



ABDULLA ARIPOV'S WORK DURING THE YEARS OF INDEPENDENCE IS INTERPRETED BY NUMAN RAKHIMJANOV

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Abstract: The article discusses the research of the well-known literary scholar Numan Rakhimjanov on the analysis of the poetry of the Hero of Uzbekistan, People's Poet Abdulla Aripov. In this regard, the essence of the theme of the Motherland and nature, expressed in the poems of the poet, the symbolic interpretations of the image of the devil are highlighted.

Key words: theme, theme of homeland, national character, harmony of homeland-nature, landscape lyrics, image of autumn, philosophical meaning, symbolic-figurative way of thinking, image of devil.

I. Introduction

Numerous researches of the well-known literary critic Numan Rakhimjanov cover the Uzbek poetry on the example of lyric poetry of different literary generations. In particular, his comprehensive monograph "Uzbek poetry of the independence period" is important in this regard. It contains the scholar's delicate observations on the new Uzbek poetry and the analysis of the modern literary process. In

particular, in his articles "Who is the hero of today?", "Poetry is not the mind, the work of the heart", "Literature is not business", "People's morals and ideals are the main criterion"; increased critical spirit, journalistic uplift, philosophical depth; issues such as the evolution of quality in artistic thinking are covered in depth. Among them are articles on the poetry of the Hero of Uzbekistan, People's Poet Abdulla Aripov.

II. Literature review

Numan Rakhimjanov, analyzing the theme of this unique country - Uzbekistan, which is the basis of the poems of the national poet Abdulla Aripov, writes: A. Aripov listens to the lyrical protagonist's song "Uzbek soil" sung in the wind of the homeland; translates it to the reader in a highly poetic language.

The bright smile on the lips of the green spring, the wrinkles on the forehead of the old farmer, bent over each stalk of cotton in the heat of summer, he can listen. ¹ Apparently, the scientist revealed the essence of the poet's

¹ Rahimjonov N. Uzbek poetry of the independence period. -T.: Fan 2007 -p. 260. (The following points are taken from this book and the page is shown in parentheses)

writings about the Motherland. In other words, in the poet's poetry, the great concept of the Motherland is reflected in the four seasons of the year, in the image of its selfless people, hard-working peasants. Continuing his thoughts on this subject, the scientist writes: "In A. Aripov's lyrics, the images of nature "Uzbekistan - the people" appear in front of your eyes like an open book in harmony. A. Aripov seems to read the burning poems of his poetic land with passion and love. Indeed, the main theme of A. Aripov's poems is "Motherland, Uzbekistan is the Motherland" [N. Rakhimjanov, 2007: 39]. Literary critic A. Aripov's lines about the homeland see the dependence of "Uzbekistan-people".

III. Analysis

It is known that A. Aripov's poems on the theme of the Motherland reflect the ancient history of the country, the present. N. Rakhimjanov pays special attention to this feature of the poet's work: These views show that our national history is the basis of the perfection of the Motherland "[N. Rakhimjanov, 2007: 39].

Literary scholar A. Aripov rightly points out another aspect of his poetry: "The natural landscapes in the poet's poems are not details that complement the image of the Motherland. To the poet, nature is a part of the Motherland, the basis of experiences and human strength, and, finally, a symbol of a life that is constantly renewed and radiant. A. Aripov's lyrical hero is immersed in nature and does not disappear in the bosom of Farakhli Sururi" [N. Rakhimjanov, 2007: 40]. It emphasizes the harmony of the Motherland and nature in the poems of the poet.

On this basis, the scientist analyzes A. Aripov's

poems on nature: "It is difficult to call A. Aripov a poet of nature or an artist-poet of nature. There are few pure landscape poems in his lyrics. But it is also inextricably linked with nature in terms of feeling the eternity of life and, on this basis, becoming a criterion for human existence" [N. Rakhimjanov, 2007: 39]. In this case, the poet considers the poet's poems about nature as an example of landscape lyricism, and sees the celebration of life in the depiction of natural landscapes. This interpretation does not end with such a conclusion, but the idea is gradual, that is, the scientist emphasizes: Deprivation of the memory of the people and history brings death to man by nature.

Shamol shovullaydi qadim bog'larda
Buyuk, ko'hna dunyo ko'pchiydi og'ir
Men uning qo'ynida kezdin saboday,
Qorlardan lolarang olovlar yoqdim".
[The wind blows in the ancient gardens
The big, old world is hard for many
I walked in his lap like a straw,
I lit tulips from the snow" [N. Rakhimjanov, 2007: 41].

