

QO‘QON DAVLAT
PEDAGOGIKA INSTITUTI
ILMIY XABARLARI
(2025-yil 2-son)



FILOLOGIYA
PHILOLOGY

**JADID ADABIYOTINING NAMOYANDALARIDAN BIRI ABDURAUF
FITRATNI ADABIY MEROSI XORIJLIK ADABIYOTSHUNOSLAR NIGOHIDA**

Jurayeva Zulayxo Shamsidinovna

Senior Teacher Kokand State Pedagogical Institute

Erkinova Dinoraxon Elshad qizi

Senior student of KSPI

Email address: Zulayxojorayeva714@gmail.com

Annotatsiya: Ushbu maqolada o‘zbek adabiyoti va ma’rifatchilik harakatining yirik namoyandalaridan biri bo‘lgan Abdurauf Fitratning hayoti va ijodi tahlil qilinadi. Fitrat jadidchilik harakatining yetakchi arboblardan bo‘lib, o‘z asarlari orqali milliy ongni uyg‘otishga va islohotlarni targ‘ib qilishga katta hissa qo‘shgan. Maqolada uning tarjimai holi, ijodiy faoliyati, adabiy va ilmiy merosi, shuningdek, uning o‘z davridagi ijtimoiy-siyosiy jarayonlarga ta’siri yoritiladi. Fitratning dramaturgiya, she’riyat, publitsistika va ilmiy faoliyatdagi o‘rni, shuningdek, uning milliy uyg‘onishdagi roli alohida ko‘rib chiqiladi.

Kalit so‘z: drama, jadid, mumtoz, tragediya, Yesh turklar to‘garagi, Sayka, Hind ixtilolchilari, ulus.

Аннотация: В статье представлены рассуждения об анализе литературного наследия одного из видных деятелей узбекской джадидской литературы Абдурауфа Фитрата со стороны зарубежных литературоведов, в частности, турецкого ученого Салиха Бишакчи.

Ключевые слова: джадид, классик, трагедия. Кружок юных тюрков, Сайха, индийские мятежники, упу (народ).

Annotation: In this article described the interpretation of Abdurauf Fitrat's literary inheritance by foreign scholars, especially by the Turkish literary critic Salih Bishakchi.

KEY WORDS: drama, jaded, classical, tragedy, circle of Young Turkicmen, Sayha, Indian revolutionaries, ulus (public).

KIRISH

ABDURAUF FITRAT NING XORIJDAGI TA'LIMI. Ma'lumki, Abdurauf Fitrat umri davomida ko'pgina davlatlarda bo'lgan va ijod etgan bo'lib, u xorijda ta'lim olgan

jadidchilardan biridir. U Turkiyaning Istambul shahrida 1914 yilga qadar to‘rt yil tahsil oladi. U bu davrda o‘zining bir nechta mashhur asarlarini yozadi va nashr ettiradi. U Buxoroga qaytgach, mamlakatda siyosiy sohada madaniy rivojlanishga erishishni maqsad qiladi [1,187].

Fitratning bu davri haqida bizda ko‘p ma’lumotlar uchramaydi, ammo istiqlool sharofati bilan biz Fitratning xorijdagi hayoti va ijodi haqidagi xorijlik olimlar tomonidan qilingan tahlillarni uchratishimiz mumkin. Turkiyalik olim Salih Bishakchi ham shunday olimlar sirasidandir. U Fitratning asarlari tadqiqotchisi va muxlisi sifatida uning "Munozara" ("Hindistonda bir farangi ila Buxorolik bir mudarrisning bir nechta masalalar hamda usuli jadida xususida qilgan munozarasi"), "Hind ixtilochilari" va "Chin sevish" asarlarini tahlil qiladi. Bundan tashqari, u Fitratning muhojirlik va o‘z yurtidagi ijodiga ham nazar tashlaydi va uning ijodidagi o‘zgarishlarni ham sanab o‘tadi. (2,58] Masalan: "Actually, the progress of his nation concept was following a line similar to the watan. But Fitrat was stressing the foreign domination over Muslim nations and especially his nation. Perhaps, the notions of liberty and liberation in Fitrat's ideology were inspired by the Young Turk circles during his stay in Istanbul [2,59]

