted. However, in relation to some of his works, which are important in terms of national awakening and self-awareness, he is widely seen in the researches of Uzbek, Turkish and Azerbaijani literary critics and scholars who study Fitrat such as Ahmad Aliyev, Naim Karimov, Erik Karimov, Beyali Gasimov, Ilham Ganiyev, Hamidulla Baltabayev, Gulshan Rahimova, Yusif Avci, Almaz Ulvi.

Abdurrauf Fitrat's literary and scientific heritage, mainly in Uzbek and partly in Tajik, covers about fifty examples of poems included in the books "Səyhə" ("Na'ra") and "Uçqun" ("Spark"), as well as published in various newspapers and magazines, several stories ("Qiyamət" ("The Last Judgment"), "Merac" ("Mi'raj"), "Zəhranın imanı" ("Zahra's belief"), "Zeyd və Zeynəb" ("Zaid and Zainab"), "Ağ məzər" ("The White Tomb"), "Qız qatili" ("The girl killer") etc.), sketch-stories such as "Hind səyyahı" ("Tales of an Indian Traveller") and "Münazirə" ("Debate between a Teacher from Bukhara and a European in India"), many dramatic works ("Beqican" ("Holy blood"), "Ulughbəy" ("Ulughbey"), "Teymurun Məzarı" ("Timur's mausoleum"), "Oğuz xan" ("Oghuz khan"), "Çin seviş" ("Chin sevish"), "Əbu Müslüm" ("Abu Muslum"), "Qan" ("Blood"), "Hind ixtilalçıları" ("Indian rebels"), "Əbülfəz xan" ("Abulfaz khan"), "Şeytanın Tanrıya üsyanı" ("Satan's rebellion against God", "Arslan" etc.). Dozens of valuable scientific and theoretical researches on literature, linguistics, history and socio-political life, textbooks and teaching aids, publicist articles, as well as scientific and literary translations. Most of these works were included in the four-volume "Selected Works" of the prominent artist, published in Tashkent in 2000–2006. Both in this edition and in other editions of Fitrat's selected works, there are numerous examples in terms of the artistic expression of the ideas of national awakening and self-awareness. But we consider it expedient to refer to a volume called "Chin sevish" (Collectors and publishers: Naim Karimov, Erik Karimov, Shirali Turdiyev, responsible editors. Beyali Gasimov, Sadir Erkinov, editors: Janibek Suvangulov, Tahir Gahhar, Tashkent, Gafur Gulam Literature and Art Publishing House, 1996, 256 p.), consisting of selected poems, dramas and articles of more natural, in order to draw attention to the most characteristic of them within the requirements and possibilities of our research.

Key words: National self-awareness, Uzbek literature, Abdurrauf Fitrat, Jadidism, chagataian, dramaturgy.

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ХАРАКТЕРИСТИКИ РОЗРОБКИ НАЦІОНАЛЬНИХ ІДЕЙ САМОСВІДОМЛЕННЯ В ТВОРЧОСТІ АБДУРАУФ ФІТРАТА

У статті розглядаються ідеї національної самосвідомості у працях Абдурауфа Фітрата, одного з видатних представників узбецької літератури ХХ століття. Оскільки Абдурауф Фітрат (1886–1938), відомий як поет, прозаїк, драматург і літературознавець, був більш схильний до переслідувань художньої та наукової спадщини та цензурних спотворень, твори художника не надходили до нас у повному обсязі або не мали були спотворені. Однак стосовно деяких його робіт, важливих із погляду національного пробудження та самосвідомості, він широко зустрічається в дослідженнях узбецьких, турецьких та азербайджанських літературознавців та науковців, які вивчають Фітрата, таких як Ахмад Алієв, Наїм Карімов, Ерік Карімов, Бєялі Гасімов, Ілхам Ганієв, Гамідулла Балтабаєв, Гольшан Рахімова, Юсіф Авчі, Алмаз Ульві.

Літературна та наукова спадщина Абдурауфа Фітрата, переважно узбецькою та частково таджицькою, охоплює близько п'ятдесяти прикладів віршів, включених до книг "Səyhə" ("Нара") та "Uçqun" ("Іскра"), а також опублікованих у різних газетах та журналах, кілька оповідань ("Qiyamət" ("Страшний суд"), "Merac" ("Mi'raj"), "Zəhranın imanı" ("Віра Захри"), "Zeyd və Zeynəb" ("Zaid and Zainab"), "Ağ məzər" ("Біла могила"),

