



**THE ATTITUDE TO THE ISSUES OF POETRY
AND POETICS IN THE WORKS OF ABDURAUUF
FITRAT**

Abdurakhmonova Mukhtasar

Abdujabbar kizi

Master's student of Bukhara State

Pedagogical Institute

Email: musayevamuxtasar1@gmail.com

***Abstract:** This article discusses Abdurauf Fitrat's attitude to poetry and the science of poetry. The article deeply analyzes the art of writing poetry and its types, and his thoughts on the science of poetry. Fitrat's unique literary and theoretical views and thoughts as a literary critic, a new enlightener, are revealed with the help of examples.*

***Keywords:** poem, poetry, poet, poetry, meter, rhyme, creator.*

***Аннотация:** В этой статье освещается отношение Абдурауфа Фитрата к поэзии и поэтической науке. В статье глубоко анализируются размышления об искусстве написания стихов, его видах и науке о поэзии. На примерах раскрываются специфические литературные и теоретические взгляды джадидского просветителя Фитрата и его размышления как литературного критика.*

***Ключевые слова:** поэзия, поэтичность, поэтизатор, поэтический строй, вес, рифма, креативность.*

INTRODUCTION. Issues of poetry and poetry occupy an important place in the work of Abdurauf Fitrat. He saw poetry as not just a form of art, but a means of influencing society. Fitrat's poem "The Poet" and his article "poetry and poetics" reveal his artistic and scientific-theoretical views.

MATERIALS AND METHODS. As attitudes towards all areas changed by the beginning of the 20th century, so did changes in literary views. Now, the art of speech began to be viewed from the point of view of communicative opportunity. Existing views in the West did not take their toll on the East either. Initially, Professor Abdurauf Fitrat measured the value of the art of speech by its emotional capacity, later, he began to think on the basis of Ovropa templates.s attitudes towards all areas changed by the beginning of the 20th century, so did changes in literary views. Now, the art of speech began to be viewed from the point of view of communicative opportunity. Existing views in the West did not take their toll on the East either. Initially, Professor Abdurauf Fitrat measured the value of the art of speech by its emotional capacity, later, he began to think on the basis of Ovropa templates. The publication of articles on the science of poetry and its rules of law, reviews of poetic art in the work of Fitrat by the 20s is a vivid proof of this. Abdurauf Fitrat announced his famous literary debate “poetry and poetry” on 24 July 1919. This article describes the views of the professor. "Poetry and poetry are not something new in us.bdurauf Fitrat announced his famous literary debate “poetry and poetry” on 24 July 1919. This article describes the views of the professor. "Poetry and poetry are not something new in us. By saying that”[1], jadid alloma put the problem of perception of the issue of “poetry and poetry” in a holistic state. In the literary article of our grandfather Jadid: "the Turks have had a great cultural dongle day, even the nose from Islam." Here is the word kildikmi, we cannot save our own head from saying that” the Turks had Poems, poets, literature, even nose from Islam." Among Uzbek, tatar, Kyrgyz, Turkmen we hear each of the chubchaks, matals, fairy tales, die and lapars that have lived to

this day in such an unforgettable place as the Turkish odi.ere is the word kildikmi, we cannot save our own head from saying that” the Turks had Poems, poets, literature, even nose from Islam." Among Uzbek, tatar, Kyrgyz, Turkmen we hear each of the chubchaks, matals, fairy tales, die and lapars that have lived to this day in such an unforgettable place as the Turkish odi. Turkmen, Navras (teenagers) in Kirghiz ellarin, little children, educational, writing people(ning) know that their daughters have mastery of the word. Each of these is nothing more than a valuable stone that has fallen from the madrasa of Turkish ancient literature.ach of these is nothing more than a valuable stone that has fallen from the madrasa of Turkish ancient literature. Ulus ora is well-informed by the mouths, that the Turkish old literature madrasa has much more than love and love than philosophy, wisdom and morality...” [1] by saying that the Uzbek people have a riach of these is nothing more than a valuable stone that has fallen from the madrasa of Turkish ancient literature. Ulus ora is well-informed by the mouths, that the Turkish old literature madrasa has much more than love and love than philosophy, wisdom and morality...” [1] by saying that the Uzbek people have a rich history, and his literary norm is reflected in the fact that he has been murmuring from the depths of millennia. However, it should not be forgotten that the Islamic religion also had an influence on the development of Turkish literature. The most famous masterpieces are watered with the philosophy of this religion: “the second section of our literature begins with Muslim. For this section of our literature, those who have sent us Arabs through Iran the necessary bases and foundations” [1].

