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Interpretation of Fitrat Dramas in Literary Criticism

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Abstract: ***This article examines the fact that after the independence of Uzbekistan, the works of modern literature began to be re-evaluated on the basis of new approaches. Literary scholar Ilhom Ganiev's monograph "Poetics of Fitrat dramas" is analyzed and the poetic world of the playwright is covered. The article is based on the analysis of the physicist's focus on Fitrat's character creation skills, the symbolic and figurative motives used in dramas, and the use of artistic language.***
Keywords and word expressions: drama, jadid literature, criticism, natural science, jadid studies, jadid writers, playwright, drama, symbolism, theater, tragedy, soviet ideology, "Abulfayzkhan", confection, "Hindu ihtilotonzhon", conflict, independence ideas, poetic thought, hermeneutic thinking, vulgar-sociological approach, principle, reassessment, new scientific and aesthetic thinking, systematic approach, analysis and interpretation, hermeneutics, synergetics, structuralism, historical-biographical approach, historical-cultural approach, modernism, absurdity, existentialism.

I. INTRODUCTION

By the years of independence, the attitude to modern literature began to be radically renewed. Writers and poets, intellectuals, who were repressed as "enemies of the people" during the former Soviet era, were acquitted and their rights were fully restored. The search for, collection and publication of their creative heritage began to accelerate. The period of independence marked the beginning of a new era in the study of modern literature in Uzbek literature. Begali Kasimov, Ozod Sharafiddinov, Naim Karimov, Erik Karimov, Sherali Turdiev and other young scientists such as Hamidulla Boltaboev, Bahodir Karimov, Dilmurod Kuronov, Ilhom Ganiev joined the study of modern literature. affected.

The achievements of young Jadid scholars can be seen in the fact that in their research they began to explore the more artistic world of Jadid writers. The artistic interpretation of the works has risen to the forefront. In this regard, the researches of Hamidulla Boltaboev and Ilhom Ganiev on the poetics of Fitrat, Bahodir Karimov, Abdulla Qodiri, Dilmurod Kuronov on Cholpon were especially important. In this regard, the articles in Hamidulla Boltabayev's book "Fitrat and Jadidism" are among the most important observations in natural science.

Among them is the scientific research of a young naturalist Ilhom Ganiev. In his monographs, such as "Fitratology" and "Fitrat's ability to create tragedy", Fitrat tries to cover all aspects of his work. In this regard, the scientist's monograph "Poetics of Fitrat dramas"1 (2005) is characteristic. The monograph explores Fitrat's artistic world as a playwright according to a number of characteristics. First of all, Fitrat's dramas are studied in terms of genre features, symbolism, space and time art, poetic expression, and artistic language possibilities. In studying the world of Fitrat's art, the author seeks to define it on the basis of scientific conclusions drawn from the study of all of his dramas, rather than some of his selected works. In particular, the study of the playwright's works against the background of several of the above-mentioned theoretical issues has served to clarify the holistic picture of the creative poetic world.

The author, studying the dramas of Fitrat according to the characteristics of the genre, tries to substantiate in all respects that "Abulfayzkhan" belongs to the genre of tragedy. It focuses on the features of the tragedy that set it apart from other genres. For example, the question of the meaning of the words "tragedy" and "tragedy" is first addressed. Explaining that the author called "Abulfayzkhan" a "five-act tragedy from the history of Bukhara region", the playwright used the word "tragedy" as a meaning of the word "tragedy" (not a term!) In those years, when many Russian intermittent words began to enter the Uzbek language. emphasizes.

[1]G'aniev I. Poetics of Fitrat dramas Tashkent Academy of Sciences of the Republic of Uzbekistan "FAN" Publishing House 2005, -282 b.

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Arguing with opponents who doubt Abulfayzkhan's belonging to the genre of tragedy, the author believes that the main features of the tragedy that distinguish it from other genres are the high intensity, bulge, hyperbolization of all poetic elements (conflict, character, plot, composition, etc.).

“Tragedy is a difficult, complex genre. The development of the movement in the tragedy brings the hero closer to an unconditional tragic solution, ”the scientist wrote. ... The main tragic conflict in Abulfayzkhan is the contradiction between the objective law of historical development and the protagonist who wants to go to it. Such a conflict will eventually lead to the hero's internal struggle with himself.

