

Poems of Abdulla Oripov - a special artistic expression

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Abstract— *Independence has created unique opportunities and conditions for the Uzbek people to understand and express their identity, to restore their history, culture, national traditions and values, to express their national identity. Literature has an educational value in that it raises the socio-political, spiritual and moral problems of each period and seeks answers to them. Its socio-educational character is especially evident in the expression of the national spirit of the people. Naturally, in this process, the international poetic way of thinking reflects the level of the literary personality of the creator. Abdulla Oripov, a truly talented translator of the national language, leads the way in international poetic thinking.*

Keywords— poems, literature, national language, national identity, international style, poetic expression.

1. INTRODUCTION

Abdulla Aripov is a poet who has earned the respect and recognition of the true people. The fact that he has won the respect of the people and the country testifies to the fact that the poems and epics of the artist have become an expression of the spirit and soul of the people. "Both the school of writing and dorilfunu are one. It's about being alive for a lifetime, living in harmony with one's people, and serving truth and justice." After all, Abdulla Aripov is a poet who has lived and worked all his life "in sympathy with his people." Because for this poet, people are not an abstract concept, it has a clear meaning. As the poet says in his poem "Why I love Uzbekistan", "My people, if the judgment of history had taken you to the Eternal Glaciers, if you had inhabited the Snow, wouldn't I have mercy on those icebergs?" In these thoughts, the pathos that defines the national spirit of the poet's poetry blows.

2. MAIN PART

The generation of the 60s has a special place in the history of Uzbek literature of the 20th century, which has become a unified recent past. Although the ideological pressures of the dictatorial regime continued to exert their influence in the field of art, a new generation entered the field of literature during the period of warmth. The principles of national identity, respect for the Motherland, promotion of national traditions and national feelings were the guiding principles of this generation's work. Poets such as Abdulla Aripov, Erkin Vahidov, Rauf Parfi, Halima Khudoiberdiyeva, Omon Matjon are the leading poets of this literary generation. The natural need of the time placed on this generation a great task, such as the renewal of traditional poetry and the deepening of artistic thinking. The creators approached the hearts of the people, promoted a sense of sympathy for the sufferings of the people; through symbols he expressed the noble desire of his nation to be free from captivity. In the works of this generation there are signs of international poetic thinking. Abdulla Aripov's poem "Uzbekistan", Erkin Vahidov's poem "O'zbekim", Omon Matjon's "Scream of the Swallow" and a number of other poets have left a deep mark on the hearts of our people. Influenced the education of national thought.

These poets deeply understood that in order to win the true love of the people, the aesthetic ideal of the creator must be high, and they must be included in the life of the people. Therefore, the People's Poet of Uzbekistan Erkin Vahidov in one of his poems:

El ustozim men esam –tolib!

So 'z durlarin termoqdir ishim.

Odamlarning o'zidan olib

It's my job to give to people, "he said, summarizing the artist's concept in general. Naturally, the poet shakes the pen as a translator of the human heart. In particular, his "I" should reflect national and universal sentiments. In this sense, "the creator must accept universal pain as personal pain or raise personal pain to the level of universal pain," writes Abdulla Aripov. The poet fully applied this requirement to his work.

Abdulla Aripov in his poem "Children of Turkestan" creates a wonderful example of talmeh: There are many difficulties ahead, but opportunities for tomse, How many Mashrabov not hanged and Chulpanov not shot, Independence comes into life like a small child who barely learned to walk. There are still many obstacles on his way, difficulties, even bloodshed is possible. The fate of Chulpan and the Other sighters for independence are the lessons of history. Such content and

The above-mentioned verses and talmehi are filled with thoughts. The tragedy of Qadiri, like the fate of Chulpan, left an indelible trace in the memory of our people. Study of poetry a work dedicated to Qadiri, shows that here in most cases, the basis for a varied and complete the artistic attitude of the talmehs was a horrifying fact poet for Poetry, according to the figurative prison bars, his garden, sharp look, the unknown grave of the poet, the hero of his famous novels Atabek, Kumush, Anvar and Rano. These talmikhs are special, a separate link in the system of new talmehs. Abdulla Aripov wrote: "Many of our young authors devote poems to the heroes of the books. These verses are completely cut off from life and are distinguished by their bookishness. As an example, you can cite dozens of poems dedicated to Atabek and Kumushbibi. Let them write, but in order to create a work that can win over readers, of course, you have to work with sweat on your face" (106). Such poems, written "with sweat on the face" and dedicated Kadfi, there are a lot, and they contain wonderful examples talmeha.

