



SYMBOLIC DEPICTIONS IN THE FITRAT STANZAS

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| Article history: | Abstract: |
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| Received: July 7 th 2021 | The article analyzes the symbolic features of the images used in Fitrat's poetry, in particular, in the series "Woe to the country", their poetic function and worldview aspects. |
| Accepted: August 7 th 2021 | |
| Published: September 14 th 2021 | |
| Keywords: Poetic image, stanza, poetic series, symbolic fantasy image, symbolic image of a sad mother, portrait, tragic content. | |

Fitrat's poems contain the image of **Imagination**, which passed into the work of all subsequent Uzbek poets (especially Cholpon, Oybek, Rauf Parfi). This intricate image has several manifestations and is included in the collection of poems of the poet "Sayha" – in the gazelle "Ey g'ubori..." and in poetic works inscribed on the gazelle Hasrat, In the poems "Smile", "Do not be angry, you said", "I am burning again ...", "What are you reaching for", included in the collection "Young Uzbek poets", he is depicted as a wonderful friend, expressing the ideal of the poet's beauty [1.4-25]. But there is another image of this ideal associated with the poet's psyche, which turns out to be the poet himself. In the composition "Ey bodi sabo" the poet creates his image as follows:

On k-az payi taxlisi gireboni hayotash,
Derest fitodast ba do'sham kafani man [2.64].
(Until I get out of the clutches of the tyrant,
I won't throw it off for anything – the shroud
hanging around my neck.)

So, he appears in such a form that he gave his life for his homeland, with a shroud around his neck. This image gradually becomes a full-fledged image of the imagination in the drama "Abulfayzkhan", taken from the "History of a Poor Land", a symbol of his appearance. This image initially looks like a banal sketch to show the state of mind of the khan-bloodsucker: his predators attack him like a black ghost in a dream. Fitrat called these vengeful ghosts imaginations. This small detail appears at the end of the story as a real way of action, when the future biy kills the khan's defenseless children and poisons the khan himself: "Ko'k gumburlar, qattiq bir yel esib, shamlarni o'churar. Shu tobda taxtning bir chetindan yigirma yashar eronli aft bir Xayol chiqar. Sochi orqag'a qaytarilib, bo'yni to'g'risindan kesilgan, boshi yalang, egnida kafan, og'ir yurub Rahimbiyning qarshusig'a borib turar... Xayol qo'li bilan imlag'ach, parda ochilib, o'luklar turg'an boyagi zindon ko'rinur" ("The sky will rumble, a strong wind will blow and blow out the candles. At this moment, the Imagination of a twenty-

year-old Iranian face emerges from one end of the throne. His hair was slicked back, his neck was cut straight, his head was bared, he was wearing a shroud, and he approached Rachimbiy with heavy steps ... When an Imaginary hand beckoned, the curtain opened and the prison was visible, in which there were corpses"). The imagination refers to the dungeon and the dead, referring to the throne as "the darkest bliss is you", and the image in its monologue speaks the words that the same author wants to say: "...inju tizg'uchi adiblarning qalamlarini o'choq supurgusiga aylantirding. Ota pichog'i bilan bolalarini bo'g'izlading. Bola xanjari bilan otalarni yiqitding... erlarning g'ayratini, xotinalarning ismatini talatding... minglarcha yirtqich xoinlarni sen yaratding, sen yashatding..." (...turned the feathers of the writers creating pearls into the broom of the fire. You stabbed the children with your father's knife. You killed the fathers with the dagger of a child ... you stole the zeal of husbands, the honor of wives ... you created thousands of bloodthirsty traitors, you saved their lives...) In an imaginary speech, he is presented as the treacherously killed Prince Siyavush and points to the body of Prince Abdimomin, killed just like himself. Saying to the throne: "O owl with a black heart, I came to congratulate you on the destruction of the castle" – he concludes, until humanity has its own world, you will rule as you please. The assassin leaves the stage, following him as if he were captured by Imagination [3.218-219]. We do not want to speak or analyze the treacherous policy of Russia, repression and the whole tragedy underlying the drama, because there is enough research in this area [4.282]. We just want to answer the question when this imagination was born and when it became a real image. He was born, first of all, in poetry, and his image of a lyrical hero, a young, corpulent, but executed traitor, who wore a shroud for freedom and truth, was perfectly reflected in the tragedy. Representatives of the Jadids knew what the end of the path to freedom would be, as Fitrat himself said, they walked with a shroud around their necks. This Imagination speaks like Fitrat,



citing passages from Bedil in his speech that had a very strong influence on the thinking of the Jadids, appearing in a sad and sinister manner as Freedom, which was treacherously rejected. But freedom and truth could only be found in imagination, and they could only be said in the language of imagination. In fact, this is the whole tragedy. This symbol moved directly to Cholpon, Usman Nasir, Oybek, Rauf Parfi, and we see that Fitrat was able to exert a very strong influence on them.

