



KHAMID OLIMJON, ONE OF THE RESEARCHERS WHO STUDIED FITRAT

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Table with 2 columns: ABSTRACT and KEYWORDS. The abstract discusses the analysis of research about Fitrat's literary work by Hamid Olimjon in 1936. The keywords include Khamid Olimjon, Abdurauf Fitrat, jadids, bourgeois literature, dramas by Fitrat, cultural poverty, science and education.

INTRODUCTION

A number of literary studies have been done on Khamid Olimjon's work, who is a great representative of Uzbek literature of the 20th century. Thus, it would be appropriate to recall the works of the scientists such as S. Azimov, S. Mamajonov [1]. S. Toychieva, a doctor of philosophy, in her book, named "When walking around the valleys", published in 2018, she described the literary biography of the poet based on many sources. This book makes us deeply feel that Hamid Olimjon was a poet, a public figure and a great literary critic and folklorist. However, the book does not provide information about the poet's article on Fitrat's work [2, 188]. Of course, there are particular reasons for this, and we would like to consider this issue.

It is known that Khamid Olimjon was a talented poet as well as a prolific literary critic and publicist. Volume 3 of "Selected Works", published in 1960, contains his prose works, essays, articles and scientific researches. On pages 220-261 of this volume there is a study "About Fitrat's literary work" [3, 220-261]. But the researchers of Jadids do not remember this source. As if due to the fact that Khamid Olimjon's sympathy for Fitrat is dominated by a Soviet point of view, it may overshadow the positive opinions expressed about Fitrat. However, Khamid Olimjon took a very objective position in the analysis of Fitrat's creative activities and works and appeared as a person who knew Fitrat very well (according to the interviews of Doctor of Philology Izzat Sultan, when Khamid Olimjon who studied in Samarkand, Fitrat taught him the history of literature and tutored in the science of poetry). This study consists of 5 parts, the first part describes the reasons for the emergence of the Jadidism movement in Central Asia, the goal and struggle of the Jadids, and the attitude of Tsarist Russia and the Soviet State to them. The classification of Fitrat's works is also presented at the beginning of the study. He writes, "During the period before the October Revolution, Fitrat writes works of a literary and journalistic nature such as "Discussion", "Sayho", "Traveler Hindi", "The History of Islam",

“Rakhbari Najot”, “Mavludi Sharif”, “Abu Muslim”, “Begijan” [4, 223]. The author clearly shows Fitrat’s worldview, goals and creative intentions. “Fitrat’s patriotism was connected with deep religiosity. Therefore, in “Sayho”, he calls for the preservation of religion and the homeland, encourages to sing the homeland in the name of religion, and preserve religion in the name of the homeland. Fitrat does not completely oppose the scholars. In “Traveller Hindi”, he divides the scholars into two groups, “Until this day, many of the Ottoman, Tatar, Iranian and Indian scholars have drunk the blood of the nation. But those nations will begin to understand the truth of the matter before you. Trying to destroy their foundation as soon as possible, in a short period of time, they separated the truthful scholars from stomach-oriented scholars. They crowned the truth-loving scholars on their heads and razed the rest to the ground” [5, 232].

Kh. Olimjon notes that when Fitrat says truth-seekers, he means those who protect local rich people, also he calls scholars stomach-carers who want to live peacefully side by side with the colonialists.

Kh. Olimjon pays his special attentions to Fitrat’s almost all works and shows their main content, positive and negative aspects. In many parts, he feels sorry for Fitrat, believing that his nationalism has led him to a dead end. The article analyzes Fitrat’s work among young people of Bukhara. He emphasizes that the real goal of Fitrat was not a revolution, instead, he wanted but the rich and old people of Turkestan to build their national state through reforms.