Qız qatili” (“Вбивця дівчат”) тощо), етюди-сюжети, такі як „*Hind səyyahı*” (“Казки індійського мандрівника”) та “*Münazirə*” (“Дискусія між учителем з Бухари та європейцем в Індії”), багато драматичних творів (“*Beqican*” (“Свята кров”), “*Ulugbēi*” (“Улугбей”), “*Teymurun Məzarı*” (“Мавзолей Тимура”), “*Oğuz xan*” (“Огуз хан”), “*Çin seviş*” (“Чин севиш”), “*Əbu Müslüm*” (“Абу Муслум”), “*Kan*” (“Кров”), “*Hind ixtilalçıları*” (“Індійські повстанці”), “*Əbülfəz xan*” (“Абульфаз-хан”), “*Şeytanın Tanrıya üsyanı*” (“Повстання сатани проти Бога”), “*Arslan*” тощо), десятки цінних науково-теоретичних досліджень із літератури, мовознавства, історії та суспільно-політичного життя, підручники та навчальні посібники, публіцистичні статті, а також наукові та літературні переклади. Більшість цих робіт увійшли до чотиритомника «Вибрані твори» видатного художника, виданого в Ташкенті у 2000–2006 роках. Як у цьому виданні, так і в інших виданнях вибраних творів Фітрата є безліч прикладів із позиції художнього вираження ідей національного пробудження та самосвідомості. Але ми вважаємо за доцільне звернутися до тому під назвою «Чин севиш» (колекціонери та видавці: Наїм Карімов, Ерік Карімов, Ширалі Турдієв, відповідальні редактори. Беялі Гасимов, Садір Еркінов, редактори: Джанібек Сувангулов, Тахір Гахар, Ташкент, Гафур Гулам Видавництво літератури та мистецтва, 1996, 256 с.), що складається з вибраних віршів, драм та статей, більш природних, щоб привернути увагу до найбільш характерних із них у межах вимог та можливостей нашого дослідження.

Ключові слова: національна самосвідомість, узбецька література, Абдуллауф Фітрат, джадидизм, чагатай, драматургія.

Introduction. As Abdurrauf Fitrat (1886–1938), who known as a poet, prose writer, playwright and literary critic, was more exposed to artistic and scientific heritage persecution and censorship distortions, the works of the artist did not come to us in full or have been distorted. However, in relation to some of his works, which are important in terms of national awakening and self-awareness, he is widely seen in the researches of Uzbek, Turkish and Azerbaijani literary critics and scholars who study Fitrat such as Ahmad Aliyev, Naim Karimov, Erik Karimov, Beyali Gasimov, Ilham Ganiyev, Hamidulla Baltabayev, Gulshan Rahimova, Yusif Avcı, Almaz Ulvi.

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Works” of the prominent artist, published in Tashkent in 2000–2006. Both in this edition and in other editions of Fitrat’s selected works, there are numerous examples in terms of the artistic expression of the ideas of national awakening and self-awareness. But we consider it expedient to refer to a volume called “*Chin sevish*” (Collectors and publishers: Naim Karimov, Erik Karimov, Shirali Turdiyev, responsible editors. Beyali Gasimov, Sadir Erkinov, editors: Janibek Suvangulov, Tahir Gahhar, Tashkent, Gafur Gulam Literature and Art Publishing House, 1996, 256 p.), consisting of selected poems, dramas and articles of more natural, in order to draw attention to the most characteristic of them within the requirements and possibilities of our research.

Discussion. Abdurrauf Fitrat began his work with poetry. In his first poems in Uzbek and Tajik languages, one can clearly see that the spirit of patriotism and a sense of national pride have a leading position. But Fitrat’s lyrics are not limited to examples from collections and press pages published during his lifetime. In defining the essence and peculiarities and scale of the poet’s lyrical world, it would be wrong to ignore the lyrical examples contained in his works of other genres. From this point of view, especially the poems reflecting the lyrical-dramatic mood of this or that image in Fitrat’s prose dramas are of great interest. The main thing is that since these dramas, with their theme, plot, dramatic conflicts and colourful scenes, reflect the constant struggle of the peoples of the East, including the Uzbek people, against various black forces for national interests, lyrical poems, which are echoes of the spiritual world of images and con-foundment, also inevitably serve the artistic expression of national awakening and self-awareness aims.

In the tragedy of “*Hind ixtilalçıları*” (“*Indian rebels*”) reflecting the struggle of the Indian peoples for national freedom against the British colonialists,

the author's use of appropriate poems in his artistic speech for his artistic and aesthetic purpose, in order to express the heroism of the struggle comprehensively and effectively is one of the widespread traditions of world dramaturgy.

Smile a little!

Will my tears flow today again?
When my rose smiles others,
When my beautiful bird flaps its wings and sings,
Will it look at me with a smile?

