

FINE ARTS IN THE POETRY OF ABDULLA ARIPOV**Aziza Ruzieva**

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**When it comes to the potential of an artist, the
focus is not on what he or she portrays, but on
how he or she is portrayed.**

(D.Quronov "Fundamentals of Literary Studies")

ABSTRACT

Abdulla Aripov's life and work, Poetic arts and their expression, opinions about the poet.

Keywords: ikar, allegory, allegory, metaphor, antithesis, parallelism, irony, talmeh, raddul-matla`, Western mythology.

INTRODUCTION

Famous Uzbek poet and public figure. He is a well-known poet who sings deeply and honestly about the complexities and contradictions of the human heart in modern Uzbek poetry. Aripov introduced a new way of thinking to modern Uzbek poetry. In essence, it is a continuation of the artistic traditions of artists such as Yassavi, Navoi, Babur, Cholpon, Gafur Gulam. The poet is the author of the poem of the National Anthem of the Republic of Uzbekistan.

METHODOLOGY

Abdulla Aripov was born on March 21, 1941, on New Year's Day in the village of Nekoz, Kasan district, Kashkadarya region. The village is located in the foothills of the Kungrad, and despite the scarcity of running water, it was a vast area that was covered with greenery and grass during the rainy years. The poet himself writes about this: "Especially in the spring, there is a lot of rain here. The surroundings were a paradise. The small lakes where the floodwaters had accumulated were called "lakes". People used to drink its fresh water, and children used to spend their days in the foothills of Kungrad, picking spinach and mushrooms.

Orifboy Ubaydulla oglu, the father of Abdulla Aripov, who was born and raised in such a beautiful place, was a business farmer and chairman of the collective farm. Her mother, Turdihol momo, like many Uzbek women, was a good-natured, hard-

working, kind, influential and kind woman. There were four sons and four daughters in the family, and Abdullah was the youngest of the sons.

Deep philosophical, national spirit, devotion to religious and moral criteria form the basis of the poet's poetry. Abdulla Aripov's poetry plays an important role in the struggle of the Uzbek people for national revival, freedom and independence. The poetic word has a special place in the works of poetry, which are the most vivid, influential and concise form of figurative thinking. When a poet uses simple words with certain adjectives or phrases, unexpected meanings, extraordinarily moving, flowing verses emerge. After all, the poems of the poet Abdulla Aripov embody a combination of words and meanings as soft as silk, as fragrant as musk, as sharp as a dagger. It is well known that the poetic analysis of the language of a work of art explores the possibilities of poetic speech in expressing ideas. By the way, this can be seen in the general picture of Abdulla Aripov's work, as well as in many of his poems. The poet tries to expand the meaning of the word, using the opportunities of the native language. The poet, who is able to see with his own eyes the richness of the native language vocabulary, polished like a string of pearls, chooses every word with taste; measured on the scales of thinking. At the heart of the original and figurative method of expression lies artistic logic; of course, this logic is simple, concise, free of any artificial ornaments. In the formation of this form, first of all, we see the harmony of the poet's taste, thinking and sharp eyes. In fact, as a result of observing the life of the people, the experience of life, conclusions about the socio-psychological conditions, logical generalizations appear in the oral tradition. Parables such as proverbs, sayings, and aphorisms have been passed down from generation to generation and have lived in the minds of the people. Such wise sayings include metaphors, similes, metaphors, comparisons (antitheses), parallelism, irony, pitching, and other artistic expressions. Abdulla Aripov's poetry, of course, has such imagery. For example, in most of the poems of the poet, in his short and concise quatrains, it is possible to observe the use of the art of parables, the use of folk proverbs and sayings for the expression of certain ideas or expressions of feelings. In the poem "Good and Evil" the poet writes:

**El aro yuradi bir naql,
Xalq uni takrorlab aytadi.
Kimsaga yomonlik qilmagil,
Bir kuni o'zingga qaytadi.**

**Darvoqe, pand bersang bir jonga,
U ham tinch turarmi hech zamon.
Deydilar, tuflasang osmonga
Yuzingga tushgaydir begumon:**

**Yaxshilik qilsang-chi, sen, biroq,
Qaytari u senga? Bu mubham...
Boshini silasang gohi choq
Qo'lingni tishlaydi iting ham. (2 jild, 248-bet).**

In this poem, the poet incorporates not one, but several proverbs into the essence of the subject. In the first verse, in order to reveal the value of good, he quotes the popular saying about evil, which is the antithesis: "If you harm someone, evil will return to you." There are also variants of this saying: "If you dig a well for someone, you will fall" or "If you do good to someone, you will see good". The second verse of the poem uses a slightly polished version of the folk saying, "If you spit in the sky, you will fall on your face." At the same time, the point is, if you touch someone who hasn't touched you, who hasn't hurt you, you're hurting yourself.

