



POETICS OF FITRAT STORIES

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Received: 10 th March 2021 Accepted: 30 th March 2021 Published: 10 th April 2021	This article analyzes the stories of Abdurauf Fitrat. In addition, the religious and secular aspects in Fitrat's stories are also studied separately. Basically, the writer's religious stories are at the center of the work and are analyzed from this point of view.

Keywords: Genre, story, religion, society, jadid, social environment, prose, poetics

In 1923-1930 Abdurauf Fitrat wrote the stories "Doomsday", "White Tomb", "Miraj", "Faith of Zahra", "Zayed and Zainab", "Crooked Eshon", "The killer of the girl". Six of Fitrat's seven stories are religious. Only about the "The killer of the girl" is out of the question, the story is about the problems and contradictions in the organization of collective farms, and the story of a girl named Kurbanoy Egamberdieva was strangled by her stepfather.

First of all, it should be noted that Fitrat was formed as a creator (author, poet, playwright, who wrote such works as "Discussion", "Indian Traveler"), we can say that in adulthood he entered small prose genre. This is also his creative evolution (possibly, his creative evolution). Because this is the most difficult period of the phenomenon of Abdurauf Fitrat, his work (this complexity is more related to his work), which still causes controversy. (We see this in the physiology of the last century as "the gradual strengthening of Fitrat's views on religion. This will happen in the second half of the twentieth century." These proposals were almost ready before national independence. Moved as a template.) Fitrat came later than storytelling, later, than Abdulla Qadiri, Cholpon and other creators of the Jadids. But the stories created by Fitrat are more poetic than the short prose works of the literary generation (Jadids) to which he belongs. We highlight this benefit below:

First, Abdurauf Fitrat, like many other creators, did not enter literature, creativity, practicing storytelling. (As mentioned above, his first prose works were masterpieces in a unique style, such as "Discussion", "Indian Traveler", outside the genre.);

Secondly, from the above statements it is clear that he entered the narrative when he was formed as a person, when he reached creative maturity (as a poet, prose writer, playwright);

Thirdly, Fitrat did not adhere to the traditions of realism in creating stories similar to the stories of his literary generation (with the exception of "The Feast of Demons" by A. Qadiri) and even in his drama (the image of Imagination in the drama "Abulfayzkhan"). In other words, Fitrat, as a great artist, did not fit into the template of realism;

Fourth, and most importantly, Fitrat's narrative is rich in artistic expression, unique language, imagery, satire and symbolism, imagery, his works are built on a fantastic manner of play, capable of creating a new form of story, using mythology, folk motives, image.

We could say that Fitrat entered the narrative as a new, almost contemporary artist.

Several episodes of Fitrat's films Doomsday, Me'roj, Faith of Zahra and Shaytan's Rebellion Against Alloh, based on religious themes, are symbolic in each episode. We see this especially in the Day of Judgment (some writers, especially Erik Karimov, call this a story). Symbolism is one of the main elements of a literary work, imagery. Placing half a cup under the cup, which is typical of folklore, is widely used in Fitrat's short prose works. Fitrat had to use this poetic style to speak the language of the symbols of the time. In the extremely difficult political situation of the 1920s, this method reached its climax, especially in the works of writers who understood the realities of the time. Because it was a time of intensifying repressions, even devastation. It was during this period that Fitrat created works that stood out for their rich symbolism. This can be seen in the 1936 article by Hamid Alimjan, who deeply studied Fitrat's work, about Fitrat's literary work. At the time, few understood the meaning of Fitrat's writings. His work was considered anti-religious. "Hamid Alimjan, on the other hand, understood the general idea that illuminated Fitrat's works, and as he analyzed each work from this point of view, he was able to identify indicative symbols in

Shaytan's rebellion against Alloh and the Resurrection ." Fitrat's critic, Hamid Alimjan, viewed the religious theme as simple clothing.

