



Abdurauf Fitrat is a Talented Poet

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ABSTRACT

The article examines the poetic syntax of A. Fitrat's lyrical heritage, which left an indelible name in the Uzbek poetry of the XX century, the originality of ideas and images in terms of form, content and place in the modern literature. Also, the influence of A. Fitrat's poetry on Uzbek poetry and scientific views on the theory of literature are analyzed and some conclusions are stated.

Keywords:

jadid literature, independence, nationalism, poetry theory, rubabi poems, form, content, weight, rhyme, pathos, mansura, free.

Introduction:

The history and destiny of the study of Fitrat's life and interpretation have also been complicated. Previous records of the horse or this kirrah of the Fitrat commentary are available in various histories, tazkira, baqala, pamphlets, and studies in the 20s and 30s. Among them are Cholpon's "Chin sevish" ("Ishtirokiyun" newspaper, November 25, 1920), Turgunboy's (Qayum Ramazanov) 's "Abo Muslim" ("Turkiston" newspaper, November 30, 1921), Vadud Mahmud's "Chin sevish" ("Red Uzbekistan" newspaper, 1921), "New works of Fitrat Efendi" ("Turkiston" newspaper, November 14, 1923); In addition, articles by K. Aliyev, V. Khadjaev, etc. can be shown. Many of these essays are devoted to Fitrat's dramatic works.

As a student, Abdurauf Fitrat wrote poems "worth a damn bush" (Sadriiddin Ayni). He nicknamed his system "Mizhmar" ("Yiddish (mangal)), which is filled with various fragrances such as musk-barn" [1; 348]. According to Sadriiddin Aini, "Although the Renaissance (awakening from ignorance) wrote ghazals and poems before, they did not have the saikal, burning and burning in their poems today" [2; 71].

Fitrat, known as a Jadid, frightened the heart of the existing system with the ideas in his works. For this reason, Said Alimkhan does not allow his poems to be published in Bukhara. For this, the poet's "Saiha" (nara, davat, bongsoz) warm hizri 1329, melodies In 1911, a student poet in Istanbul undertook. According to Fitrat scholar Homidulla Boltaboev, the collection is now housed in the Istanbul Dorilfunu Library, with a cover that reads "Fitrat. Sayha. More than a dozen selected poems were published in the July 1914 issue of Sadoi Turkiston newspaper. also described. [2; 71]

Example:

Bozam ba she'r o'ftoda havoyi gureston,
Par mizanad dilam, yog'zoyi gureston.

Meaning: I started to cry,

My heart pounded in the sky.

Literature review:

According to Turkish scholar Mehmed Sarai, the Persian lions "Fitrat, who came to Istanbul and became a Turkish nationalist" chose this path for the Turkish people. According to the contemporary government, those who read Saykha, a collection of patriotic poems, were persecuted not only by the Bukhara government, but also by the Russian

government. The governor-general of Turkestan was not satisfied with banning these issues of the newspaper and soon closed it. The reason was that "in these lions the idea of independence was first expressed in form" [3; 98-99].

Despite the ban, Fitrat's poems became widespread among the Crimean and Kazan Turks, as well as in countries such as West Turkestan, Iran, and Germany, and were read with interest among all sections of society.

When we talk about Fitrat's poetic interpretation, it is one-sided to talk only about his Saykha collection. Chunky Fitrat also wrote poems in Uzbek. Many of his poems in the Uzbek language were published in the press in the 1920s, in the collections "Revolution", "Red Pen". The collection of Uzbek Young Poets, published in 1922, includes more than 10 works of poetry. In addition, the Berlin Copy of the Indian Controversy (1923) lists Fitrat's "printed and under-published" works. It contains information about the unpublished book of Turkish poems "Uchkun". The Moscow edition of Abulfayzhon Fozhi reports that the book of poems "Spark" by the poet Fitrat has gone on sale. Even the price of a booklet is a booklet. However, this twplam, according to H. Boltaboev, kwra, to Moscow, to St. It has not been found in the libraries of St. Petersburg, abroad, or among the works preserved in his homeland. Perhaps this poetic content can be found in the slave of a reader, in private libraries, and from time to time.