The scholar sees the tragedy of Abulfayzkhan not only as an external factor - the invasion or betrayal of Nadirshah's army, but also as a victim of internal conflicts, from Abulfayzkhan in the tragedy to the epizootic figure Gurbangul. Ilhom Ganiev's analysis always emphasizes that the essence of the tragedy is not in the tragic death of the heroes, but in the inevitability of this reality. Although the knot in the work seems to have been untied with the arrival of a new dynasty, the throne passed into the hands of Abulfayzkhan - the Rahimbiys - who forcibly took it from the Ashtarkhanids - the Mangits, but destiny shows that their decline is inevitable. Thus, the analysis concludes that in the tragedy only the image of the physical crisis is important. On the contrary, it is dominated by the idea that it is primarily a spiritual crisis. The scholar also pays great attention to the symbolism in Fitrat’s dramas.

Conditionally interprets their application into two. Simple symbols include dramas such as “The Lion,” “The Revolt of Vose,” and “Fasting” as works that elevate art using symbolic imagery. The second direction includes works such as "Abulfayzkhan", "True love", "Indian dissidents", "Satan's rebellion against God", which used multi-layered, tag-like symbols that promote the idea of the existing Soviet system. According to the scientist, in all four works of the next group, the symbols were multi-layered, exposing the essence of the forcibly established socialist system, awakening the countrymen from ignorance and calling for independence.

The motives of the struggle for the freedom of the country, reflected in the dramas "True Love" and "Indian Controversy", do not reflect the Indian people, but the aspirations and aspirations of the Turkestan people. The scientist also substantiates these ideas through poetic images that require less attention. In particular, the sun in "True Love" and the nightingale in "Indian Controversy" were introduced not as lovers in classical literature, but as symbols of freedom and independence: "Fitrat creatively used this tradition, He included them in his works in connection with the ideas of freedom, liberty and national independence, which are the core of independence.

Speaking of the multi-layered symbolism in Abulfayzkhan, the scholar turned to historical reality to expose the images of Soviet ideologues who carried out bloody massacres under the pretext of the illogical idea of making everyone "dark and happy", especially the tragedy of time and personality through the symbolic image of Dream indicates that it has been able to access the image.

The book deals extensively with the tragedy of "Satan's rebellion against God." He emphasizes that the image of the devil in the work as a symbolic figure was the main figure representing Fitrat's active attitude to the tragedies of the Soviet period. Although the playwright used religious myths in creating this image, it is shown that its essence laid the foundation for revealing the purpose of the Soviet policy based on atheism, to express their judgments about the period. The analysis shows that Fitrat was able to dramatically depict the tragedy of the period and the individual, using such symbolic images in his works during the height of the atheistic propaganda that flourished in the first decades of Soviet policy.

In the monograph, Fitrat's dramas are also analyzed on the basis of categories of space and time. The researcher aims to interpret the artistic world of the playwright's works as a whole space and time. Therefore, in defining time and space, one tries to define each work on a whole basis rather than individually. For example, when contemplating the place of Fitrat's dramas, he points out that its boundaries extend to the seven heavens, which are incomprehensible to the human mind, and to the times when the universe was created and has not yet been given to the human body (Satan's Rebellion against God).

The scholar draws attention to the fact that his other dramas are depicted in real connection with the real historical space and time, emphasizing that each of them came together in a single denominator, that is, the period of the writer's life dates back to the 1920s. The reality in it is characterized by the fact that the twenties of the last century were aimed at reflecting the tragedies of the Soviet era, whether in historical space and time, or in the territory of distant India.

The monograph also explores the pictorial poetics of Fitrat’s dramas, in particular the skill of using artistic imagery. The author emphasizes that in the study of the means of artistic representation in Fitrat's dramaturgy, the aim is to study the classical science by combining the principles of verification in the context of modern literature with the experience of art. He substantiates this with a number of provisions. In particular, the use of art in dramatic works has not been studied in literature, either theoretically or on the example of the work of any playwright. it can never be bypassed.

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In fact, as the scholar points out, Fitrat was so well versed in both classical literature and literary criticism that it was impossible not to apply it in his works. The scholar writes: “It is doubtful that Fitrat, who studied classical literature in depth and felt it in detail, was unaware of ancient scientific art, as well as their ability to express fine meanings, and did not use them blindly in his works. Fitrat lived in a very complex, diverse world of ideas, views, and opinions, and at every step he contradicted each other. There is no doubt that the best way is to present it in the clothes of the arts.”

Indeed, these ideas expressed by the scholar are one of the main features of the works of Qadiri, Cholpon, Fitrat, the leading representatives of Jadid literature. The concept of promoting the motives of national independence through symbolic images created during this period has been comprehensively substantiated by our scientists. Therefore, the scholar’s study of the metaphors, rhymes, adjectives, metaphors, and other arts used in Fitrat’s dramas in terms of the playwright’s skill deserves to be argued as one of the important aspects of the research. After all, it had become almost a tradition for the above-mentioned arts to be studied more in relation to poetic works.

