

Description Of The Spirit Of Call For Patriotism And Unity In The Poetry Of Fitrat

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Abstract: This article explores the expression of patriotism and national unity in the poems of the famous Uzbek poet Abdurauf Fitrat. Fitrat's efforts for the future of the country and the people are analyzed in the example of the poet's mansurs. There are also certain generalizations about the depiction in the poet's poems of such issues as the lyrical hero's spiritual experiences, dreams, hopes for the future.

Keywords. Sochma, lyrical hero, patriotism, emotion, experience, line, nation, poem, poet.

INTRODUCTION

One of the leading representatives of Uzbek jaded literature is Abdurauf Fitrat. He sang the pain of the nation and the people with a number of his journalistic articles, dramatic and prose works. Our people put forward their views on the future, a happy and prosperous life. After all, in his work, like all his comrades, the issue of the fate of the homeland and the nation had a special place.

Abdurauf Fitrat (1886-1938) - as a poet, published a book of Persian-Tajik poems "Sayha" ("Chorlov", ("Calling") 1911). At one time, about twenty of his poems, manuscripts, and a short epic "Sharq" ("East") were published in Uzbek. The poet's series "Yurt qayg'usi" ("Sorrow of homeland"), "Kim deyin seni?" ("Who I tell you?"), "Bir oz kul" ("A little smile"), "Achchig'lanma degan eding" ("You said don't be angry"), "Mirrix yulduziga" ("For the star Mirrikh"), "Ovunchoq" ("Disport"), "Ishqimning tarixi" ("The history of my love"), "Yana yondim" ("I burned again"), "Nega bo'yla?" ("Why not?"), "Shoir" ("The poet"), "Behbudiyning saganasini izladim" ("I searched for Behbudi's grave"), "Parcha" ("Piece"), "ugut", "Sharq" ("East") were in the spirit of nationalism and patriotism were mainly published in the Hurriyet newspaper and in the collection of Uzbek Young Poets (1922). The poems "O'qituvchilar yurti" ("Homeland of teachers"), "Qor" ("The snow"), "Mening kecham" ("My night") which are not included in this collection, but are very close to the above works, are included in the first volume of Fitrat's "Selected Works" ("Tanlangan asarlar") [1.31-45]. If they are observed as a whole, we will admit that Fitrat is a mature poet. Based on the volume of the article, we will limit ourselves to observing the poet's mansours entitled "Yurt qayg'usi" ("Sorrow of the homeland") published in the 1917 issue of Hurriyet newspaper.

MATERIAL AND METHOD

It is well known that mansur is an Arabic word that has a spiritual meaning, which has led to an open, scattered new prose. In our opinion, Fitrat called his lyrical experiences a great career because he described the inner state in prose poetry while expressing his lyrical experiences in the form of fictional rhetoric. Indeed, the most distinctive features of prose poetry are: its connection with the teacher's speech, its conformity to known rhythmic events, its peculiar intonation, the predominance of emotional dyes, its many pauses, its distinctiveness. you see that one side of the word is equal to the word, in parts like the part where you have the word welcomed. This is why prose poetry is sometimes referred to as lyrical prose (8. 201). In Uzbek literature, this tradition, initiated by Fitrat, was successfully continued in the works of Cholpon, Oybek, Usmon Nosir, Mirtemir. Later, I. Gafurov called such works mansurs.

Poetry collections by Lu Xin, the founder of Chinese national literature, such as "The Wild Weeds" ("Yovoyyi o'tlar") (1927) and Arthur Nils, the Swedish poet, "What You See in the Flowing Water" ("Oqar suvda ko'rganlaring") (1978) are also beautiful examples of lyrical prose. Hence, mansura is a convenient form of expression of the problems of the social period and a genre peculiar to world literature.

Fitrat's first sermon is dedicated to the land of Turan:

It begins with a grassy cry: "O Great Turan, land of lions!"¹ (1. 31) Standing at the time of Mansura's writing, under the shackles of colonialism, the fate of the Homeland, which has forgotten its glorious past, is discussed. In an imaginary conversation, Fitrat asked the great sultans - the Mongol ruler Genghis Khan, the Sultan of Turan Amir Temur, the ancient Turkish khan

¹ is referred to as the land of poems, the land of brave young men.

Oguzkhan, the khan of the dynasty Otilla - the beloved cradle of the great Turan, who shook the world with his "urho" and fell into slavery. This conversation is similar to the cry of the author's heart, in a sense, to the plea of the seeker of salvation.