At the heart of the majestic mission of this literary generation is the idea of "poetry without exaggeration" (A. Aripov), the realization of universal ideas, the national identity of the Uzbek people, the preparation of the people for freedom and future independence. was embodied. The phenomenon of Abdulla Aripov emerged in such a literary environment as a natural necessity, a "child of need."

Any talented, national poet shows that he is a unique artist through artistic thinking. Naturally, in such creative works, the skillful use of artistic means of expression, the visual potential of the artistic language, especially the international style of poetic expression, is clearly demonstrated. Furthermore, the national characteristics of a particular people are not an abstract concept, but are realized in a very specific and individual phenomenon, such as language. It is natural for any work of art to tell the story of the life of a nation, to express the feelings of a person belonging to a nation, to express the spirit, traditions and national identity of that nation. The national language and the spirit of the people "... are uniquely combined in each work and give birth to a living" being "- a real child of art" 1. Indeed, the magic, charm, and charm of any work of art, in turn, depend on the language, the psyche, and the individual style of the artist. People's writer Pirimkul Kadyrov said: "The power and advantages of any language can develop and grow only if the people who created it live together. A language cut off from its people and land begins to lose its natural power, richness and beauty. So there is a hand, there is a tongue. He who does not lose his hand does not lose his tongue." 2 The people of creation find beautiful and unique expressions, proverbs, sayings and legends, of course, in their people; it re-enacts to its people rare gems that many have neglected or are dusted with. As a result, he hears praise for the fact that the expressions are popular and close to the people's hearts. Chinakam is famous as a folk writer and poet. Undoubtedly, Abdulla Aripov is one of the poets who has earned the respect of the Uzbek people and has a deep place in the hearts and minds of the people with his poems. Even during the dictatorial regime, the poet was tired of imitating others and being a parrot; He set a goal to sing "Nightingale Song" in his own words in the beautiful Uzbek language.

Abdulla Aripov's change of the form of the suffix (in) in the famous poem "Uzbekistan", ie the use of "my" instead of "mine", is also the artistic value of the poem. served to increase. The repetitive line "Uzbekistan is my homeland" evokes a strong emotion in its originality, as well as the internal rhyme of the two words in this verse (my homeland, mine). In the same poem, the poet says: "Maybe you will write like a teacher Oybek, you will write a new epic, Maybe you will be Habib Abdullah, you will open a mine in the desert." It should be noted that the grammatical suffix "-jak", which does not meet the norms of literary language, is widely used in the oral dialect. The abnormal use of the suffix "you will write" and "you will open" in the poem served the art of language. From this point of view, even a single grammatical addition that seems simple is, of course, important in the matter of the literary language of the poem.

The Uzbek literary language is enriched by the words available in the dialects. In great epics, when the speech of the protagonists is individualized on the basis of dialectal words, the power of credibility increases. If used appropriately in the composition of poetic verses, of course, the poem will take place in the hearts of the people. In this sense, there are elements of the vernacular in the language of Abdulla Aripov's poems, in particular, the use of dialectal words.

The poet writes in the poem "Face to Face":

A swarm of mammoths came out of the woods,

It's as wild and wild as a northern landslide

And yet a brutal gang is everywhere

Guras and guras invaded. (Vol. I, p. 60).

Shoir«Yuzma-yuz»she'ridayozadi:

Mamontlar to'dasi chiqdi o'rmondan,

Shimol ko'chkiniday vahshiy va sarmast

Va lekin vahshiyroq to'da har yondan

Bostirib keldilar guras va guras. (I jild, 60-bet)

The word "guras" used as an original rhyme for the word "Sarmast" is a word typical of the Kashkadarya dialect, where the poet was born and raised. In the same poem, "Face to Face", the poet describes the people and uses their metaphorical metaphor, saying, "There is rest in the wind, there is no rest in it." In the next line, he expresses his love for his people by saying, "Such a businessman is a munis." He describes his hard work in a new way, as an artist. Throughout the poem, he writes, "I think of you, my pale sister," referring to the "Uzbek scattered over millions of people." Elsewhere, the phrase "like a brother feels sorry for his

sister" is popularly used. "Munisginam", "singilginam", "ishparast", "rangpar" - in any case, these poetic words, specific metaphors are the factors that reflect the high linguistic art of the poet's poetry.