The scholar discusses two groups of applications of the art of allegory in the dramas of Fitrat.

1. “Patterned” metaphors in colloquial speech
2. Parables, which are a direct product of Fitrat's artistic thinking.

The researcher interprets the metaphor of "a young man like a mountain" used in the speech of the protagonists of the dramas "Lion" and "Abulfayzkhan" as an example of "stereotypes" in the dramas of Fitrat. The fact that he was absorbed into the vernacular and performed several artistic functions in the same play (the Lion is a representative of the people, the description of Botur, one of the protagonists, and his loss is a heavy loss), the "mountain-like guys" used in Abulfayzkhan fell victim. The commentary on the subject is used to expose the savagery of the throne.

The analysis examines the many poetic analogies used in Aunt Oynukso's speech, such as "icy foot", "animal", "like an animal", "solid", "blind", in poetic terms, which testify to the effective and appropriate use of live speech by the people in the playwright's works. .

The researcher also reinforces the artistic function of the metaphors found and used by the playwright with analysis. In the lion's monologue to Mansurboy in the drama Arslon, it is noted that the metaphor of "breaking" used to expose Mansurboy has a socio-aesthetic meaning. Also, in the dramas of Fitrat, the allegories that cover several objects at the same time are reinforced by examples from the work “True Love”.

I.Ganiev convincingly illustrates Fitrat's effective and appropriate use of rhetoric, adjectives and metaphors in revealing his poetic skills. In dramas, there are several types of rhetoric - "template" rhetoric, synonymous rhetoric to folk expressions.

Directly analyzes the playwright's rhetoric, which is a product of creativity. "Template" is defined by the use of such popular expressions as "everyone's salty", "if they touch my nose, my soul will die", "the khan's mind is lost", "the people's blood boils". The use of the phrase "a snake can move underground" in the language of Mir Vafo in "Abulfayzkhan" in the form of "If a fly flies in Bukhara tonight, I will be informed" is interpreted as a product of the playwright's creative skills. The author pays great attention to the role of rhetoric, invented and used by the playwright himself, in revealing the essence of the work. In particular, the playwright's analysis of the use of phrases such as "to show the love in my heart, there are few words of love", "less to beat, less to beat", "did you wash your hands and face with oil" in the art of the work. The book also shows the artistic functions of the adjectives used for various artistic purposes. In “Abulfayzkhan” different interpretations of the words “blessed” and “true world” used in relation to the khan (preservation of historical color, irony, revelation, etc.) are described.

In general, the author's study of the use of artistic means of expression in dramatic works, which is usually found in poetic interpretations, is an indication of his desire to explore the skill of the playwright through a comprehensive and original approach.

The essay "Abdurauf Fitrat" included in the book "Independence and Literary Heritage" by literary scholar Ahmad Aliyev also analyzes the dramas of Fitra. The scholar analyzes the playwright's historical dramas "True Love" and "Indian Controversy" from the life of the Indian people in connection with the author's worldview. In particular, the creative worldview was formed while studying in Turkey in the 1910s, highlighting the global events in the West and the East, the struggle of the oppressed peoples of the East against colonial oppression. That is why the leading concept of the dramas “True Love” and “Indian Revolutionaries” focuses on the struggle against colonialism and the issue of individual freedom.

In fact, it is well known that these dramas, written from the life of the Indian people, are essentially connected with the events in Turkestan, about the struggle of the people of Central Asia, including the Uzbek people, against the Tsarist invaders. According to the scholar, the sacred phrases "freedom", "liberty", "independence" that are often used in the colonial newspapers are written to

deceive and mislead people, but in fact ... language. Who can say that the depiction of these landscapes does not belong to the colonial policy of the Red Empire ?!"[2]

It is also clear from the excerpt that the motives of the rebellion in Darama are interpreted by the "red empire" in connection with the tyranny of the Tsarist invaders. The article argues that this rebellion is more acutely portrayed in the Indian Rebels.The scholar argues that the main idea of the work is that the aggression is historically doomed to destruction, and that no matter how powerful this policy may be, one day it will be helpless in the face of the national liberation movement. He substantiates that the idea is convincingly reflected in the ideological motive of the work by analyzing the struggles of the leading characters in the drama against the enemy.

Analyzing Fitrat's drama "Abulfayzkhan" written in 1924, the scientist first looks at the history of Bukhara during the reign of Abulfayzkhan. While the Bukhara khanate was historically in crisis during the reign of Abulfayzkhan's brother Ubaydullakhan, Abulfayzkhan, who ascended the throne, could not stop the crisis, the policy of monopoly was the downfall of the nation, the playwright notes.