"He (Fitrat) wrote in both of these writings (Resurrection and Shaytan's Rebellion against Alloh) that he included his own views, his own prejudices and hatred, and his own attitude towards real life." Hamid Alimjan's views were correct, and Fitrat's work was based on an allusion to the existing system. After all, the works of such a great artist as Fitrat cannot have only one semantic layer without subtext meanings. This is easy to understand for today's student in an independent country. "Semantic events can exist latently, accidentally and manifest themselves in the spiritual and cultural context of later periods, which gives a favorable opportunity for their occurrence," writes the literary critic M. Bakhtin. Indeed, independence provided them with "the opportunity to prove themselves." In our opinion, the idea of any work on a religious theme, which the original author had in mind, can be as close as possible to the goal if you look for it outside the work - the whole idea of the Author.

Why did Fitrat turn to the religious issue? "For centuries, artists have approached this topic for a variety of artistic and ideological purposes. As you know, this imitation is used in the plot, especially in times of social conflicts and tragedies." References to religious mythology are common in world literature. For example, in the experience of world literature, Dante's "Divine Comedy", "Letters from Hell" by Abdurakhim Akhverdov, "The Devil" by Hussein Javid, "Lost Paradise" by John Malton, "The Master and Margarita" by Mikhail Bulgakov, and the novel by Chingiz Aitmatov "Resurrection ", and in today's Uzbek literature one can include the works of Abdulla Aripov "The Way to Heaven". Each of these works has a story about a journey to heaven.

Fitrat's first story, "Resurrection", dealt with religion. Due to the religious nature of the work, it was translated into Russian several times by L. Soderdatova and others, as well as by Umarkulov into the Uighur language. The story has also been translated into Tajik, Bulgarian, Moldavian, Kazakh and other languages. We all know that Fitrat rewrote "Resurrection" in 1935, retaining the main plot. Although the essence of the work is the same in both copies, changing the form does not affect the content. In the first copy of the 1923 work, the story begins with Pochamir-Rozikul lying at home sick for 15 days and thinking about his poppy, although he was sick. "Is there cannabis in the world?" - Pochamir dreamed of an apocalypse. At this stage, we are trying to carry out a structural analysis of the story of Abdurauf Fitrat's "Resurrection", in which we analyze the version of the work, written in 1923.

The method of structural analysis, which entered the literary world in the 1970s, considers a work of art as a whole. The method of structural analysis, in addition to a broader study of the internal structure of the work, examines how the logical meaning of the content corresponds to the artistic intention of the creator. A deep understanding of the expression that distinguishes a work of art from a work of art is a key aspect of structural analysis. To understand a work of art and feel it with the whole body requires a lot of courage and skill not only from the reader, but also from its analysis and interpretation. The form of existence and life of literature and art, a system of images that has acquired integrity, a work of art that is a means of artistic communication, represents a new being created as a product of creative and spiritual activity.

According to Mikhail Bakhtin, a work of art exists only where two minds meet, that is, in the process of creativity (writer and imaginary reader) and reading (reader and imaginary writer). In other words, the text acquires art only in the process of reading, in other cases it is just a sheet of paper with a set of symbols and shapes. Accordingly, scientists considered the text as a communicative unit, an expression of thought on paper, a set of symbols.

Fitrat named the title of the story "Resurrection". Why? At first glance, the main events in the play take place in the afterlife, which logically testifies to the correctness of the choice of the title of the story. But in this symbolic work, the name also has a special meaning. Because the author's artistic intention is not just to describe to the reader the scene of the apocalypse, the scale, episodes of the bridge, but "spiritual, social and even political problems" in society through the episode of the apocalypse, mythical images and religious symbols in general.

The work is fantastic. Fitrat himself called it a "fantasy story." In the story, the author interprets the creature mythologically, creating a new form of story, built on a fantastic manner of play. Only the beginning of Fitrat's story "Resurrection" has survived, that is, the exposition, the need for realism.

It is also worth noting that Fitrat calls the main character of the story: the name Rozikul has a special meaning not only for the main character. Fitrat indicates something even in naming. After the presentation, fifteen days of Pochamir's dreams about illness, death, afterlife and opium are described. The story reveals Pochamir's dream of the day of judgment, an episode in which he falls asleep wondering if there will be poppies in the afterlife. There are two different times and places in this story:

Real	Divine
Real time and place: at the beginning of the story, Rozikul's illness at home, his thoughts about poppy and the afterlife, as well as his dialogue with his wife after waking up in a dream, the reader learns that the events of the twentieth century in Bukhara.	Resurrection: most events take place in unreal space and time, which exist according to our religious beliefs.

