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FITRAT'S VIEWS ON LITERATURE

Quvvatova Dilrabo
Professor (Ph.D)
Bukhara State University
dilrabo68@mail.ru

Annotatsiya: XX asr boshlarida o'zbek adabiyotining shakllanishi Abdurauf Fitrat nomi bilan chambarchas bog'liq. Uning "Adabiyot qoidalari", "Aruz haqida" risolalari bu borada muhim ahamiyatga ega. Maqolada "Adabiyot qoidalari" tahlili asosida Fitratning adabiyot haqidagi qarashlari o'rganiladi.

Tayanch so'zlar: badiiy so'z, tur, janr, "Adabiyot qoidalari", mazmun, mavzu, tartib, soch, tizim.

Аннотация: Узбекская литература XX века тесно связано с именем Абдурауфа Фитрата. Важна в этом отношении его произведении «Правила литературы», «Об Арузе». В статье исследуются взгляды Фитрата на литературу на основе анализа Правил литературы.

Ключевые слова: художественное слово, тип, жанр, «Литературные правила», содержание, тема, порядок, прическа, система.

Abstract: The formation of Uzbek literature in the early twentieth century is closely connected with the name of Abdurauf Fitrat. His pamphlet "Rules of Literature", "On Aruz" is important in this regard. The article examines Fitrat's views on literature based on an analysis of the Rules of Literature.

Key words: art word, type, genre, "Rules of Literature", content, theme, order, hair, system.

Introduction. Oriental literature has its bright pages. Important theoretical issues, such as the word art, its power, the structure of the work of art, and the question of type and genre, were expressed in stages from Abu Nasr al-Farabi to Professor Fitrat. Therefore, when we read Fitrat's literary works, we can see the influence of more oriental literature and literary sources on his scientific views.

Literature review. It is known that Nizami Aruzi Samarkandi, in his book "Chahor Makala", speaks about the essence of the science of poetry and the potential of the poet: 37). Fitrat's views are in line with this view. In his 1926 book, The Rules of Literature, for teachers and amateurs of literature, he described fiction as follows:). Nizami Samarkandi means "poetry" by literature.

After all, the basis of Eastern literature was poetry. Poetry creates "exciting" experiences in the human heart. It is Fitrat's interpretation that "the waves in our senses" are expressed in words. Again, the above passages are associated with the idea that it "creates effective waves" and that people "create waves." These views reflect the spiritual role of literature in human life.

In The Nightmare, Kaikovus writes: "Do not be content with the same weight and rhyme, do not recite poetry without art and disorder. It is better if the poem is in tattoo and shape, that is, if it is full of weight. According to the rules of poetry (in writing poetry), do not be ignorant of art". Indeed, Fitrat's description of poetry serves to refine Kaikovus's ideas: "Poetry is the expression of the senses of the heart. Weight and rhyme

are the "adornment" of the word. If we want to convey the feelings in our hearts correctly, a poem without rhyme and weight (hair poem) is written. If we decorate our poem, we will write a weighty, rhyming poem (system poem). Weight and rhyme cannot describe the feelings in our hearts". Due to the content and essence of Eastern poetry, Kaikovus believes that the main feature of poetry is related to its weight, and advises not to recite poetry without art and disorder. It is clear that Kaikovus highly valued the word art and meant order and weight. Fitrat sees the power of poetry in "showing the senses of the heart." Again the weight and rhyme say it is her decoration. In this respect, these views are in harmony with the theoretical ideas of Kaikovus. At the same time, Fitrat gradually developed these views based on the peculiarities of Uzbek poetry of his time. That is, along with orderly poems, weightless poetry focuses on the peculiarities of my hair.

Analysis. Fitrat also has his own way of describing a work of art. He correctly describes a work of art as "something that comes to the fore through literary work." This process is called "mental work" - creation. This process is related to the theme that sends the artist to the pen: "The first result of the creation is the subject of the work, and the second result is the content of the work. The writer then puts in his mind the information he has gathered about the subject (the content of the work) in a certain order. This is the order of the work". It seems that the terms associated with the work of art are almost identical to today's theory. Only the "plot" is given by the term "order." According to Fitrat, the artist must first determine the theme of the work, determine its content on the basis of the theme and organize them. Indeed, this view is "What is a work of art?". is a scientific answer to the question and is in line with modern theories. "In this work, in the mind of the writer, the information about the subject must be expressed in words and phrases of a certain language. With this "expression" the work comes to the fore. The subject that accumulates in the mind of the writer is not considered a work if it is not expressed in the information, words and phrases arranged about him. On this day Elbek, Cholpon, Botu, Qodiriy, Sh. There are Uzbek writers like Suleiman. Their expressions are, of course, Uzbek. However, when reading the works of our writers, it is clear that their expressions are different from each other. This means that each of them has its own expression. This is called the style of expression". It is known that on the basis of the arrangement of the theme, the style of expression of each artist is formed.

Scientist focuses on each of the theoretical concepts in a systematic way. In this regard, the definition of the subject is very valuable: "The subject of literature is the whole of nature, the world of being, the perception of man in his inner and outer world. From a drop of water to the sea, from a spark to a great fire, from a small leaf to a great forest, everything is a subject for the writer". It should be noted that everything in human existence can be a subject. It only depends on the creative ability to reveal it, to turn it into an image. It should be noted that this view of the literary critic is also important for today's literary science. After all, the main purpose of depicting the events of man and the world in which he lives is related to the fact that literature is anthropology.

When thinking about the content, the scientist emphasizes three features: "a) that the ideas, information, and events on the subject are in accordance with the wishes of

the work and are able to express the wishes of the work; b) takes into account that the main parts of the content are not long and unrelated to each other; (c) the greatest condition is that the parts of the table of contents should not contradict each other, that is, that they should not be influenced by one another". When collecting material to cover a topic, the author focuses on the most important ones, not all of them. Second, the content of the work needs to be consistent and consistent. Third, the content should not contradict each other. The scholar continues: "The better the content, the higher the value of the work, the closer the writer is to success. The order is based on the content. Therefore, it is necessary to organize the content only after it has been sufficiently collected and selected. Discipline is important not only in writing, but also in speaking". Hence, the subject requires content, and the content requires order.

Conclusion. The theoretical views we have analyzed above confirm that Fitrat was a profound literary thinker. From the terms he introduced and defined in science, he is a valuable source in modern literary science, in the creation of the system of terms of our national literature, and in the compilation of dictionaries. Because the theoretical views of the scientist are closely connected with the essence and content of centuries-old Eastern literature. These ideas confirm that Fitrat was not only a versatile artist, but also a keen theorist.

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