My rose, – the sultan of my existence,
My soul takes power from your presence.

The most precious of my heart,

Why is your mercy diminishing for me? (Abdurrauf, 1996: 39–41)

From the lyrical examples used in Fitrat's dramatic works, or rather, the poem "Smile a little!" is given with its title and is included in a separate collection of poems by Fitrat.

Although Fitrat took the subject of a number of his works from the life and history of other peoples of the East, these works also reflected the troubles and hopes of his people and nation.

Interestingly, the aims of national awakening and self-awareness are so skillfully embedded in the artistic content of Abdurrauf Fitrat's dramaturgy and the features that carry this content that this spirit can be easily seen even in Fitrat's plays and in the names of the main characters involved. Perhaps this is why the works of the great playwright were regularly persecuted and distorted by various reactionary forces not only in his own life but also after his death. From this point of view, a well-known researcher of Azerbaijani – Uzbek literary relations, Almaz Ulvi's one discretion attracts attention.

"In the development of the play genre in Uzbek literature A. Fitrat's services are especially commendable. He published his historical play "Indian rebels", which he completed in 1920, secretly in 1923 in Europe – Berlin, because he could not censor in his country. In addition, Fitrat wrote plays "Abu Muslum", "Abulfaz khan", "Timur's mausoleum" and historical events were reflected on the theme of these works. A. Fitrat, who was accused of nationalism, pan-Turkism and pan-Islamism in his works, was arrested and shot in 1937. Historical works which have been performed on the stage of the national theatre since 1920 such as "Teymurun məzarı" (Timur's mausoleum" 1918), "Oğuz xan" ("Oghuz khan", 1919), "Çingiz xan" ("Genghis khan"), "Uluğbəy" ("Ulughbey") as well as the plays "Əbülfəz xan" ("Abulfaz khan", 1923), "Şeytanın tanrıya üsyanı" ("Satan's god Rebellion", 1924), "Arslan" (1925),

"Çin seviş" ("Chin sevisish", 1925) and others were not published until 1991" (Ülvi, 2016: 38–39).

Abdurrauf Fitrat's creativity is wide and rich. It is a pity that the life and work of this outstanding writer was little studied by our literary critics, did not attract attention. Almaz Ulvi, one of the best researchers of Uzbek literature in Azerbaijan during the years of independence, wrote a number of articles about Fitrat, giving information about his high personality and valuable works as Javid.

In this article, which is intended as the first extensive and comprehensive research after scientific articles of the literary critic Almaz Ulvi in the field of study and promotion of Abdurrauf Fitrat in Azerbaijan, although it is accompanied by a repetition of some facts and lines, we consider it expedient to bring to the attention of the literary and scientific community and a wide audience of readers much important information about the activities and works of the great Uzbek poet, playwright and thinker.

Abdurrauf Fitrat, a writer, poet, playwright, critic, one of the founders of twentieth-century Uzbek literature, and one of the most prominent representatives of the Jadid movement, who left a deep mark on Uzbek literature in a short period of time, like other representatives of this movement, was subjected to a number of oppression, on October 4, 1938, he was declared an enemy of the people because he did not accept the policy of Russification and Soviet ideology together with a number of Jadids and was shot and in 1956 he was acquitted and his works were published. We read in the section "Moral roots of Jadidism" of the chapter "Fronts of Jadidism" of the Uzbek scientist H. Baltabayev's monograph "Fitrat and Jadidism":

"Jadidism, which entered the history of Turkestan as the author of universal changes, has been carefully studied by the world scientific community, as it has left significant traces not only in Central Asia, but also in Eurasia as a whole. Along with studying the spiritual roots of the jadidism movement, at the same time, searches can give a serious impetus to the opening of socio-political, cultural and educational, literary and scientific fronts of its new fronts" (Baltabayev, 2007: 68).

Fitrat has a number of services not only in the field of literature, but also in the field of language. He has written more than a hundred articles in this direction. Fitrat is considered one of the founders of Uzbek literature during the national awakening. Fitrat, who came to Istanbul with the help of Jadids, lived here in 1909–1913. He noted in his notes that a number of changes had taken place in his life over these years, the growth of his worldview, and his educational life. Returning to Bukhara in 1913, he opened

schools in Qarshi and Shahrizabz. Dedicating his life to education and culture, Fitrat went to St. Petersburg in 1923–1924 and taught language classes there. In 1924 he received the title of Professor by the Petersburg State University.

One of the most important works of Fitrat in Tashkent is the establishment and membership of the organization “Cığatay gürüngü” (“Chagataian discussion forum”), which he thought could raise the voice of the Uzbek people against the current regime. “The poets and writers gathered around this union laid the foundation of modern Uzbek (Chagatai) literature” (Ülvi, 2008: 105).