In the second part of the article, he analyzes how the Jadids paid all their attention to the press to strengthen cultural and educational activities. In this analysis, the author states the fact that at that time the newspapers “Great Turkistan” and “The Flag of the Nation” were truly active, but it is mentioned that such publications made Uzbek nationalist literature and that was a negative phenomenon. After that, the author notes that Fitrat led the literary organization “Chigatoy Gurungi” and that Uzbek nationalist intellectuals, linguists, writers, writers and poets gathered in this organization. “This organization promotes the theory of nationalism in language and literature” [6, 234]. Although these opinions were expressed to condemn Fitrat and to interpret the policy of the Soviet State as correct, today they serve as a unique source for highlighting Fitrat’s noble goals.

Fitrat welcomed the February revolution of 1917 with great joy as this revolution was a social change infused with the ideas of protecting private property. But Fitrat’s dreams soon turned into a mirage when the October Revolution was carried out by the Bolsheviks. After all, the destructive revolution was carried out at the expense of destroying the rich and the clergy. Khamid Olimjon describes this situation as follows: “Truly, every victory of the October Revolution eroded the foundations of existence which were a feeding source for Fitrat. That’s why the poet was satisfied with imagining the past, bringing it back, glorifying it in spite of its good and bad features. His opposition to the proletarian revolution led to the idealization of rational, patriarchal life, the strengthening of orientalist feelings, the opposition of the East to the West, hatred of the West, and love for the East. He depicts the past East, Turkestan in general as a place of evil” [7, 234].

Although these points served to condemn Fitrat at the time when the work was written, Khamid Olimjon was able to show that his teacher’s inner intentions were very noble. We suppose that Khamid Olimjon read all the works written by Fitrat by taking them from the himself. Otherwise, he would not have been able to write such a comprehensive study of Fitrat. We can know this from the words at the beginning of the second part of the research: “The Uzbek bourgeois intellectuals, pushed out of politics, whose vigorous efforts during the February revolution became a fantasy, threw all their strength into the cultural and literary field. They took their places in almost all newspapers and

magazines” [8, 232]. In fact, the heritage of the Jadids that we are studying today was the product of the same process that the poet emphasized.

In the 3rd part of the study, the author conveys comments on the content of Fitrat’s works “Qiyomat(doomsday)”, “Satan’s Rebellion against God”, “Abulfayzkhan” and “Bedil” written in 1921-1924. Regardless of the the author’s points of view in giving these reviews, we get enough information from the general content, purpose and plot of these works. In his interpretation, Kh. Olimjon proves that Fitrat was neither a scholar nor a bigoted religious man, but a wise metaphysician. In the 4th part of the study, the author pays attention to Fitrat’s tragedy “Abulfayzkhan” and drama “Arslon (lion)” written on the subject of the history of Bukhara. Here we learn how well Kh. Olimjon mastered the theory of dramaturgy.

In the 5th part of the study, Kh. Olimjon analyzes the drama “Arslon(lion)” by Fitrat. It discusses the purpose of the author in choosing the subject, the plot and composition of the drama, the descriptive situations of the main character and characters based on the requirements of the Uzbek dramaturgy of that time and world stage art. This analysys of the author can in a certain sense serve as an example in the examination of today’s dramatic works.

At the end of the research, Khamid Olimjon emphasizes that Fitrat’s works in the fields of literary theory and history of literature, culture and art deserve special study: “Fitrat's literary work is very complex, he worked in all areas of literary creation and literature he also put forward certain views on the theory and history of literature. Therefore, this work is only a beginning and cannot claim to fully describe Fitrat’s work of. It is necessary to continue this work and the help of comrades who read the article” [9, 261].

This scientific research of Khamid Olimjon is considered a unique example of studying the history of Jadidism in Uzbek literary studies of the 20th century. Although the research has some flaws when measured by today’s standards, the fact that it was written by a young man of only 27 years is enough to give a sense of how much knowledge and skill he has acquired.

When it is necessary to republish the research, it should be brought to the attention of the readers, backing it up with appropriate reviews and comments. It is necessary to rely on the conclusions and interpretations of modern local and foreign researchers of Fitrat. There is no doubt that this study will serve as an important source for research on modern dramaturgy.

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