Fitrat's poetry, in his own words, the "rubabiy poems" of the shor, is full of the subtleties of the elegant and great Eastern poetry, and consists of kamarbasa poems to renew it from within. Sadriddin Ayni, a contemporary and compatriot of Fitrat, writes: "It is necessary to say the same about Fitrat's poetry: he was one of the first Uzbek writers to write poems on folklore. Booming was our written poetry, which for years did not know any other form" [4; 47] was an innovation.

Fitrat, as a literary scholar, analyzed the attractive features of Eastern poetry in most of his scientific works, while as a poet, he was able to show in his poems the subtle reflections of that charm of his time.

One of the most outspoken critics of the 1920s, Abdurahman Saadi, wrote in his article "Behbudi and the Writers Around Him" that the poet Fitrat's contribution to the development of Uzbek poetry is reflected in his language and style. He has been able to guide many young poets with his style and language, gathering young poets around him and guiding them through the oil of language and style. "[2; 73]

Temur Khoja oglu in his observations "Uzbeks and Uzbek literature" published in Izmir: The Writers' Union has benefited greatly. "

Fitrat's contribution to the development of the Turkish language and literature has been objectively demonstrated in his scientific work by foreign scholars such as Ahmad Zaki Validi Togon, Edward Allworth, Boymirza Hayit, Mehmed Saray, Yusuf Avci. In these sources, Fitrat is mentioned as a playwright and scholar, prose writer and publicist, but he is always described as a "poet", which is not only a sign of personal attitude, but also a sign of special respect for his poetic talent. So how did Fitrat, who wrote such elegant, high-pitched poems, understand poetry and poetry? To do this, he will have to review an article written on this very topic.

In addition to being a talented poet, Fitrat was also a punctual researcher of the theory of poetry. In 1919, he wrote the article Poetry and Poetry. At the time of writing, scientific works with in-depth theoretical generalizations have not yet been published, and simple textbooks and manuals of a manual nature are being created for the schools of the new system. Later, in the early 1920s, Cholpon's "Soviet Government and Industrial Elegance", Abdurahman Sa'di's "In the World of Fine Arts", and Vadud Mahmud's "Our Poems and Artists Today" series appeared. But these were created long after the Fitrat article.

The article was written on the basis of the needs of the organization "Chigatay Gurungi", founded by Fitrat in 1918, which is the culture, literature, history, language and orthography of the Turkic peoples of Central Asia. was the first scientific society to embark on a comprehensive study of its issues.

In his article, before discussing the theory of poetry, Fitrat discusses the emergence of

poetry in the Turkic peoples and how they understood art as poetry: "The words poetry and poetry are not new to us. The Turkish people came to know poetry and poetry only to show their existence. " To speak of the lack of poetry of the Turks, one of the oldest peoples in the world, before the Arab conquest, was to call it a people without a culture, without a past. Therefore, Fitrat, on the basis of evidence, states the simple truth that "speaking the poetry of a civilized nation is as ridiculous as believing in the lifelessness of a man who speaks." He had poets and literature, "he said. However, he "examines" other definitions of the poem before and criticizes the definitions given to the poem through formal elements such as weight, rhyme, and art. He writes: "There is a difference between a poem and a poem by arranging 7-8 words in a certain weight and rhyming a certain word after it." Then what is Fitrat's own poem? He asks and answers: "In poetry, there is a power that boils people's blood, moves their nerves, shakes their brains, arouses their senses, a spiritual force. A word that does not have such power, whether it is "weight" or "rhyme", cannot be a poem. " Apparently, Fitrat prioritizes meaning, pathos, and thought in poetry, not form. And weight and rhyme are just the outer garment of this great content, this poetic grass. This definition is consistent with Alisher Navoi's definition of meaning.

In his article, Fitrat also focuses on the basics of the birth of poetry. In his view, poetry is not woven while sitting at home, but rather it is born of external influences, echoes of real life in the poet's heart. "The poet tries to convey the preconceived notions of things and events to others in artistic (artistic) words," Fitrat continued. - The more a person's heart is "sezagon2", the better he will be a poet. An intuition for poetry, and replace that intuition with professional words.

Fitrat, meanwhile, warns that stopping at the definition of "poetry is to pour out the waves of intuition through words" can lead to the wrong conclusion: . If we throw out every word that comes to mind with suspicion in our hearts, God forbid, our students will not be able to escape! " This means that any emotion in the

heart should not be thrown out as poetry. It is known that in the process of this transfer, the poet must combine the skills of "seeing the artist, reading aloud, perceiving the orphan." In the same sense, the definition of "spiritual power in the heart of poetry" that Fitrat has repeatedly taught us can only be transformed into poetry through deeply felt, artistically used words, when expressed in a sincere way.

