

REFLECTION OF PEOPLE'S ORAL CREATION PATTERNS IN ABDURAUUF FITRAT'S RESEARCH

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ABSTRACT

Abdurauf, as a great scholar of Fitrat's era, conducted research in all directions of literary studies. Fitrat, as a textologist, source scholar, linguist, lexicographer, literary critic, and theoretician, created a number of scientific treatises and articles, and most of the scientific conclusions reflected in this scientific heritage serve as the basis for today's research. Through this article, we will get acquainted with his thoughts and literary classifications related to literary studies and examples of folk oral creativity in his researches.

Keywords: Fitrat, epos, plot, examples of folklore, epic, story, short story, novel, classification, comparative classification.

INTRODUCTION

Although so much time has passed since the century when Abdurauf Fitrat, a great representative of Uzbek literature, lived and created the period of national renaissance, the researches, researches, and free thoughts of the artist have still lost their scientific significance. Although Abdurauf Fitrat did not write his views on literary studies in the form of a special study or article, the scientist's scientific conclusions in this regard are in his scientific articles on the analysis of the works of poets who lived and created in the history of literature, in his scientific treatises and collections on their sources and textual research. reflected. In fact, Fitrat's scientific research in each direction can be the basis for a separate study.

LITERATURE REVIEW

We know that Fitrat tried to periodize the history of Turkish literature. We can know this from his articles and scientific works. Our attention is drawn to the fact that, relying on the experience of scientists such as the famous Turkish literary critic, folklorist scientist Fuat Koprulu and Ismail Khikmat, he mainly caused literary events in defining periods. He divided the first part of the complex "Examples of Uzbek Literature" into three parts, as he was forced to give examples of oral and written creations included in his works on the basis of existing socio-economic events of the time he lived. The scientist expressed his views on the current periods in the history of Uzbek literature through these three parts. So, Fitrat divided the history of literature into 5 major periods:

III Tribal literature;

III Feudal period literature;

III Literature of trade investment period;

III Literature of the period after the 16th century;

III Literature of Jadidism period and post-revolution period.

It is known from the preface of “Examples of Uzbek literature” that Fitrat included the sources of three periods of the history of our literature in the first part of the complex “Examples of Uzbek literature”. These are:

- ↳ Tribal literature;
- ↳ Feudal period literature;
- ↳ Literature of trade investment period.

According to professor scientist Hamidulla Boltaboev, Fitrat’s article “An overview of Uzbek literature after the 16th century” was written as a foreword to the collection to be created [1.]. It can be seen from the above that Fitrat is not based on historical events, but literary works as the boundaries of the literary era.

The first genre of “Literature of the tribal period” is the epic, and the primitive beliefs of people in good and bad spirits, demons and wrinkles are reflected in the epics. Fitrat notes that this situation in early Turkish epics is not specific to Turkish literary examples. We all know that there are realities related to giants in the Greek epics, especially in the epics contained in the “Shakhnoma”. As Fitrat said, this situation in Greek epics also happened in Turkish epics. As another example of this period, excerpts from the beginning and the end of the epic “Alpamish” are given. Through this, Fitrat presents as an example the places that reflect the collective-tribal way of life and customs of the people of Kungirod at the beginning of the epic. He even cited as an example the text titled “Hunting to War” composed of various fragments from the work “Devonu Lughotit Turk”. Fitrat explains the reason for choosing these sources as “because they are close to the life of Mannan tribalism, because they depict that life” [2; 9.].

The second period of Fitrat's classification is called “literature of the feudal period”, and the main feature of the literature of this period is that the image and reality take place around a feudal lord, the hymn of heroism, the image of which constitutes the essence of the artistic text. Fitrat mentions the epic “Oguz Khan” as the first source of this period. However, the scientist emphasized that he did not have the text of this epic in his hands, and for this reason, he could not provide an example in the collection. As the first source of this period, let's take as an example the fragments of educational content from the “Kultegin” inscription, one of the Orkhun-Enasoy inscriptions, the “Alp Ertonga” march, “Kitobi Dada Korqut”, “Devonu lugotit turk” shows. Fitrat explains why these sources were chosen one by one. For example, the events in the epic “Kitobi Dada Korqut” take place around a feudal lord - Buyundur Khan and his heroic deeds. Even Father Korqut is mentioned as a saint who helps the small feudal lords who are the heroes of the story.