"In the artist's poetics, artistic time sometimes becomes divine time outside of time. On "Resurrection", divine time becomes the time of Allah, the time of hell and, therefore, the time of opposition, and acquires pure conditioning, pure symbolism and deep sociality, which is based on a deep human essence. ...

Several characters are involved in the play. These are: Rozikul and his wife Munkar-Nakir, weigher, angels. According to the plot, Rozikul is an individual character, and the scales Munkar-Nakir and the angels are mythical characters. Rozikul's character in the play is disingenuous. This can be seen in several places of work. For example, at the first arrival of Rozikul Munkar-Nakir, he shows a shroud made of poppy sacks, in the weighing episode he comes up with a "turn" and goes to the first, and in the episode with the bridge he makes another. yga hand uses tricks to ride. "I bought this sabil for dirty money." Rozikul understands this and does it in advance.

Pochamir comes into conflict with the environment in the play. Pochamir appears as the dramatic hero of "Resurrection". As a cunning character, he is tasked with exposing the forces that oppose him. That is, the author reveals and shows the tragic problems of public life, masked by symbolism. "Speech (dialogue) plays a key aesthetic role in the story. This can be seen in Pochamir's dialogue with Munkar-Nakir and Malak in the episode with the bridge.

The play uses artistic techniques of exaggeration, reinforcement and irrationality. In the play, the author skillfully uses the rich potential of the artistic word. The language of the work helped the author paint a real picture of the apocalypse. The study of Fitrat's novel "Resurrection" by the method of structural analysis allows one to understand the ideological and artistic intentions of the author, to objectively approach the work.

As for the peculiarities of "Resurrection" story, we can say that the reason why the author portrays his protagonist in the form of a poppy, the reason why he longs for a poppy when he is sick, is that the world outside the poppy is Pochamir. and this is a world that does not correspond to justice for its contemporaries, or a world that does not correspond to justice. " The chaos in the "Resurrection" episode is symbolic. In this case, Rosicole is surprised. It is here that we see criticism and satire of modernity. In Fitrat's work, we see a way to include figurative meaning in the text of a religious work not only "Resurrection", but also in other works. The author uses the same technique in the story "Meroges" and other works and dramas. One of the features of Fitrat's style is that some works require an understanding of the content of the text in its original meaning.

The story of the White Tomb. The story about "The White Tomb" was published in the 3rd issue of the magazine "Atheist" in 1928. Fitrat's story is satirical, in which the author introduces the reader to Haji Baba from the very beginning of the narrative and sarcastically refers to his hero. The plot of this story is connected with the fact that the death of Haji Baba, who "returned to the Hajj seven times, according to him," with the help of "kuf-sufs" was able to heal the inevitable, and his breathing was sharp. The author's irony can be found elsewhere in the story. In the play, the author's irony is used not only to reveal the character of Hadji Baba, but also to portray ordinary villagers, their religious nature.

The plot of the story, based on the dynamics of the "external movement", is that the only thing missing in the course of events is the "absence of a grave" near the mosque! See the mercy of Allah that a sick donkey can help Haji, who is saddened by this. Placing a flag on the grave of a dead donkey, calling it the "White Tomb" and giving the judge thirty rupees "by the will of the prophetic donkey" can solve the whole problem. History has sparked controversy both in the past and in the present. Whether this similarity between "Omonat"(Temporal) and the White Tomb is accidental, or the plot occurs in folklore, is now controversial. Because "Omonat"(Temporal) was published exactly three years before Fitrat's story. Not to mention the lameness in the use of words, the story of an unknown author seems even more interesting than The White Tomb. This is exactly the same as the rule of parallel lines in mathematics. Two identical lines lie in the same plane and never intersect, but always side by side. We are certainly not going to interfere with Fitrat's genius with this idea. Simply put, the concepts of "moving plot" and "creative use of plot" were among the phenomena observed in the 1920s even in the works of the best writers. The points of intersection and non-intersection of two floors can be presented in the following tables:

"Omonat"	"White Tomb"
Ali "hands over" the feast, and the feast presents him with a prophetic donkey.	On the way to Haji Baba, the sick Bahavaddin had a donkey that watched him while he drank
Donkey died of heatstroke on the way back to the village	Donkey dies of illness
The story of burying a dead donkey under a stone and writing Omonat.	The problem is not leaving the donkey's body outside.
Return from the village to the donkey's grave and consecration	Raising the flag over the donkey's grave

It is clear that the artistic finds in both works are amusing and amusing. But this is not the end of the story at Omonat. When Piri Ali hears that the sacred shrine has revived, he goes to see it, and when he reaches the shrine, he is happy to meet his disciple. The plot of the story is really very close to folk jokes. Fitrat ridicules the evils of society and criticizes heresy and superstition in public life. The author denies them with a laugh. He reminds the reader that it is necessary to eradicate the social evil of the society in which he lives. The author also adds meaning to the dialogues. Jumakul through speech conveys the character traits of an officer. In particular, the last speech of the judge reveals his true character and character.

It should be noted that the story of Abdurauf Fitrat "The White Tomb" is a satirical work, the plot of which is very close to folk anecdotes. The story is a satirical critique of heresy and superstition in public life. Criticism of heresy and superstition in public life in Fitrat's work dates back to the 1920s, when naturalists often mentioned it. Fitrat's early prose works, *The Discussion* and *The Indian Traveler*, also criticized heresy and superstition in public life. In the "Indian Traveler" the tourist goes to the grave of Hazrat Bahovaddin.

The story of Zayd and Zainab. This story was also published in the 1928 issue of *The Atheists*. The main characters of the work are Zayd, who rose to the rank of the son of our Prophet, and Zainab, whom he admired with all his heart. Other heroes are the Prophet (peace and blessings of Allaah be upon him) and a group of women. One of the definitions of the plot said that the plot is "the historical development and formation of a character, type" (Maxim Gorky). But this description does not fit the story we are trying to explore. Since the characters are given ready-made in this play, they do not develop throughout the entire plot.

The plot of a work of art can be divided into chronic or concentric types. In a chronic plot, the temporal connection between events is leading (event A is followed by event B), while the concentric plot is governed by causality (because event A, event B occurs). The story "Zayid and Zainab" is based on a concentric plot. The reason we say this is because in the play, one event serves as the basis for another. The work begins with the women talking about the sudden divorce of the Prophet Muhammad's five wives. The reason for her divorce was honey, according to which the Prophet (peace and blessings of Allaah be upon him) loved honey. Aisha was the youngest wife, and when the Prophet (peace and blessings of Allaah be upon him) entered his other wife's house to eat honey, he became jealous and smelled bad, deceiving that bees were landing on rotten grass to collect honey. Then the Prophet declared all Muslims haram. Ten days later, when the truth became clear, the angry prophet answered his wives.

Zayd was angry when he heard this from women because he was like the son of the Prophet. He takes his beloved Zainab from the women. Here we stop at the landscape. Landscape is polyphonic, an important component of the artistic reality of the work. A writer can describe the landscape in detail as it stops the flow of events (static landscape), or elaborate on it during events (dynamic landscape). Fitrat makes good use of both of these aspects. At the very beginning of the work, the image of the sun prepares the reader for such hot phenomena as the heat of the sun: the dry, harsh, crushing light of the Arab sun has just begun to blush on the mountain peaks (the honeymoon has already begun to blush). just happened). the weight of the night has not yet lifted from the streets (the details of the honeymoon are not outdated yet) ... "

When we say that the main function of a landscape in a work is to understand the image of an open space through which reality passes. But it is also widely used as a means of revealing the spirit of the hero. In this case, the image of the place ("paint" in it) can be in harmony with the mood of the character, and also serve as a contrasting background. The story depicts changes in Zayed's psyche with a description of events along the way. In fact, the gang of fish and thieves on the road was a symbolic image of Zayd's rebellious thoughts in his heart, so we say that Zayd himself acted reluctantly when he kidnapped Zaynab. Love for the barn and longing for paradise, fear of the will of Allah still separates him from the one he loves. In the play, it cannot be said that the writer paid special attention to drawing portraits of heroes. A portrait is, in fact, the appearance of the character described in words (appearance, body, clothing, facial expressions, body position and movements, actions), the creation of a holistic human image that comes to life in the reader's imagination. and his character is one of the means of disclosure. But the author is trying to improve the sequence of events in this story.

