

AN ARTISTIC INTERPRETATION OF THE DETAIL OF THE IMAGINARY FLIGHT TO THE SKY IN MODERN LITERATURE

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Abstract: *This article analyzes the modern dramaturgy and the unique image of women in it. This issue was observed in the formation of modern dramas and the system of images in the example of the works of modern artists such as Fitrat, Cholpon, Hamza.*

Key words: *modern dramaturgy; modern literature; the image of women in modern drama; It was observed in the example of the works of contemporary writers such as Fitrat, Cholpon, Hamza*

In October 1922, the founder of the Republic of Turkey, Mustafa Kemal Atatürk, called the leader of the poor, V. I. Lenin, and asked, "What is the fate of Turkestan, Vladimir Ilyich?" The leader of the poor said, "Turkestan's fate has been decided. We cut it into pieces. Now there is no such country as Turkestan on the world map," he answered. Then Mustafa Kemal Atatürk declared that the name of the Ottoman state was Turkey, saying that the word "Turk" should not disappear from the world map. In this way, the word Turk will be preserved both on the world map and in the hearts of Turkic peoples.

The Turkish state, founded by Mustafa Kemal Atatürk, went down in history as a very alert, responsive to any world events and, most importantly, a hot spot that was able to awaken other Turkic peoples in the 20th century. Most of the modern Uzbek intellectuals went to study in Turkey and Baku, where they enjoyed the lively atmosphere.

Abdurauf Fitrat also enjoyed the intense political atmosphere of Turkey in the second decade of the last century. Mustafa Kemal returned after seeing the reforms started by Atatürk and the foundations of the state he was building. These reforms witnessed a dramatic turn especially in the field of literature and national sentiments.

The more the literature is suppressed from the ideological side, the stronger the pressure, the more it turns to hidden symbols. The works created with such a figurative layer will be long-lasting and have a high impact.

The examples of art created in the 20s of the 20th century were created as a result of such pressures. The works of Cholpon and Fitrat are such high-level works.

Although Cholpon is the star of Uzbek poetry of the 20th century, Fitrat was the first to introduce finger weight to poetry. Although Fitrat's poems are few in number, he managed to introduce a new tone, new form and style of expression

to modern poetry. If we observe Cholpon's poetry, we often come across artistic details such as "sky", "flight to the sky", "fantasy of the sky" in his work. Even some "critics" of his time protested about Cholpan, saying that he sings and writes about the blue, not about the earth.

In Fitrat's work, there are many symbols, symbols, and images of the sky. Concepts such as sky flight, detail of flight to the sky, dream of the sky dream occupy an important place in Fitrat's poetry and drama. For example, in the poem "To the star of Mirrih", the lyrical hero, tired of the corruptions on earth, asks the sky, the star, whether you also have the devils and criminals among us.

In the poem "Sharq" the poet again refers to the image of sky. In the eyes of Fitrat, the sky is a symbol of greatness, strength, beauty and dignity, or rather pride.

In the poem "Sharq" the poet again refers to the image of blue. In the eyes of Fitrat, blue is a symbol of greatness, strength, beauty and dignity, or rather pride.

Heavy, tall, handsome, impressive

Mountains

from the right,

From the left...

From all sides

Like a warrior in the path of truth,

Yasov pulled and raised his chest

He wants his right even from the sky

In this place of this poem, the line "He wants his right even from the sky" is not in vain. In Turkic peoples, the words blue and blue are used in the sense of Creator. Here, the word "sky" comes in the meaning of God, God's throne. The mountains of Turkestan are likened to soldiers standing up to ask for their rights from the sky. A very fine and beautiful find.

Fitrat again refers to the "sky" detail in the poem "Poet". The word "blue" and the concept of "sky" are also used in this poem as an artistic detail conveying grandeur, awe, and most importantly dreams.

The garden of love's sly, sultry, burnt,

Nightingale, from the world of mankind

He lays on his small, delicate wing,

he tries to ascend towards the sky

Fitrat occupies a high place in modern Uzbek literature with its highly pathetic dramaturgy. Fitrat occupies a very high position in Uzbek literature as the first tragedian. In his tragedies, too, the detail of the sky, sky flight is central.

In the dramas of nature, the image of fantasy is always repeated. Imagination of flying to the sky, being with the angel his love in his imagination is also present in "Chin Sevish" and "Indian revolutionaries". For example, the fourth act of "True

Love" begins with Nuriddin Khan imagining Zulaikha in his dream, talking to him in his imagination.

Dungeon. On one side, straw is spread on the ground, and a piece of sand is placed next to the floor. Nuriddinkhan is lying on straws. It's like a dream.

Nuriddin Khan. Zulayho!.. Come, angel, come. Chechagim, come.. oh. Like a rainbow ... you sit among the flowers ... like a bird of heaven ... you fly with angels ... You give hope ... You walk far away ... You are happy in love ... you do not approach us ... This is how Nuriddin thinks of Zulayha talk to He flies to the sky with it. But only in imagination. Not in life. What a good idea. It will be a tool for the realization of your unfulfilled dreams.

You are the sun... your light is enough for us... three... three... three... ruler of the beautiful... god of beauty... three... exalted... You are the sun! The more you rise, the more you light up the earth...

In this way, the dream of the hero of the tragedy, which did not come true on earth, comes true in his mind. He dreams of flying into the sky. Society does not allow him to fulfill his dreams. The social order is flawed. Imperfectly structured. There is no justice. There is no truth.

The ideals of national liberation that the heroes of Fitrat tragedies put before themselves are mixed with their love. When the two lovers Nuriddin and Zulayho are alone, the ideas of the freedom of the Motherland and the will of the nation are added to their personal love and become one goal.

Nuriddin Khan. Oh... Zulayha!...

Zulaiho. Ah...Nuriddin!..

Nuriddin Khan. Come on!..

Zulaiho. Blue garden, how clear!

Nuriddin Khan. Like my love.

Zulaiho. Come, let us save ourselves from this polluted air of the earth. Let's fly hand in hand, let's fly... Let's rise to the places where the sun can't reach!...

Nuriddin Khan. Oh... Bliss!..

Zulaiho. it is Something not created!

Nuriddin Khan. I wish I could fly with you! Zulayha!.. You are a ghost of the world of souls who landed on the earth... There must be a future soul who will rise with you. No, Zulayha, I cannot rise with you. You stay! Let's stay on earth. Let us clean our beautiful India for you. Let's get the bloody feet of the damned English out of this treacle nursery. An Englishman cannot stand where you walk, just as the devil cannot walk where Malak stands.

From this text in the tragedy, it can be understood that the love of the heroes of Fitrat gradually merges with the love of the Motherland.

Summary. From these thoughts, it can be concluded that in modern literature, including in the work of Fitrat, artistic details of the sky, sky flight, imaginary flight to the sky serve as a symbol of freedom and freedom.

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