The period that Fitrat called “the literature of the period of trade capital” included a very large period, in which the literature of the Timurid period itself has a very large weight. Although the scientist says in the article “Chigatoy literature” that Chigatoy literature includes the period from the 13th to the 16th centuries, in the “Examples of Uzbek literature” complex, the “literature of the period of trade investment” is from the 11th to the 16th centuries. He brought an excerpt from the sources created during his time. Yusuf Khos Khajib’s “Kutadgu Bilig” and Ahmad Yugnaki’s Khibat-ul Khaqayyq”, which are considered as the first examples of the “Literature of the period of commercial investment”, were created in a periodic sequence as an advanced form of epic literature. Fitrat says that the literature of the period from Genghis Khan to Amir Temur experienced a period of stagnation. Because in reality, this period has

passed the test of war and conflicts, and there is no known work that was created in this period.

Professor Nasimkhan Rakhmanov puts forward the opinion that Fitrat did not mean the works created in the literary environment of the Golden Horde.

It also seems that Fitrat cites Nasiruddin Rabguzi's "Kissasi Rabguzi" and Khoja's "Miftah ul-adl" as examples of the "period of stagnation". Fitrat Khoja's comment about the work "Miftah ul-adl" and its author, when presenting the source, "I suspected that it was written during this period". Although Fitrat does not know when this source was created, it is dedicated to Prince Temur, but it is also unknown when and where Prince Temur lived. In the researches of the following years, information was provided to us about the author of the work, the year of its creation, and the fact that Shahzada was the son of Temur Shaibani Khan [3: 76.]. As the next source of the period, Amir cites Temur's "Tuzuklari Temur", and sources from the works of "Yusuf and Zulaikha", Atoi, Lutfiy, Husayn Boygaro, Alisher Navoi, Zahiriddin Muhammad Babur attributed to Durbek.

RESEARCH METHODOLOGY

In the works of Abdurauf Fitrat, special attention is paid to Turkish epics, which are the most beautiful and perfect form of folk art. In the work "Examples of Uzbek literature" he cites excerpts from the epics "Alpamish" and "The Book of the Scared Father". A scientist who was able to correctly assess the artistic value of these epics had reasons to choose these two epics in his complex. We know that the "Alpamish" saga has a long history and there are several versions of it. In his research on epics, V.M.Zhirmunsky focused on the epic "Alpamish" and mentioned its versions that are very similar to each other, such as Oguz, Altai, Kipchak, and Kungirost [4: 156–165.]. When the scientist thinks about the Oghuz version of the epic "Alpamish", he mentions "Alpamish" and compares it with "Korqut ata book". The story of Bamsi Barak, the third book of "The Scarecrow" and the "Alpamish" saga, devotes a lot of space to the mutual aspects. He even states that the word Alpamish is actually "Alp+Mamsi" and became "Alpamish" as a result of a sound change. [4: 156–165.].

"Korqut ota book" is recognized as an example of oral creativity not only of Azerbaijan, but also of all Turkic peoples. As for the personality of Father Korkut, this historical person lived and created in the 7th century. Although written literature did not develop in Azerbaijan in the VII-VIII centuries, several narratives and stories with the name of this person became popular among the people. Later, these narratives were formed as a whole work and distributed under the name "Korqut ota book". This work, which consists of twelve stories created during the 9th-14th centuries and edited in the 15th century, contains the life and ethnic events of the Turkic peoples from the previous stages of this period, especially the pre-Islamic history. Eight of them are about internal and external wars, two are about lovers, and two more are given in mythological interpretation. Heroic pathos prevails from the beginning to the end of the epic. In this sense, it seems to us an indictment against cowardice, disloyalty, betrayal, selfishness and all kinds of violence. In fact, "The Book of the Scared Father" was created many centuries before the Islamic religion was absorbed into the life of the Turkic peoples. At the beginning of the epic, Korqut father is shown as the first person among the Oguz. Therefore, Korqut father is the beginning of history for the Oguz, and the Oguz clans

spread from him. Such an evidence in the work shows that the plots about Father Korqut began to be born in the centuries before Christ. Father Scarecrow is depicted as a great figure who knows everything and gives messages from the future. Such a feature of it reminds one of the literary plots about Bilgamish Khagan who lived in the 3rd millennium BC.

Abdurauf Fitrat, giving examples from the “Korqut ata book”, admits that there are places in the epic that are similar to other heroic epics. The collection gives excerpts from the 3rd story of the epic and quotes the following as an explanation:

“Alpomish” has a very open beginning with our saga. Even the hero in both epics is Boybora, Boybora’s son” [5; 43].

As Fitrat pointed out, these two epics are very similar to each other in terms of the system of plot and characters, as well as being an Oghuz epic. Before starting the study of the “Alpomish” epic, Fitrat pays special attention to distinguishing the concepts of folk literature and written literature in almost every work, and the essence of their examples. In particular, he emphasizes that the assessment of the difference between oral and written literature as whether their author exists or not is one-sided (formative), and the main difference between them is in the spirit of the work. While explaining the concepts of folk and written literature in “Rules of Literature”, Fitrat cited excerpts from the epic “Alpomish” as their main examples. Another text of the epic is taken from Fitrat's collection “Examples of Uzbek Literature”.