As writer writes, "Fitrat confirms that the state system of monopoly in the whole world is an ugly period in the history of our people. The idea that getting rid of this bureaucratic method, which is destroying the country, is to change it, is the main content of the tragedy of Abulfayzkhan.

Given the fact that this idea has become the greatest goal of our time in the 1920 s and beyond, the importance of Fitrat's work becomes even clearer"[3].

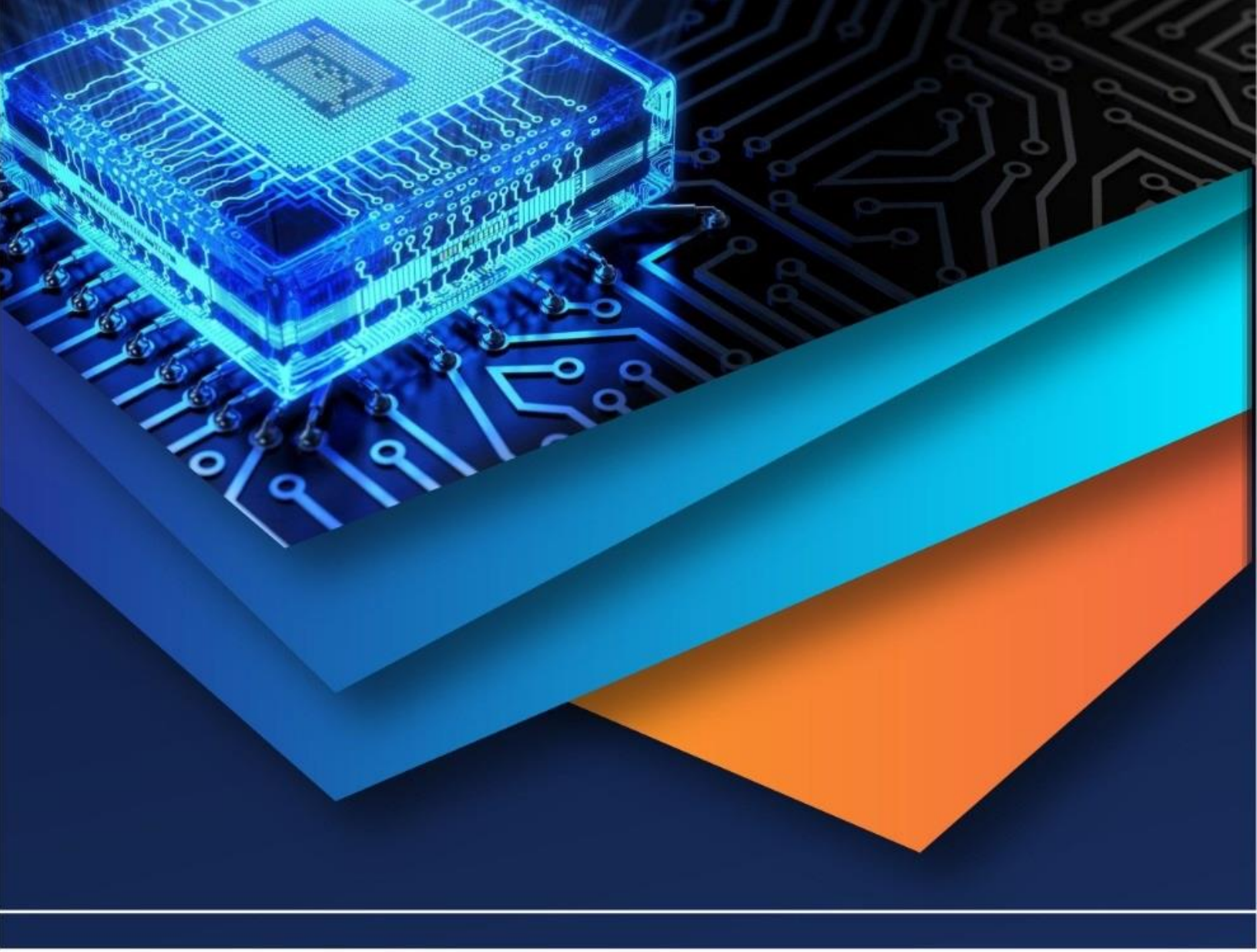
In short, the contributions of I. Ganiev and A. Aliyev to the field of natural science are invaluable, and as a scientist they undoubtedly made a great contribution to the formation of new views in this field by studying and observing the poetics of Fitrat dramas.

In short, I. Ganiev's study and observation of the poetics of Fitrat's dramas as a naturalist scholar undoubtedly greatly contributed to the formation of new views in this field.

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