Bu satrlardan biz Salih Bishakchining Fitrat vatan mavzusiga ko‘p to‘xtalib o‘tishiga xorijlik bosqinchilarning musulmon millatlarning, ayniqsa, o‘zining xalqi ustidan hukmronlik qilishlari sabab bo‘lganligini va, ehtimol, bunga sabab uning Istambulda bo‘lgan chog‘larida "Yosh Turklar to‘garagi"dagi ishtiroki bo‘lsa kerak, deydi. Darhaqiqat, bizga ma’lumki, u chet el bosqinchilarining hukmronliklarini yurtimizdagi yoqtirmagan. Salix Bishakchi o‘z so‘zlarini adibimizning quyidagi she’rini tarjima qilib isbot etadi:

Actually, the watan concept of Fitrat was as innocent as an infant's cry to its mother. Fitrat later expressed his feelings regarding to watan in verses of Sayha

Oh my dear mother,
Oh land of Bukhara
My Pride with you,
And my trust is with you...

In another poem he says:

Begin to blow about my homeland in the morning
Oh, did I say homeland, rather the place where
I prostrate my body and soul

Both my safe place of rest, my honor and ploy And my ka'ba, my qibla, and my garden
(3.6-23].

Bishakchi Abdurauf Fitrat vatani oldida yangi tug‘ilgan chaqaloq singari begunoh ekanligini va o‘zining yuqorida keltirilgan "Sayha" she’rida vatanga bo‘lgan his-tuyg‘ularini etganligini ta’kidlaydi. [3,23]

ADABIYOTLAR TAHLILI VA METODLAR.

Bulardan tashqari muallif Fitratning "Munozara" ("Hindistonda bir farangi ila buxorolik bir muddarisning bir nechta masalalar hamda usuli jadida xususida qilgan munozarasi") asaridan

ham parcha keltirib, unda vatan masalasi qaytarzda ifodalanganligi haqida gap yuritadi. Buni biz quyidagi satrlar orqali ko‘rib, guvoh bo‘lamiz:

“The evolution of the concept of homeland generated the 'liberation' notion. Fitrat explained the occupation of Muslim lands by the ignorance of Muslims. He wrote that 300 million of Muslim population was under the domination of infidels" in the *Munazāra*. Fitrat defined his notion with three terms: homeland, nation and liberation; all which are vital to build a state. His concept of homeland started with Bukhara-i Sherif, then developed to include the Emirate of Bukhara, and finally a more comprehensive area including Turkestan”.

FITRATNING ASARLARI: Bishakchi Fitratning "Chin sevish" va "Hind ixtilolchilari" asarlari haqida gapirar ekan, unda y quyidagi ma‘lumotlarni omma e‘tiboriga havola etadi: «Fitrat first wrote "Chin Sevish" (True love), which has a plain plot compared to "Hind Ikhtilalchilari" (Indian Revolutionaries. After "Chin Sevish" Fitrat completed "Hind Ikhtilalchilari" with more complicated plot and casting. However, Fitrat hesitated to publish it in the political atmosphere of the Republic of Bukhara. The play was published in Berlin in 1923 by the students of Fitrat who had been sent to Germany for higher education. The "Hind Ikhtilalchilari" was one of the subsequent works of Fitrat. Its literal quality was high and its aim was to preach to the public; perhaps it was written for the stage, but records about the staging of this play have not been found. In the "Chin Sevish" and "Hind Ikhtilalchilari, Fitrat exemplified the liberation of India in the form of an imaginary revolution against the colonial British rule. Fitrat's preliminary homeland perception stpacovered Bukhara, but this just Ikhtilalchilari The interest of Fitrat in India stemmed from the historical commercial and cultural relations of Central Asian people with India. One also believes that as a colony of the British Empire, India was a comparable yexample to Bukhara in the context of colonialism.[4]

NATIJALAR VA MUHOKAMA

Uning ma‘lumotlariga qaraganda, Fitrat "Chin sevish" asarini "Hind ixtilolchilari" dramasidan oldin yozadi va bu asar keyingisiga qaraganda soddaroq mazmunda, "Hind ixtilolchilari" dramasi esa bir oz murakkab va mukammal chiqqan, deb hisoblaydi. Shunga qaramay, Fitrat "Hind ixtilolchilari" dramasini Buxoro respublikasidagi siyosiy vaziyat tufayli nashr ettirishga ikkilanadi va u shogirdini Germaniyaga oliy ta‘lim olish uchun jo‘natib, unga ushbu asarini berib yuboradi va asar u tomonidan 1923 yilda Berlin shahrida nashr ettiriladi. Bu asar Fitratning so‘nggi asarlaridan biridir. Uning adabiy jihatdan sifati yuqori darajada bo‘lib, asar ommani fikrlashga tortadi. Ehtimol, asar sahna uchun yozilgan, ammo yozilishida sahna uchun kerak bulgan so‘zlar ishlatilmagan. "Chin sevish" asari va "Hind ixtilolchilari" dramasi orqali Fitrat Hind qahramonlari orqali butun mustamlakachilik siyosatiga qarshi ekanligini ko‘rsatgan. U Hind timsoli misolida Markaziy Osiyo xalqini aks ettirgan. Xindiston mustamlakachiligi misolida Buxoroni qiyoslagan [5,14].