ANALYSIS AND RESULTS

In literary studies, including folklore studies, the issue of genres of artistic works has always been evaluated as an important theoretical scientific problem. Folk epics, fairy tales, songs, proverbs, askiya, lof and other genres differ in what ways. What are their characteristics and characteristics as a direct genre. Some of these features are also common in works of other genres. Scientists have been interested in the size, content, proportion of prose and verse pieces of works of a certain genre for centuries. Therefore, the relation of artistic works to which term in terms of genre is not only theoretical, but also of practical importance. As a major literary scholar, Fitrat conducted serious research on the works of classical authors and their sources, textual characteristics, and at the same time, poetic analysis of artistic texts. While analyzing the work of Mumtoz poets, revealing their poetic skills, as a scholar of poetics, he paid special attention to their weighty features, rhyme system, and artistry. On this basis, he also presented his scientific conclusions on the science of art. In addition, Abdurauf Fitrat in the “Rules of Literature” gives examples of the genres of narrative literature, such as parable, epic, story, and novel, so that we can see that the scientist divided the categories of genres not according to the form of writing of the works, but based on the description of the events by the writer.

In particular, when talking about the parable genre, Alisher cites Navoi’s “Lison ut-Tair” and Gulkhani’s “Zarbulmasal” and Elbek’s “Two Foxes” as examples. Even when information is given about the epic genre, Alisher Navoi’s “Farhad and Shirin”, “Layli and Majnun”, “Sabai Sayyor”, “Saddi Iskandari”, “Yusuf and Zulaiho” attributed to Durbek, “Shaybaniyname” by Muhammad Salih, Ghulam Zafari’s works “Cholpon Temir” and “Vonnaycha” are analyzed, and these works do not correspond to today’s prose. Although all these epics are written in poetic form, they are based on reality and are considered by the scientist as one of the narrative

literary genres. Fitrat, one of the important genres of this literary genre, explains the possibilities of the story based on the essence of the stories created in his time. He describes it as: "it sheds light on the dark side of many events that take place in our lives" [6: 39.].

Cholpon's stories such as "Kor Koynida Lola", "On Moonlit Nights" are important, Abdulla Kadiri's stories "Tinch Ishi", "Uloqda" are beautiful, and poet Elbek's story "Koshchi Turgun" is a long story. Fitrat emphasizes that the novel is important among narrative works, says that writing a novel is a very difficult task, and cites Abdulla Kadiri's "Otkan Kunlar" as the only example of the novel genre. Because at the same time, there was no novel other than "The Past Days".

CONCLUSION/ RECOMMENDATIONS

In conclusion, it can be said that Fitrat, as a great textologist and source scholar of his time, aimed to introduce unique manuscripts to scholars and people. He prepared and published an article on resources in order to prevent the removal of rare resources that are kept in the hands of the people. As a result, several manuscripts of our classical works were taken away. The scientist's works "Samples of the Oldest Turkish Literature" and "Samples of Uzbek Literature" have also given enough thought on this subject. In the work, each period is described in its own way. So, although Fitrat made the distribution of works based on social principles, he prioritized the subject scope of the samples of the periods. It is natural that the social situation and period characteristics are reflected in the literary pieces of their time. From this point of view, the scientist defined the specific characteristics of each era. He reacted to each work by studying the use of artistic tools, ideological diversity, and progressive image directions, thereby determining the unique characteristics of each period. It can also be said that Fitrat, as a major textologist and source scholar of his time, aimed to introduce unique manuscripts to scholars and people. He prepared and published an article on resources in order to prevent the removal of rare resources kept in the hands of the people. And as a result, several manuscripts of our classic works were taken away. Manuscript copies of Yusuf Khos Khajib's "Kutadgu Bilik" and "Miftah ul-adl" and "Gulzor" by Poshshahoja are among them. Even Fitrat, as a major literary scholar, conducted serious research on the works of classical authors and their sources, textual characteristics, and at the same time, poetic analysis of artistic texts. While analyzing the works of classical poets and revealing their poetic skills, as a scholar of the science of poetics, he paid special attention to their importance, rhyme system, and artistry. It can be seen that Fitrat has a place in literary studies not only as a literary critic who researched examples of classical literature, but also as an encyclopedist engaged in classical poetics and literary theory. In the history of literature, we can find research on any topic and theory in the works of Fitrat. Even his scientific conclusions serve as the main source for future scientific works. So, Fitrat is a scientist who has extensively researched literary studies. Our task is to convey the meaning and content of all his works to young people in a simple and understandable language.

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