The names of the main characters make one think: "Zayd" means "gift of Allah" and "Zainab" means "priceless treasure of his father" in Arabic. Means no. Another interesting fact: in the process of studying religious books, we see that Zainab Muhammad (saas) is the name of her daughters. It is not clear why Fitrat included the hero of the same name in the story ... Overall, this account of Fitrat's is one of the works requiring special interpretation and should be analyzed more thoroughly in later works.

The history of Zahra's faith. Literary critic Bahodir Karimov in his book "Methodology of Literary Criticism" lists several methods as literary and speaks of the need to develop new methods in Uzbek literature. Because the study of religious and mystical literature requires the use of criteria and methods appropriate to these masterpieces.

In our literature, there are cases when the works of the classics are approached on the basis of verses from the Koran, hadiths or certain mystical principles. In particular, the interpretation of mystical literature with the help of symbols, concepts of each sect, shorter than the theoretical basis of classical poetics, of course, gives good results. But literary critic Bakhodir Karimov says that a new religious-mystical method is needed to study such works. It would be justified to study the work of Abdurauf Fitrat in this direction using the same method. The roots of this story go back to works written long before Fitrat. Fitrat's story began with a conversation between the angels, Horut and Marut. From the above facts, it is clear that the plot of the story is mobile. The author gives a new

interpretation without changing the basis of the events that took place in his previous works. According to him, Horut and Marut fell to the ground, lost their angel wings, were hung in a well until the Day of Judgment, and they were told that their wings and rows would be returned to them as soon as the punishment was over. Zahra is portrayed as an old woman living in poverty in a remote town. When he told his neighbor that the Prophet and his companions, Abu Bakr, 'Umar and' Uthman, lived a good life during the time of 'Uthman, and that his condition deteriorated again due to the civil wars of Ali's time, he went to Harut and Marutu to tell, ask them to teach magic, events with the story of their teachings gradually begin to climax. Two former angels take pity on the old woman and want to teach her magic. But he is asked to do something to destroy his faith. He does not do it twice, not knowing that it will separate him from faith. But for the third time, a man on a white horse ascends to heaven. After that, Zahra actually studies magic. However, since she could not accept this, the Prophet's widows went to Aisha and told her that they had sinned and were very sorry for what they had done. But Aisha, who heard about this, said to Zahra: "Old woman, your repentance will not be accepted. A man on a gray horse, flying into the sky with a bow, was your "faith." You have lost your faith. The repentance of an unbeliever is unacceptable! " Faith in this place is depicted in the form of a man on a horse. But Nasiruddin Rabguzi's Kissasul Anbiya does not portray faith as a human being. God sent Prophet Idris to punish two angels. When the Prophet Idris went to the two former angels, and the angels asked him to give him the opportunity to repent, Andrew said that they no longer had faith and that their faith flew into heaven like a dove when they sinned. We can categorize the differences and similarities between the plots of religious sources and the plot of the story as follows:

"Faith of Zahra"	Other sources
Two angels: Horut and Marut	Uzzo va Uzoyo
Zahro-kampir	Zuhra is a beautiful young woman
Anyone who wants to learn magic	The Woman Called to Sin by the Angels of Venus
Man on a white horse of faith	Imon (Faith)- dove
Go to Aisha to repent	Pray for the salvation of the prophet Idris
Lost Faith-Zahra	Lost Faith - Uzzo and Uzoyo

In conclusion, this story of Fitrat, as noted by the scientist Bakhodir Karimov, can reveal its true meaning only if it is verified by the religious-mystical method.

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