Literary critics see the harmony of homeland and nature in the interdependence of people and history. It can be called a vital conclusion. The lines beginning with "The wind blows in the ancient gardens" are irrigated with this content. Analyzing the samples of A. Aripov's lyrics, the literary critic writes: "The image of autumn has a special place in A. Aripov's lyrics. He sees in the nature of autumn the noble essence of the labor of our people, creates the colorful states of the human heart. It should be noted that the epic elements in A. Aripov's lyrics are growing. When we say epic, the Motherland, which constitutes the content of the poet's poems, is not defined by such concepts as the

mother planet” [N. Rakhimjanov, 2007: 42]. The well-known poet, during his observations on the poem about autumn, reveals another feature of A. Aripov's work. The epic element reflected in this poem, that is, in the poems depicting the autumn landscape, the landscape of nature creates a certain plot as a depiction of real life.

During his observations, Numan Rakhimjanov compares A. Aripov's poetry with E. Vakhidov's work in order to reveal its originality: The philosophical meaning of his work differs from the observation, which is embodied in the lyrics of E.Vakhidov, which gives the reader a delicate mood about the signs of life and reality, which penetrates into the emotional imagery. In E.Vakhidov's lyrics, poetic images are based on musical tone, mood and pictures. In A. Aripov, these factors are different. The peculiarity of the poet's poetic images is their vital concreteness. Poetic images are formed from real life situations, facts and details” [N.Rakhimjanov, 2007: 42]. In this regard, it is possible to agree with the conclusions of the scientist. In other words, it is rightly noted that A. Aripov has a great meaning in small details, and in E. Vahidov philosophical meaning creates a musical melody.

Literary critic A. Aripov connects the depth of socio-philosophical ideas inherent in poetry with universal values: A. Aripov's lyrical protagonist, while aesthetically assessing the features of today's reality, the shortcomings of life, approaches them from the point of view of human values " [N. Rakhimjanov, 2007: 42].

IV. Discussion

The literary critic describes the diversity of lyrical genres in the context of the modern

literary process by comparing them with the works of E.Vakhidov and R.Parfi: In particular, Erkin Vahidov's lyrical and lyro-epic poems, ghazals, R. Parfi's lyrics, sonnets, hokku, tanka, and A. Aripov's lyrics include lyro-epic, dramatic poems and researches in various poetic genres and forms, such as quartets and octaves. A. Aripov's poetry has a truly innovative status” [N. Rakhimjanov, 2007: 42]. The lyro-epic, dramatic poem, quatrains and octaves in the poet's work are based on the fact that in recent years the genre-methodological research in Uzbek poetry. At the same time, the renewal of the poetic content of the poet's poetry of the independence period, the in-depth analysis of artistic thinking is analyzed. “The light of the time, interpreted in the poems of the poet, shines with the light of freedom, the freedom of the nation, the freedom of the Motherland, the eternity of goodness. They complement each other, enriching and illuminating each other.

Hayot tatanasi boshlanmish, ammo
Do'stlar, nur vasliga tashlaylik nigoh,
Shu buyuk oftobning mukofotini
E'zozlab qo'yaylik aytib shukrona”

[The celebration of life has begun, however
Friends, let's look at the light,

The reward of this great sun

Let's be respectful and thankful”
[N.Rahimjanov, 2007: 42].

It is obvious that the light of the period, the light of freedom, the freedom of the nation, the freedom of the Motherland, expressed in the poems of the poet, are illuminated.

The literary scholar notes that figurative imagery has become one of the most important forms of truthfulness in poetry in recent years, and in this regard reveals the image of the devil, its foundations and symbolic meanings in A.