In this article, the critical views of Fitrat also appear: “the last arab scribes described the poem as a “weighted, rhyming sentence”, and our

poets also adopted the poem as a shul building. Therefore, as I believed in the honor of different meaningless words, which became" weight "and"rhyme", they moved away from the truth of the poem.n this article, the critical views of Fitrat also appear: "the last arab scribes described the poem as a "weighted, rhyming sentence", and our poets also adopted the poem as a shul building. Therefore, as I believed in the honor of different meaningless words, which became" weight "and"rhyme", they moved away from the truth of the poem. Seven or eight words are lined up in a knowing weight, and in ketin a knowing word is rhymed, and between the poem a subtraction from the earth to the blue border" [1]. It has been argued that the use of words without spiritual strength, consisting only of weight and rhyme juxtaposition, cannot be poetry. The scholar states, " the poem contains a force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force. It has been argued that the use of words without spiritual strength, consisting only of weight and rhyme juxtaposition, cannot be poetry. The scholar states, " the poem contains a force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force, a manic force. There is no such power that a word with weight and rhyme cannot be a poem" [1], - justifies his thoughts by quoting his thoughts. "We also cannot approach a standing chin poem, knowing (that) the poem consists of" weight "and"rhyme"." "Poetry" is the act of moving the sensations formed in our hearts into the hearts of others with honourable words. The more "caesarean" (expert) a person's heart is, the better poet it would be. And" weight "with"rhyme", the poem has no real influence". These views reveal Fitrat's deep theoretical view of poetry.Poetry" is the act of moving the

sensations formed in our hearts into the hearts of others with honourable words. The more "caesarean" (expert) a person's heart is, the better poet it would be. And" weight "with" rhyme", the poem has no real influence". These views reveal Fitrat's deep theoretical view of poetry. He does not associate poetry only with the external form (weight and rhyme), but puts its internal content and spiritual influence in the primary place. In his opinion, a real poem should come out of the heart and reach the heart. The poem should shake the soul of a person, tickle his feelings, arouse his thinking. If there is no such force in the poem, it simply becomes the sum of rhyming words. These views were part of a new theoretical approach formed in the late 19th and early 20th centuries towards traditional poetry. In his time, Fitrat criticized the practice of evaluating poetry only through shaky norms, calling for an understanding of its essence. He interpreted the poem not as a source of aesthetic pleasure, but as an influencing, social and spiritual force on the human soul.

A few deny that the "Honourable words"for the poem are also tedious. "The poem is to pour the felt waves in the heart through the word into the outside." This view is a little extreme (going out of bounds, overstating). few deny that the "Honourable words"for the poem are also tedious. "The poem is to pour the felt waves in the heart through the word into the outside." This view is a little extreme (going out of bounds, overstating). The importance of this view does not remain after the acceptance of an artistic divide of the poem, especially since those who, like us, have distanced themselfA few deny that the "Honourable words"for the poem are also tedious. "The poem is to pour the felt waves in the heart through the word into the outside." This view is a little extreme (going out of bounds, overstating). The importance of this view