RESULTS

Consequently, it is not surprising that Mansura's closeness to the reader's heart depends on his closeness to the prayer and supplication in his soul. As a profound connoisseur of classical literature and music of the East, Fitrat was well aware that in prayer the hope of salvation, repentance, and supplication are expressed in the form of a fiery appeal to God. If in classical literature, prayer is preceded by praise of Allah and the Prophet Muhammad (S.A.V.) in the introductory part of more epic and lyro-epic works, Fitrat took a creative approach to this method and created a three-part work. In turning the prayer into an independent work, the poet not only follows the traditions of epic epics and Alisher Navoi, but also pays special attention to the fact that the prayers, which are a series of Uzbek classical musical melodies, consist of three main parts: "Munojot", "Savti Munojot" and "Ufari Munojot". It seems that he has not been able to express his inclinations and beliefs on the basis of the unity of these three parts, or that he is not completely satisfied with what he has finished just as the melody "Oromijon" was added after "Savti Munojot", the poet also wrote the fourth - poetic part of "Yurt qaygusi" ("Sorrow of the homeland").

The peculiarity of Fitrat's supplication is also manifested when the lyrical hero's appeal is directed not to Allah but to his beloved servants. Nonetheless, the request of the begging needy emerges in the form of a plea and then takes on a violent tone. Extremely attractive and artistically captivating, this work acquires a socio-vital essence and reflects the lyrical mood of its creator. The poet is looking for *"the land of lions", "the hearth of the khagans", "the sons of the mountains who blow the earth to the sky", "the brave khagans with lightning", "the archers, the beys on horseback" - "the brave Turks with several wrestlers on earth"*. He struggles to find them on the battlefield and: *"- Why ... Why ... why ...?" Speak to me, O Great Turan, land of lions! What happened to you?"* - raises questions. [1.31]. So, they are looking for the reasons why their ancestors built the Great Kingdoms and once put India, Iran and even Europe under their wing. He swears by the "For Allah" to revive, inspire and call for unity the eighty million Turkic nations scattered across the borders of the country.

In the mansur "Yurt qaygusi" ("Sorrow of the homeland") (from the Uzbek language), Fitrat imagines the holy land of Turan in the form of an oppressed woman, humiliated and cruelly wounded by oppressors, a sad woman with her hands tied, a sad mother with tears in her eyes. The lyrical protagonist, who did not want to be separated from the thoughts that occupied his mind day and night, right and left, said to him:

"Stay with me, in my eyes, in my heart, in my conscience, don't leave."

My Turan, to lose you is my death.

To die for you is my life.

My refuge, Fetish, Hope!

he asks. All the wishes and desires of the poet are embodied in the supplications and supplications that unite the body and the soul. Therefore, the fiery lines sound like aphorisms. After all, he was given the whole existence and aspirations of a selfless son:

"Didn't the oppressors see you as nobody?"

No, you are not alone. Here I am with my whole body to help you now. I wholeheartedly agree to die in your way.

"[1.33]."

In the process of getting acquainted with the fiery hatred of the literary text, the struggling boy was able to interpret the mountains for freedom and liberty, extinguish the fires of hell, destroy the army of devils, snakes clinging to his feet, the thorns of oppression in his eyes. to those who want to die, it becomes clear that he is a brave lion who wants to die:

"I rose for you,"

I live for you,

I will die for you.

O holy hearth of Turkism!

Death to those who want your death,

Hate those who come to bury you!

In the mansur "Yurt qayg'usi" ("Sorrow of the homeland") (Temur in front), a young pilgrim who came from the land of the Great Sultan's grave" for the eyes of the Uzbeks" appears as a praying representative of the people who have been suffering for hundreds of years. His complaint is not limited to the fact that the honor of the Turks plundered by the oppressors, the borders of the state founded by Amir Temur were lost and passed into the hands of the Khaganate. The Turkic-Qarluqs, who were the masters of the world under the sword of the lyrical hero Sahibkiran, could no longer find a quiet bed under the iron bars. seeks a way out of a socio-spiritual crisis as it turns it into a ruthless, insignificant nation. The hero, who blames everyone and selflessly inspects himself, is embarrassed that he betrayed the deposit because of indifference.

CONCLUSION

He will confess his deeds. It was not just an apology, but a sacred oath - a great oath, aimed at restoring the spiritual path of a man with a burning heart, with the help of the spirit of Amir Temur, and restoring the former honor and glory of Turan. That is why Fitrat:

"When you see your honor under the feet of bad people, the Turkish blood boils and the feeling of Islam grows," he exclaimed.

From this we know that in Fitrat's mansurs he received spiritual strength from the spirit of his ancestors and expressed a poetic attitude to the socio-political problems of his time. Fitrat deeply felt the pain and aspirations of the representatives of our nation, artistically depicted the feelings of confidence in the future, hope for the future of the homeland. That is why the spirit of freedom and solidarity prevails in his poems. Indeed, in this respect, the works of the poet have always been of great importance.

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