Shu bilan birgalikda, Bishakchi e‘tiborini asarning leksik xususiyatlariga ham qaratadi. O‘zbek tiliga o‘sha davrda yangi kirib kelayotgan chet so‘zlarga to‘xtalib o‘tadi. Misol uchun;

“In “Hind ikhtilalchilar”, Fitrat introduces the term *ulus* which is a new word for the Uzbek language. While he is describing the power of the Indian nation, he uses *ulus* holds the sue generis character of nation which the new elites are trying to form”.

Salih Bishakchi Fitrat asarida xalq so‘zi o‘rniga *ulus* so‘zini ishlatganini va bu so‘z o‘zbek tili uchun yangilik ekanligini aytib o‘tadi. U maqolasining oxirida Fitratning ushbu dramasiga quyidagi ta’rifni beradi:

"Fitrat also tries to individualize the nationalism and liberation feelings by adding a love theme to the play. The love theme is the main subject of many legends and stories of oral tradition in the Central Asia. Thus, the reader would catch the notion from a different point of view. The Bukharanian Jadids also emphasized the education of woman and participation to their modernization efforts. "Hind Ikhtilalchilari was also stressing the importance of role of women in the transformation process of Bukhara and Turkestan at a higher level. Fitrat defined women as solid supporters of the men during the modernization process of Bukhara. The "Hind Ikhtilalchilari proves that in all Muslim societies the modernization process was affected by each other".

XULOSA

Demak, u Fitrat asarlarini alohida- alohida mukammal asarlar deb hisoblaydi. Yezuvchini mustamlakachilik siyosatini qoralovchi va sevgi va vatanparvarlik g‘oyalarini olg‘a suruvchi, deb hisoblaydi. "Hind ixtilolchilari" dramasida ayollarni ilmga jalb etish Turkiston va Buxoroni yangi darajaga olib chiquvchi muhim jarayon ekanligini va asarning hamma musulmonlar jamiyati rivojiga ijobiy borligini yozadi.

Xorijlik olimlarning bizning o‘zbek adabiyoti namoyandalari ijodiga alohida qiziqishlari, yuksak hurmati va ularning asarlarini tahlil qilishga urinishlari biz, yoshlarning oldiga adabiyotimiz rivojiga katta hissa qo‘shgan ilm ahli hamda adabiyotshunoslarimizning hayotiy faoliyatlari, adabiy meroslarini dunyoga yanada tanitish zarurligi mas’uliyatini ham yuklaydi.

ADABIYOTLAR RO‘YXATI

1. Boltaboyev H. Noma’lum Fitrat // "Yoshlik" jurnali. 1990 yil 3-son.
2. Xisao Komatsu. Markaziy Osiyo ixtilolchilari: Abdurauf Fitrat monografiyasi., 1997.
3. Hamidulla Boltaboyev "Sayha" qismatidan lavhalar yoki shoir Fitrat haqida. -Sharq yulduzi -1991, 6-son.
4. Mirzayeva Z. I. Abdurauf Fitrat faoliyatining o‘rganilishi: o‘ziga xos yondashuv va qarashlar //O‘zbekiston tarixining dolzarb masalalari yosh olimlar tadqiqotlarida asosiy yo‘nalishlar va yondashuvlar. Respublika yosh olimlarining an’anaviy ikkinchi ilmiy konferensiyasi materiallari to‘plami. – T.: Fan, 2010.
5. Boltaboyev H. Fitratning ilmiy merosi. -T.: Fan, 1996.
6. Boltaboyev H. Boburshoh Fitrat talqinida. // "O‘zbekiston adabiyoti va san’ati" gazetasi 1993, 2-son.
7. Boltaboyev X. Fitrat adabiyotshunos. -T.: Yezuvchi, 1996.