DISCUSSION

In connection with the analysis of the second paragraph above, we would like to emphasize a special feature of the poems of Abdulla Aripov. The poet often uses the phrase "They say", "He said" in the process of applying the folk tales and ancient truths in the text of the poem. The poet's famous quote, "They say, a dog barks - A caravan passes," proves our point. The verb "they say" has a relative pronoun. But every beautiful line of the poet emphasizes that behind this word is the ore of folk wisdom. The poet sometimes decides to speak in the language of a wise man or a wise man:

**Donishmand dediki,
Osonni kutma,
Imkondan ortiq bir imkonni kutma.
Daryodan daryoni talab aylagil
Va lekin hech qachon ummoni kutma.**

In fact, the poet himself is a sage, a philosopher. There are many wise sayings in his poetry. The poet says that everything has its own dimension, that everything should be appropriate, do not expect art from the incompetent, do not expect generosity from the lowly, the low is low, the high is high.

In the last verse of the poem "Good and Evil", the poet refers to the image of a dog. In fact, there are many myths about dogs among the people. At this point, the poet wants to know who to do good to. Because there is a saying among the people, "A dog stays a dog." The poet is well aware of such proverbs.

All such examples show that the poet made very appropriate use of the means of illustration used by the people, his beautiful language and the wisdom of the people, and how popular the poet's poetic thinking was.

It is used many times in Abdulla Aripov's poems. It is advisable to study them in repetitive forms in the contact state and in the distant state.

It is repeated in a number of Abdulla Aripov's poems, including "Ziyo", "Ikar", "Malomat toshi", "Ballad about haste". We analyze the poem "Icarus", which is the most characteristic example of remote repetition. The poem consists of fifteen verses, in which the word *ikar* is used sixteen times. In three paragraphs the same word is not used, in four verses the word is repeated twice. This means that the poet did not strictly follow the rule of art to use the word in every verse or byte. The first verse of the poem is communicative in nature, and the word *ikar* is used in its meaning:

**Fazoga ilk bora qanot qoqqanni,
Ikar deb atamish hayolan inson.
O`zini beayb o`tda yoqqanni
Unutmay yuradi abadiy jahon.**

In the second verse, it begins with a poetic observation of the purpose for which the image is expressed, and now the word *ikar* goes beyond the nomenclature; has a figurative meaning:

**Ikar bitta emas, yo`q bitta emas,
Sanog`i yulduzlar misoli katta.
Kimki ilk savolga iz ochdimu bas,
Shu yo`lning ikari bo`lgay albatta.**

In the first stanza of the band, another art based on word repetition is the art of repetition. The idea expressed in the first two verses as a thesis is confirmed in the following two verses: it follows that in the history of mankind the number of those who have done good deeds is very high. Here is an example of the *ikars* that led to this first blessing. This example continues until the sixth paragraph. In the third verse, *ikar* is used twice, and the phrase "*ikar*" is repeated in the second and fourth verses:

**Yarog`im yo`q deya ilk bora qo`lin,
Salomga cho`zgan ham ikar atalgay.
Tark etib g`ordagi asriy manzilin,
Ilk chayla tuzgan ham ikar atalgay.**

This word is another form of repetition, which in science and art is called the art of *tasdir*. Bytes are binary busy. From this point of view, it would not be a mistake to consider Abdulla Aripov's one-point series as an example. Thus, the poet copied the art formed and applied in the application and brought it to the level of repetition from one word to another. In the fourth paragraph, we encounter the opposite of such a repetition: in the third paragraph, if there is a repetition at the end of a couple of lines, the word at the beginning of the double line is repeated.