Applying the expressions of our people in their place, the effective use of phrases and analogies in the vernacular strengthens the art of poetry; increases the force of impact. Our people liken heavy things to mountains, and light things to cotton or bird feathers. Abdulla Aripov writes in his four-line poem "Poet":

O'zini har yonga uradi shoir.

Tog'day og'ir yukni kiftiga olib,

Qushday yengil bo'lib yuradi shoir.

Yoki:

Xalqim, moziy o'tdi, tole ko'rmading,

Pishirding o'zingga benasib taom.

Kiygizding birovga, o'zing kiymading,

Do not say that the worries of the world remain,

The poet throws himself everywhere

Carrying a heavy load like a mountain,

The poet walks as lightly as a bird.

Or:

My people, you have passed away, you have not been fortunate,

You cooked a bad meal.

You wore it, you didn't wear it,

You got the name by discovering the star - avom I.

Literary scholar M. Olimov, who drew attention to the art of these verses, said: "A representative of a language belonging to a completely different family or a distant Turkic language may think that these analogies are the poet's own invention. But they belong to the people." ¹ The expressions "heavy as a mountain" and "light as a bird" are very useful in describing the state of the creatures. At first glance, the poet looks very cheerful, happy and blissful. In fact, they have a huge mission ahead of them. Secondly, there is a contradiction in these phrases, the poet uses the opposite.

In the "Song of Karshi", which resounds as the echo of the poet's heart and breathes the breath of love for the native land, we strike the poetic words taken from the people: "Here today, O my country, 'I'm standing in front of you', 'This is all there is: a red desert desert', 'Grass in the wind that roams like a lamb on its feet', 'I'm a goose' (strong meaning of pride), 'red desert' (very naked meaning), 'like a lamb on foot' (popular analogy of the reality of the image such as 'grass purkar' (overheating means strong), 'day back' (the people express the passage of time, the sun begins to move towards the bed) and in the phrases the taft of the vernacular and the language of the people is felt. It is natural that such expressions have a positive effect on the artistic value of the poem.

In Abdulla Aripov's work, the combination of language and spirit is philosophically expressed in high artistic forms. For example, you can learn and use the language. But philosophers say that learning a language should begin with learning the spirit of the language. A soul without a tongue is a lifeless body. In this case, the language function narrows and becomes one-sided. In other words, language is alive with the reflection of the language at its core. Literary critic T. Boboyev said: "... nationalism is clearly felt in the language of his works only if the creator is a real translator of the language of the people." Indeed, respect for language is a special form of populism. It should not create national boundaries, nationalism should not be an obstacle to humanity and universal interests. Respect for languages other than our great ancestors is a sacred heritage that has been preserved as a symbol of respect for other peoples. Nationality and internationalism are interdependent concepts. Therefore, in the following decades, or rather, when the winds of reconstruction and renewal began in the country, especially after the independence of Uzbekistan, it became possible to speak the national language fluently.

3. CONCLUSION

Conclusion, we can say that Abdulla Aripov was active as a great intellectual, both practically and theoretically, in revealing the beauty of our native language with his poems. His unbounded respect for his mother tongue is reflected in the international spirit of his work. In addition, the popular expressions used in the poems of the poet, the original words, the use of words from ancient classics, dialectal words, the unique analogies of the poet's poems demonstrates the art of language. A true artist enters into a sincere dialogue with the native people, with the blood of the umbilical cord, through the words that resonate in the native language. It gives him spiritual strength. The charm of artistic language, which is one of the main criteria of art in the international artistic thought of the poet, is dominated by the whole beauty of the language of the living people. This is one of the important literary and aesthetic principles of Abdulla Aripov's poetry.

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