

THE SOCIO-PHILOSOPHICAL DIMENSIONS OF ABDURAUUF FITRAT'S SPIRITUAL LEGACY

Isomiddinov Yuldash Yusubboevich

Samarkand State Pedagogical Institute, Head of History Department

Tel.: +998882879777

Annotation: *This article examines the socio-philosophical dimensions of Abdurauf Fitrat's spiritual legacy, focusing on the evolution of his worldview within the historical, cultural and intellectual context of early twentieth-century Turkestan. The study analyzes Fitrat's ideas on national identity, enlightenment, social renewal and moral transformation as key components of his philosophical thought. Special attention is given to the relationship between spiritual values and social change in his works, as well as to the role of education, humanism and patriotism in shaping individual and collective consciousness. The article also explores the relevance of Fitrat's intellectual heritage to contemporary social-philosophical discourse and its methodological significance for studying national cultural development. The findings demonstrate that Fitrat's legacy represents not only a literary and historical phenomenon, but also a holistic socio-philosophical system that continues to retain scientific and practical importance today.*

Keywords: *Abdurauf Fitrat, spiritual heritage, social philosophy, national identity, enlightenment, humanism, patriotism, intellectual history, cultural renewal.*

Introduction

In the history of mankind, there have been such genius thinkers who have dedicated their lives and creativity, the intellect of their minds to improving the lives of their people, to brightening the future. One such selfless enlightened thinker is Abdurauf Fitrat. Abdurauf Fitrat is considered the most prominent representative of Central Asian intellectuals in the first quarter of the twentieth century.

Abdurauf Fitrat, as a mature representative of the literature of independence, is a thinker who wrote in all existing forms of literature and art. Fitrat established his syllabic rhythm (it is called "barmoq" (finger) rhythm) with his beautiful poems in Uzbek and Persian-Tajik languages.

Born in Bukhara in 1886, Abdurauf's nickname was Fitrat, which literally means "to create" c Although Abdurauf Fitrat used the nickname "Mijmar" (A pot of smoked, fragrant things) in some of his works in his youth, he later remained faithful to the permanent nickname "Fitrat". It should also be noted that even when Fitrat's contemporaries were forced to use several nicknames in their works or to change their nicknames, the writer did not give up this nickname. Even the name Fitrat was used in official documents, in his service in government offices, and in documents at the time of his arrest.

Abdurauf Fitrat received his primary education in a religious school and later studied at the famous "Mirarab" madrasah in Bukhara. Abdurauf Fitrat, who was fluent in Persian and

Uzbek, as well as fluent in Arabic, became interested in the activities of the Jadid movement and became one of its most ardent propagandists.

Abdurauf Fitrat admitted in his works that he was initially opposed to the activities of the Jadids and later developed an interest in new methodological schools and Jadidism. Often, Fitrat's life and work are covered differently in different sources, much to the confusion of his life path up to 1909.

Research Methodology

Researchers who were familiar with Fitrat's work admitted that despite his young age, Fitrat was quite popular in the literary direction of Bukhara at that time. The first reliable information about Abdurauf Fitrat, in addition to the works of the thinker himself, is recorded in the memoirs and scientific works of his contemporaries Nematullah Mukhtaram, Sadridin Ayni and the scientist and statesman Zaki Validi Togan, who lived in Turkestan in the early twentieth century [2. 7]. In particular, Nematullah Mukhtaram mentioned Fitrat in his works as Haji Mulla Abdurauf. As a young man, Abdurauf Fitrat traveled to India, Turkey and Arabia, as well as Russian cities such as Moscow and St. Petersburg, to perform the Hajj.

Fitrat, who studied in Turkey as a young Bukhara resident, returned to Turkestan as a famous person. Fitrat's first prose works, such as "Munozara" and "Bayonoti Sayyohi Hindiy", published in Istanbul in 1911-1912, and his collection of poems, "Sayha", inspired not only Bukhara, but all Turkestan Jadids. Sadridin Ayni noted that Fitrat's only work, "Munozara", had a very strong and effective influence on the development of his time.

Abdurauf Fitrat, who studied in Istanbul, Turkey in 1909-1913 as an active representative of the Jadid movement, also tried to change the lives of the people of Turkestan. Fitrat published his first book, "A Debate between a Frenchman and a Bukhara teacher in India on a number of issues", in Istanbul in 1909 after the Emir of Bukhara refused to publish it in Bukhara. Despite the fact that this work was published in Istanbul, it was written in Persian and translated into Uzbek by Haji Muin, a well-known scholar. In 1911-1913, this work was published in the "Newspaper of the Turkestan region."