Great Uzbek literary critic Beyali Gasimov writes:

“One of Fitrat’s greatest works in Tashkent was the activity of “Cığatay gürüngü” (“Chagataian discussion forum”). Unfortunately, no real and respectable opinion has been expressed about this society, which is of great importance in the history of our culture, has played an invaluable role in studying our past heritage and turning it into the spiritual property of our people, connecting the present generation with the immortal spiritual world of our ancestors. However, the time has come to examine and evaluate it in depth” (Gasimov, 1994: 63–96).

One of Fitrat’s greatest contributions to literature is that he obtained a Fargana copy of “Kutadgu Bilig” and brought it to Tashkent.

Fitrat wrote his first major work “Münazirə” (“Debate between a Teacher from Bukhara and a European in India”) while in Istanbul. The work is in Persian. The content of the work is a debate between a teacher from Bukhara in India and a European on many issues. In fact, here the teacher from Bukhara is Fitrat himself. The author’s second work is a collection of poems entitled “Səyhə” (“Na’ra”, 1911). His poems reflect the longing for the homeland, the love of Turan, the grief of leaving Turkestan, which he considers equal to death.

In his poem “Mirrix ulduzuna” (“To the Star of Mars”) he reflected the events of the early twentieth century. The poet, who talked to “The Star of Mars”, tells it what those who betrayed Turkestan and false religious men did.

In his poem “Öyüd” (“Reprimand”), Fitrat called on the youth of Turkestan. Fitrat sees all hope in young people. Therefore, this poem dedicated to them is very valuable in terms of reflecting both the educational and the view of the time.

Abdurrauf Fitrat’s poems include social themes of the time, poems reflecting the care of the people, as well as love-oriented poems that imitate the human spirit.

Fitrat, who also had a great influence on the Uzbek culture of the XX century with his scientific and ped-

agogical activity, has a number of textbooks and researches such “Qədim türk ədəbiyyatı nümunələri” (“Examples of ancient Turkish literature”, 1927), “Özbək ədəbiyyatı nümunələri” (“Examples of Uzbek literature”, 1928), “Özbək klassik musiqisi və onun tarixi” (“Uzbek classical music and its history”, 1927), “Fars şairi Ömər xəyyam” (“Persian poet Omar Khayyam”, 1929), “Ədəbiyyat qaydaları” (“Rules of literature”, 1926), “Sənətin mənşəyi” (“The Origin of Art”, 1926), “Əruz haqqında” (“About Aruz”, 1936) of these, “Oquv” was published in 1917 by Maarif Publishing House in Baku.

At the same time, this outstanding writer has an undeniable role in the field of theater and dramatology. “Teymur sağanası” (“Timur's mausoleum”, 1918), “Oğuzxan” (“Oghuzkhan”, 1919), “Hind ixtilalçıları” (“Indian rebels”, 1921), “Əbu Müslüm” (“Abu Muslum”, 1916), “Çin seviş” (“Chin sevisish”, 1920), “Əbülfəz Xan” (“Abulfaz khan”, 1921), “Bəgican” (“Holy blood”, 1916), “Rəhbəri Necat” (“The leader towards deliverance”, 1915), “Ailə” (“Family”, 1916), “Arslan” (1926) and other dramas are available. These works played an important role in the awakening of national consciousness and in the reading and revival of ancient literature in the Uzbeks.

In Uzbekistan, Fitrat’s works began to gain value after the 1980s. The author’s works were collected and published in 1976 under the title “Selected Works”. The role of Bayali Gasimov, Hamidulla Baltabayev and Ilham Ganiyev is especially important in this case. I. Ganiyev defended his doctoral dissertation on “The Poetics of Fitrat’s Dramas” (1998) and H. Boltabayev with his works “Uzbek Literary Studies of the 20th Century and the Scientific Heritage of Fitrat” (1996) on the place and influence of Fitrat in Uzbek literature. Hamidulla Baltabayev devoted most of his articles to Fitrat’s creativity and his research. The work done by the researcher is also of great importance in the collection of works of Fitrat.

Conclusions. In summary, it should be noted that according to all studies, regardless of genre and theme, the glorification of national and universal values, united by the artistic embodiment of the ideals of the people and the homeland, is the main direction and main leitmotif of Fitrat’s creativity. One of the features that brings the spiritual world of the great Uzbek poet and playwright closer to the world of ideas and images of his contemporary and colleague, the great Azerbaijani poet and playwright Hüseyn Javid, is their unity of professions and beliefs. The artistic reflection of the aims of national awakening and self-awareness in the works of both artists of different genres is a vivid proof of this.

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