There is also an image of **a grieving woman, a grieving mother**, which is a symbol of the homeland, and in the language of the Uzbek young man said in the stanzas, he is paired with mainly.

The cycle of poems that introduced Fitrat as a poet in the Turkestan press is called "Woe to the country". The cycle of poems was created in 1917-1920 and grew out of "Sayha" in terms of expressing the ideas of national freedom. Now social pain, a question of the nation - a system of aspirations, not in the form of a system of desires, rhymes, but in the form of Fitrat's own words: "A stanzed poem that tries to correctly convey the feelings of our hearts". The reasons and calls for the creation of the stanzas "Woe to the country" reflect the massacre of 1917, the struggle for freedom, the proclamation of Turkestan autonomy, the tragedy of the divided Turkestan intelligentsia, the tragedy of the workers, the loss of the First World War. The category consists of four stanzas and one poem, four of which were published in the 1917 issue of the "Hurriyat" newspaper, and the fifth poem was published on October 5, 1920 in the "Buxoro axbori" newspaper. The newspaper "Hurriyat" published the first poem of this series, published on July 28, 1917, on page 2 with the title "Woe to the Country" [5.2]. This heading became a common title in later poems, and they also contain a separate commentary in parentheses in addition to the common title. It is important that this category clearly reflects the spirit of "Sayha". The commonality is seen in the use of content and poetic images. The rhetorical questions and appeals in "My dear mother" and "The Scream" deepen and expand into categories. Let's read from "My dear mother":

Umedgohi xalqi jahon budi, hol chist?

Az har kase baroi chi gashti umedvor?! [2.62].

The same questions lead to the movement and storyline of the stanza:

O Great Turan, the land of lions!

What happened to you? How are you? What days are you going through?

O glorious cradles of Genghis Khan, Timur, Oguz, Otilla! Where are the high places that you climbed? Why did you fall into the abyss of slavery?!

Thus, the picture of the past and the present is drawn using contradictory concepts, contradictory metaphors and forces the reader to choose a specific path within this contradiction:

tiger hearts that made them tremble with their "clubs" // without a sound

mountain youths who raised the soil of the earth to heaven // retired and left for another world

Brave Turks, the first fighters of the world // they gave the battlefield to others,

those who built the great kingdom of the earth // your kingdoms are destroyed

India, Iran, Turan, who sent the great khans to Europe // the hearth of the khans is dead,

the homeland of heroes // the power is gone the brave khans with lightning, archers,

horsemen, beys on horseback // remained lonely.

In the darkest place of such a contradictory tragedy, the poet makes a sharp turn, a sharp shake-up, which is characteristic only of a stanza, a rhetorical question that does not fit into the usual word order, and a sharp answer to this question introduces both the poem and the reader into a dead end and leads to a completely new direction:

Is your strength gone? You're lonely?

No ... no ... for heaven's sake, no! .. You are not weak, you are not alone! You have eighty million children all over the world. The blood in their veins is the blood of Genghis Khan and Timur. Their strength is your strength.

Then, with the same appeal, the poet himself draws parallels with the meaning of loss in opposite concepts, as if he restored integrity at the beginning of the text, at the beginning of the story:

O Great Turan, country of lions! Don't be sad!

// your old state, your old kingdom, your old young people, your old lions - they are all here, none of them is missing.

The sentences of the poem in prose are heavy, the last phrase is the hardest. Historically fragmented, but only in the poet's imagination was it seen as a whole, the whole of Turan has not yet turned into a real whole, and this bitter truth is still relevant:

Lonely ... oh scattered lonely [3.32].

In general, when Fitrat was creating an image in his creative laboratory, he grew from work to work. If you first look at the collection of Persian poems "Sayha", then in the series "Woe to the country" [6.2-3] on the example of the collection "Young Uzbek Poets" you can see how unique the poetic images peculiar only to Fitrat. Using the example of the imaginary image, we saw that they not only remained in the lyrics, but also in dramatic works, and continued to develop in the context of the drama.



World Bulletin of Management and Law (WBML)
Available Online at: <https://www.scholarexpress.net>
Vol. 2 No. 2, August-September
ISSN: 2749-3601

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