does not remain after the acceptance of an artistic divide of the poem, especially since those who, like us, have distanced themselves from the “true poetry and art” ochunin, suspect every word that comes to mind “the sensory waves in our hearts” and give it to the outside father, so that God does not show, our readers will not find a way to escape!.. These thoughts point to Fitrat's criticism of those who see poetry as a means to express only the sensations in the heart. According to him, since poetry is art, it should not be limited only to the exclusion of waves from the heart. On the contrary, it must be skillfully expressed, meet the requirements of art. Fitrat argues that the poem should be made with “honourable words”.hese thoughts point to Fitrat's criticism of those who see poetry as a means to express only the sensations in the heart. According to him, since poetry is art, it should not be limited only to the exclusion of waves from the heart. On the contrary, it must be skillfully expressed, meet the requirements of art. Fitrat argues that the poem should be made with “honourable words”. That is, elements such as artistry, choice of words, figurativeness, rhythm remain important aspects of poetry. This criticism of Fitrat is also relevant to modern poetry. He mentions the need to harmonize art and feeling. Today's poetry also has the problem of form and content: some poets tend to be overly complex, while others are limited to giving the poem its simple thoughts without any artistic processing. Fitrat's position, on the other hand, is that a true poem must be an artistically mature work created with art, affecting the heart.

RESULTS AND DISCUSSIONS: Abdurauf Fitrat's meditations on the poetry debate and the poet's siymasi are reflected in the poem “The Poet”. The poem was written on March 24, 1920, and features the poem's

influence on the human heart, the power of the poet's word, and its spiritual traces.

Poet

Ishq garden tentak, singirli, burnt,

It is bulbous. Humanity of the world

The little, delicate wing rises above the sky,

It soars towards the blue.

In this, the image of the poet is described as delicate, full of inspiration, a singer of love and beauty. The poet is embodied as a "tentacled" bulbul who lives in the garden of ishq, in which he loses himself. The word "tentacle" can be interpreted as the poet losing himself in the path of love, succumbing to his feelings and renouncing his universe. In this, the image of the poet is described as delicate, full of inspiration, a singer of love and beauty. The poet is embodied as a "tentacled" bulbul who lives in the garden of ishq, in which he loses himself. The word "tentacle" can be interpreted as the poet losing himself in the path of love, succumbing to his feelings and renouncing his universe. "Sister" – that is, injured, living with pain, "burned" – creates the image of a poet burning with anguish and passion. And the image of Bulbul is a symbol of love and inspiration in classical literature, and through this embodiment Fitrat depicts the poet in harmony with nature. The poet's imagination and dreams are endless, he wants to bring humanity to heights through his creation. "The small, thin wing" conveys that the poet's words and poetry are beautiful but elegant. And the image of Bulbul is a symbol of love and inspiration in classical literature, and through this embodiment Fitrat depicts the poet in harmony with nature. The poet's imagination and dreams are endless, he wants to bring

humanity to heights through his creation. "The small, thin wing" conveys that the poet's words and poetry are beautiful but elegant. Here, the poet suggests that through poetry, the whole world of humanity begins to strive for beauty. It always strives for loftiness, ideals, and spirituality. This verse expresses the poet's search for divine truth, rising above worldly concerns.

CONCLUSION. Fitrat's views on poetry and poetry help to realize the responsibility of literature to society. He sees the poet as a self-sacrifice of his people, and evaluates poetry not only for aesthetic pleasure, but as a force calling people to goodness. In this respect, his artistic and theoretical views are relevant both for his time and for today.

LITERATURE USED:

1. Abdurauf Fitrat. "Poetry and poetry". "Turkestan", July 1, 1993.
2. Boltaboyev H. Oriental classical poetics. - T.: "National Encyclopedia of Uzbekistan", 2008. – B.429.
3. Babayev T. Fundamentals of literary studies. - T.: Uzbekistan, 2001. – 560 b.
4. Babayev T. Poetry science education. - T.: Teacher, 1996. – 344 b.
5. Poet. Poem. Reprint:" literature and art of Uzbekistan", 1987, December 11.