

FROM TRADITIONAL TO MODERN IN THE POETRY OF ABDULLA ORIPOV

Annotation: In this article, thoughts on the peculiarities of Abdulla Oripov's poetry are described.

Key words: poem, poetry, tradition, modernization, A. Oripov.

Speaking about the peculiarities of Abdulla Oripov's poetry, it is permissible for us to dwell on one more quality. This trait is an artifact in the poems of the poet. "The lyrical train can only be compared with the background," said V.G. Belinsky. Again, he also said a great idea about how the word disappears, feels and becomes a musical echo. The factor that turns the train into a "sense and musical echo", this is the fiction of the poem.

Artistry is beauty, the beauty of poetic thought, permeated with feelings. "Beauty itself is an important idea. Analysis of this beauty as-is is equal to catching a free fish in the river, cutting it on a knife, checking its members and again putting it in the water. Fish bring a person's air only when it is washed in the water. True, there are not even few people who prefer to eat fish in the water. Such senseless people do not see not only the beauty of art, but also the beauty of life. Rest, forgive the day" - writes the well-known Mahkam Mahmudov.

The artistry, firmly stated in the phrases of Mahkam Mahmudov is "to feel the endless paint of landscapes in the human soul". The poet creates a feeling from the word, through feelings, and with the paint of feelings he paints the landscapes of the human soul.

Mahkam Makhmudov writes: "without the slightest denial of the great power of the word, we must say that the feeling is that if the river, the word is its edge, the feeling is if the parivash is a girl, the word is its picture, the feeling is if it is a flower, the word is the paint of the artist. Jam from walnuts is his string, jam from flax is his juice. Desire from the photo is his master, desire parterre himself from the paints".

From his ambiguous thoughts it is understood that even the original Murad of poetry is to influence human feelings. But only artistry in poetry affects human feelings. The false thought itself does not affect the human soul, its feelings. And poetry differs from other arts in its power to influence emotions.

Candidate of philological Sciences, Associate Professor Muhammadjon Madgoziev wrote an answer to an amateur who wrote a letter "what is artistry, if

you understand me": "ask, as long as the bees have learned from whom to collect honey, as long as the flowers received advice about the color opening of the color and the spreading? Artistry is just as vital and just as reason"[46].

The power of Abdulla Oripov's poetry is also in his high level artistry. But in his poems, artistry is not created through artificial ingenuity, extreme analogies, irrational animations. Every expression of it, every tashbeh our is the same truth. Here are such examples in his poem "Bahor":

Қайдадир шоира куйлайди беҳол,
Менинг ҳам ой каби кўнглим яримта.

"Яримта кўнгил" and "ярим ой" – how truthful and beautiful tashbeh. If half a dream was not likened to half a month, then simply the thought itself, that is, darak would remain a sentence. "ярим ой" is a factor that gives eternity to the true artistry and poet poetry.

One of the long-known and famous poems of the poet is the poem "Nay". The artistry in it is life, the truth itself. It is also true that the Reed "lived durkun in the jungles", people cut off his body with a knife, carved his eyes and bosom- and this, as if not done, put his lips in the throat and blew it. It is also true that salinity, unable to endure the pain, sighed, and people put the cane to tears and made it enjoyable.

There is also a truly figurative truth in this outward appearance. This is also the case when a person feels the need to sing his own sufferings, making a flute from the cane, from which he stings and chokes from the heart-wrenching pain. Such is the power of truth and life fiction.

This is one of the features of Abdulla Oripov's poetry, which is close to the hearts and favorite of all.

In the work of Abdulla Oripov, the most noble traditions in Uzbek poetry were consistently continued. In his poems, The Poet interprets the ideas of human love and love in the fiery Egypt, which Alisher Navoi sang in his poems, the ideas of humanity, kindness, good, contempt without fear, human love and love, continue with loving those ideas. He sings patriotic motifs in the works of poets such as Gafur Gulom and Hamid Olimjon on more vocal curtains.

Alisher Navoi:

Одамий эрсанг демагил одами

Онингким йўқ халқ ғамидин ғами – if he says that people who do not eat people's grief are not people, then Abdulla Oripov says that they are "iron man":

Устоз, қалби йўқдир унинг ҳам, хайҳот,

На нафрат, на ишқни танламас у ҳам,

Унинг ҳам кўзида чакнамас ҳаёт,

Мунис боқишларни англамас у ҳам.

In the works of classical poets, the beauty of the olam is sung in relation to the human face. In each of the Egyptians, such as Alisher Navoi, Lutfi, Fuzuli, there are flowers, twigs, leaves, willow twigs, silk rays of the sun... put it so that all the beauties of this luminous world are attributed to the beauty of yor,

expressed in love with this lightdunyo and a person who is the cult of the universe.

Abdulla Oripov also described in each of his Egypt the same flower petals, from the leaves of the daffodils of autumn to the gloomy rustles of the rains. But these images serve to reflect different landscapes of the human soul, pictures of the color of the human psyche.

Дўстим, тингла...япроқчаларнинг
Шивирлаши эшитилмоқда...
...Юрагим ҳам дарахтзор каби
Ниманидир олқишламоқда [41].

In the above-mentioned Egyptians of the poet, a picture of horny moments in the human psyche depicts a picture of natural landscapes.

In the works of such poets as Hamid Olimjan and Gafur Gulom, Abdulla Oripov loves his homeland with a noble grief. He is honored with a white, who cut off the head of Ulugbek, made wandering of Babur, bloodshed by the oppression of Genghis Khan, but did not bow. His “Мен англаб етган фалсафа”, “Тингла, бу абадий садо бўлади”, “Дейдилар, ит хураp ўтади карвон”, “Булбул ўгай эруp зоғлар орасида” were used in folk proverbs jeweler in such quatrains.

Abdulla Oripov uses proverbs and saying, phrases created by our wise people very wisely and artfully, as a result of which the proverbs voiced by the poet again begin their poetic life. In particular, the poet effectively used folk proverbs in his quarters. It is his innovation that the poet not only brought these proverbs to prove his idea, but also enriched these proverbs with new facets, unusual polishes.

Бозорга ўхшайди асли бу дунё,
Бозорга ўхшайди бунда ҳам маъни.
Иккиси ичра ҳам кўрмадим асло
Молим ёмон деган бирор кимсани.

Yes, the philosophy that the poet understood is a philosophy in which the living market is the eternal truth.

Abdulla Oripov's poetry, as the people's and literary studies unanimously recognized, is a poem that has a significant place in the Uzbek train, a great value.

Proximity to the people's hearts in his poetry, joy and joy in the people's hearts, finding harmony and suffering, the expression of a person's feelings of color with the eyes of the artist in musical Egypt, the harmony of artistic justice in his poetry are unique features of the poet's poems.

The heart of the poet, like Abdulla Oripov, is the mother of the new ground. On the slopes of the floor open a variety of flowers, thorns grow. The heart of a similar poet is a pear of different flowers – poetry flowers from his own feelings.

Indeed, the poems of Abdulla Oripov are poems that end in essence. For us, for Uzbekistan, where "the poet is a land", both the poet and his poems are always dear and good-natured.

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