Abdurauf Fitrat, a representative of Uzbek literature, a great representative of science and culture, a poet and encyclopedic scholar, teacher, linguist and playwright, journalist and enlightener, created the textbook "Experiment on the rules of the Uzbek language" in the old Uzbek alphabet in 1925. Abdurauf Fitrat's scientific heritage is rich and varied, and his works have been reprinted several times until the 1930s. Fitrat's contribution to the further enrichment of Uzbek grammar was invaluable, and his works served as the basis for the perfect study of the Uzbek language.

In addition, Abdurauf Fitrat, as a musicologist, has created such studies as "Shashmaqom", "Uzbek classical music and its history", "Oriental music".

Abdurauf Fitrat, who studied in Istanbul in 1913, held a number of senior positions from 1921-1922. Abdurauf Fitrat, who lived in Moscow and Leningrad in 1923-1924 and worked at the Institute of Oriental Languages, studied Turkish, Arabic, Persian languages and literature. When Abdurauf Fitrat was first elected professor of Leningrad university among Uzbek linguists, as a linguist he created his works "Sarf" and "Nahv" on the rules of the Uzbek language. Fitrat's works are attractive, profound, and comprehensive, and he has

authored several articles and pamphlets in Persian in the fields of history and oriental studies. Abdurauf Fitrat's contribution to Uzbek linguistics is that he used Arabic, Persian, and Turkish to illustrate the problems of identifying auxiliary words of nouns, adjectives, and verbs in Uzbek linguistics. Abdurauf Fitrat's work has been recognized as "a unique example of Uzbek linguistics of the 1920 s, an immortal source of the past and a strong bridge between modern linguistics."

Abdurauf Fitrat, known for his poems in the early twentieth century, made a pilgrimage to the East. Abdurauf Fitrat, who continued his basic education and work in Turkey, also published his first work, "Munozara", in Istanbul and brought it to Bukhara in various ways [3].

Analysis and results

Hisao Komatsu, a Japanese scholar, admits that "Munozara" was first published in Persian in Istanbul in 1911 and then republished in Uzbek and Russian in Tashkent [4]. "Munozara" focused on the activities of the first Persian-language Usul-Jadid school, which was mainly composed of young Bukharans, and the controversy surrounding it.

Abdurauf Fitrat's work "Munozara" is dedicated to new methodological schools, which laid the foundation for the reopening of new methodological schools in Bukhara. The essence of the work "Munozara" covers the activities of the first "Usul Jadid" schools, formed by young Bukharans, and the events surrounding them. Abdurauf Fitrat wrote about these work 20 years later in an article:

"In one of my works in 1908, I wrote about the religious prejudices that prevailed in the Bukhara khanate and the customs of the day, arrests, killings, and stoning. In those days, writing a book was "blasphemy." I wrote my first work at this time. I have criticized Bukhara's style of governing, its method of education, and many official bodies" [5. 132]

"Munozara" was published in Istanbul, and various clandestine routes were brought to Bukhara. "Munozara" was so popular that even the original Persian text was banned from entering the Russian Empire in 1914.

Haji Muin ibn Shukrullah, a close follower of Mahmudhoja Behbudi, translated the book "Munozara" into Uzbek and published it in Tashkent in 1913 in book form. Abdurauf Fitrat himself quoted this in an article. "Munozara" was translated into Uzbek by Haji Muin (1883–1942) and first published in a Turkestan regional newspaper in 1912 and in a booklet in Tashkent in 1913," he said. This article was written twenty years after the publication of "Munozara"[6]. It should also be noted that in this translation of Fitrat's work, the author's main Islamic views, criticisms of the Russian and Bukhara governments and scholars were almost excluded, and Haji Muin included ideas that were largely in line with Tsarist Russia's policy. For this reason, General N. Ostroumov allowed the publication of this translation in his newspaper.

Abdurauf Fitrat's work is extremely diverse. He is one of the most exemplary Uzbek writers who lived with the pain of the people, dreamed of independence and was a victim of repression in the name of national independence. The diversity of Fitrat's work once again demonstrates that his breadth of thinking is multifaceted and that he is truly knowledgeable. Abdurauf Fitrat's works in Uzbek and Persian-Tajik languages are written in a unique style,

and it is no exaggeration to say that his stories opened new directions in twentieth-century literature.

Abdurauf Fitrat, who returned from Turkey to study, published a number of current works on education in 1915-1916, including "The Family", "The Leader of Salvation", and "A Brief History of Islam". Abdurauf Fitrat's dramas "True Love" and "Abo Muslim" in the 1920s were also staged. Fitrat's literary works, in particular, his work as a playwright, were highly recognized by his contemporaries. Especially Fitrat's dramas "Oguzkhan", "Chin sevish", "Abulfayzkhan" became famous. In his dramas, the thinker confessed his grief in the language of the protagonists: "It is necessary to study European affairs. "Studying in Europe is not to praise the Europeans as honest and fair, but to protect ourselves from them".

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