After realizing the truth about poetry, Fitrat begins to explain its methods of expression - terms such as form, weight, rhyme: "Poetry is of two types: manzum poems, mansur poems. Just as the system can utter poetry with words, it will also be possible to utter poetry with hair words. For hairy poems (mansur poems), although the weight and rhyme are not relevant, the fact that the words are professional (artistic) is relevant (that is, relevant).

In his article, Fitrat pays special attention to mansur poems. After all, mansurs began to be introduced in Uzbek poetry in the early twentieth century, when Fitrat lived. In 1914, Hamza Hakimzoda Niyazi created the first example of such a genre under the title "poetry mansur". Fitrat himself wrote three prose poems under the title *The Sorrow of the Country* (1917). As an astute literary critic, he was sensitive to the latest developments in national poetry and demonstrated it theoretically. He writes: "If we want to describe the feelings in our hearts, we write a poem without rhyme, without weight. If we decorate our poem, we will write a weighty, rhyming poem (system poem) ". Based on Fitrat's comment, Professor Hamidulla Boltaboev, in particular, refers to Fitrat's poems as "weightless poems." The phrase "weightless poem" in Fitrat's interpretation is the same as the poetic speech that has entered our ears through terms such as "free," "free," and "verlibr." They write. - Readers of the history of our literature know that in the poetry of the 1930s, these various poems were known as "sochma". The term "Mansur poem" was re-used by the literary critic Ibrahim Gafurov in relation to the poetry of the 70s, which was originally used by Fitrat and is still used in modern poetry "[2; 89-90].

It should be noted here that in literature sarbast (free poetry, verlibr) and mansur poetry differ from each other. It is well known that prose and poetry are two forms of artistic speech. The main feature of the poem is its division into verses, as shown by the Russian literary critic Yu.N. Tinyanov. Sarbast is an example of poetry. In Sarbast, the number of syllables in the verses is unequal, so it is perceived as a prose when reading a free poem. But such an uneven rhythm cannot be a reason to call it nonsense. Mansur's poetry is a form of prose speech. Mansur's poem is not divided into verses, it is written in the form of a poem. Therefore, it can be said that when Fitrat said "a weightless poem" he meant the lyric in the form of a ridiculous speech, not a free poem at all. Because free - has its own weight.

In this article, Fitrat opposes the imitation inherited from the Arabic-Persian poetry in Turkish poetry. "After Islam, we could not get rid of the literary path, and our greatest profession in the path of literature was to seduce more Iranians and then the Arabs," the literary critic wrote with great regret. He sees the pursuit of weight and rhyme and form as a sad consequence of this imitation. But this sadness should not be understood as discriminating against other nations, as beating the literature to pieces. Because Fitrat advocates that every national literature be in harmony with the spirit of that nation, the character of that language. In particular, he praises the Persian language and its music: "Persian is one of the most playful and beautiful words in the world. In the circle of "weight" she plays like a girl on the stage. The Turkish word is heavy, dignified, majestic ... Those who write Turkish poetry in the Iranian weight will be forced to do two harmful things. First, more Arabic words are included between the poems. The second is that they violate the body of Turkish words by following the weight. All the Turkish poets who recited poetry in Iranian weight were caught in these two diseases, and none of them escaped. " Instead of writing on a finger, which is a very acceptable weight for the Turkish language, Fitrat, who strongly criticized Turkish poets for sticking to tradition and putting himself in such

a predicament, still bowed to the greatness of Navoi's genius. It should be noted that Navoi was able to master the Arabic-Iranian dream in the Turkic language with great skill, without infecting the above-mentioned "virus".

Published in the late 10s of the twentieth century, this short article has already said that poetry, along with its universal emotional qualities and unique secrets, can be perfected only in the "chanbarin" of national weight.

Conclusion:

Fitrat seems to be a punctual scholar who is well versed in both the theory of poetry and its practical aspects through a concise article entitled Poetry and Poetry. At the same time, Fitrat was able to successfully apply in his lyrical work the situations he had theoretically substantiated.

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