**Ikardir- Protomey nomini olib,
O`t izlab xudolar qoshiga borgan.
Ikardir ilk sevgi domida qolib,
“Yallama yorim “ ni kuylab yuborgan.**

Here Prometheus is a talmeh, the poet withdraws from the tradition of reference to Eastern names and stories of classical literature, and calls the hero of Western mythology, Prometheus, who seeks fire, a kind of ikar. However, these repetitions are not just formal beauty, but also to emphasize the idea. In the fifth verse, we come across the art of return:

**Odamzot boshidan o`tib ne kunlar,
Ikarsiz qolmagan lekin hech qachon.
Birovin jigarni cho`qib quzg`inlar,
Birovi o`tlarda yongan beomon.**

The word "one-to-one" is also used in place of Icarus. At this point, the poet refuses to give an example of the history of the world and speaks about their terrible fate. After this point, there is a change in the direction of the image: the poet moves from general examples to specific examples. These are: Jordano Bruno, Spartak, Gulsara. . . The poet again mentioned western heroes and creatively used the art of talmeh. So, what is the point of listing the names of these ikars in the course of history and remembering them? In the ninth and eighth verses of the poem, the author goes back to his time. In the tenth verse, the thesis is again given, but the poem is divided into two parts. Speaking about Icarus, the poet switches from the narrative method to the modern youth. The poem is dedicated to students. Therefore, addressing the youth, the poet gives a poetic assessment of their place and role in society:

**Zamin-u zamonda, o`zingsan g`olib,
Ey mening dilovar olov qalb ukam,
Sen o`zing ustozsan , sen o`zing tolib,
Sen o`zing armonim, umidlarim ham,
Sen borsan bu davron dasturxonida.
Oftob ham bamisli qo`rdan chiqqan non.
Sen borsan nur porlar yurt osmonida,
Sen borsan sobitdir bu qadim jahon.**

In the above paragraph, the phrase "you go" is repeated three times. Linguistically, "you go" is the main sentence, and the three reasons that make up the clause are part of the compound sentence with the following sentence. This means that the poet has created a new form of repetition. In all three sentences there is an exaggerated description of youth, and the first sentence has an original analogy: the sun is bread from the snow. There are various metaphors for the sun in classical and post-

modern literature, most often resembling the sun on the surface of the sun. Abdulla Aripov does not liken the sun to bread all at once, but the table in the previous verse demands this analogy. The last point is the finale of the poem, where the poet logically connects the two images used in the poem - ikar and youth, as well as the above two parts:

**Faxru g`ururinga kelmasin malol,
Oqmagan daryoning nomidir taqir.
Sinmas qanot bilan- buyuklar misol
Ikar bo`la olgin o`zing ham, axir.**

So, the purpose of the poetic excursion into the history of Icarus is to encourage young people to have the same courage. The second line in this paragraph is an example. The poet encourages young people to open new paths in life, citing the example of a river that does not flow. In one of his poems he used several types of art based on word repetition, as well as other traditional means of art. However, in some places the poet creatively used the classical poetic criteria of industry.

RESULT

We have seen above in the example of the poem "Icarus" that Abdullar Aripov used the repetition of words and sentences effectively and appropriately. Another method in the poet's poems is the repetition of verses. In classical poetics, such a return is called "raddul - matla". Raddul matla is the art of repeating one of the verses in a ghazal or qasida in a new stylistic aspect in one of the following verses or in a praise for a specific purpose. So, since raddul-matla is only an art of ghazal or qasida, the repetitions of Abdulla Aripov's poems cannot be called by such a name. In general, most of the classical arts are formed in the dream. It can be said that all of them can be expressed in a finger. That is why we call this method the verse repetition.

In short, Abdulla Aripov is a true symbol of loyalty and one of the brightest pages of modern Uzbek literature.

"Abdulla Aripov was a great poet, a master of words, who left a bright mark in modern Uzbek literature. He was a patriot, loved his country and cared deeply about the fate of his homeland. His love for his people and homeland is reflected in his works," said the poet friend.

CONCLUSION

Uzbek wisdom, tolerance and humility are deeply rooted in the life and work of Abdulla Aripov. He is a symbol of the Uzbek people. Such confessions do not come naturally. The poet, who once lamented that his voice was stuck between two rivers, became known around the world after independence.

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