Aripov's poetry. and acquires a unique fantasy essence. However, the image of the devil created by A. Aripov has a symbolic meaning. That is, it represents "a secondary image of a person with clear signs, lines, symptoms" [N. Rahimjanov, 2007: 42]. In this image, the poet draws attention to the fact that he reflects the secondary image of man - the devil: "In Abdulla Aripov's poetry, the devil is a symbol. It is studied in a philosophical sense as a symbol of any inhumanity in society, in human behavior. It is deeply illuminated by the edges of color ("Shayton (Satan)", "Lo'ttiboz", "Dilozor", "Ikki g'anim (Two Enemies)", "Ishlari ig'voyu tuhmat va riyo (His deeds are slander and hypocrisy)", "Adolat (Justice)", "Oqlar va qoralar (Whites and blacks)", "Jannat der... (Heaven says ...)"), poems "Tiklanish bir yonda (Revival on one side)", "Komillik (Perfection)", "Sirli olam (Mysterious world)", etc.). Look at the mysterious, magical miracles of life, the devil is also manifested in human form. And it shows the endless tricks and inhuman actions of the behavior" [N. Rakhimjanov, 2007: 42]. According to the literary critic, A. Aripov uses the image of the devil to express today's inhumane conditions, "endless tricks" in human behavior. This means that the devil has diminished the basic aspects of his meaning.

Yana birin bilib bo'lmas yoshmi yo keksa,
 Bilib bo'lmas sig'ingani rahmonmi, shayton.
 Bitta ko'zi nimadandir duv-duv yosh to'ksa,
 Boshqa ko'zi nimadandir charaqlar shodon,
 Bular ta'ma qullaridir, lo'ttiboz va suq,
 Xayolida na olloh bor, na yurtning g'ami.
 Bundaylarda nainki ko'z, qalbning o'zi yo'q,
 Lekin sirga to'lib ketgan butkul alami
 [Another unknown age or old,
 The devil is the one who worships the

unknown.

If one eye sheds something,
 The other eye is happy with something,
 These are the slaves of taste, the swindler and
 the swindler,
 There is neither God nor the sorrow of the land
 in his mind.
 They have no eyes, no soul,
 But the whole world full of mysteries
 [A. Oripov]

The scholar elaborates on this view: "As the poet's lyrical protagonist observes the life of time and society, man and time, the devil is interpreted and portrayed as a black force that invades the spiritual and moral systems of society by eating away at people's spirituality." Thus, in the eyes of the great poet, the devil is a symbol of oppression, a dark force that interferes with the spiritual life of mankind. Such vital content is highlighted in the verses of the poet. Therefore: "According to A. Aripov's artistic and philosophical interpretation, the devil has always lived in the human heart and is the second manifestation of his identity from time to time. It is not a sound that comes from within a person and sounds different. It is an imperceptible force that directs a person's will and inclinations in a certain direction. Man always strives for perfection. He writes in order to cultivate and form the qualities of perfection in his personality" [N. Rakhimjanov, 2007: 42].

Xudoyim, ne uchun qilmading karam,
 Nechun komil emas aqlim, yuragim.
 – Agar sen mukammal bo'lsaying, bandam,
 Unda qolmas edi mening keragim.
 [My God, why didn't you do cabbage,
 Why is my mind, my heart, not perfect.
 "If you were perfect, my servant,"
 I didn't need it].

The literary scholar argues that the satanic signs resonate in the human heart through the above lines: In the end, the devil puts the slave under his control. Eventually, the inner music resonates with the tragedy, the weeping of emotions. It confirms the triumph of evil” [N. Rakhimjanov, 2007: 42].

Balki sen bilmassan nimadir savob,
Balki yaxshilikka bormagan qo'ling?
Senga kim amr etdi, aylagil javob,
Nechun yovuzlikka burildi yo'ling?
[Maybe you don't know something good,
Maybe you didn't go for good?
Who commanded you, answer me,
Why did you turn to evil? [A.Oripov]

In the above interpretations, the literary scholar has a very deep understanding of the satanic traits that inhabit the human being, causing various spiritual and moral tragedies, and reveals them through the poet's verses. Based on these interpretations, the literary critic seeks and answers the following question: “Is it an honor or a calamity that Satan lives in human beings? In Abdulla Aripov's poetry, this situation is interpreted as an irreparable tragedy of the gang. That is the biggest mistake of man. When Satan has given a place to his people” [N. Rakhimjanov, 2007: 42]. These views are reminiscent of the satanic passages in the story of Adam and Eve.

V. Conclusion

Based on the above analysis, the following conclusions can be made:

First, the teacher literary critic Numon Rakhimjanov examines the poems written by the People's Poet, Hero of Uzbekistan Abdulla Aripov during the years of independence in the literary context of the period. He emphasizes that the poet's poems on the theme of the

Motherland reflect the ancient history of the country, the present, and in them "Uzbekistan-people", "Motherland-nature" have a unique harmony.

Secondly, the scientist A. Aripov connects the depth of socio-philosophical ideas inherent in poetry with universal values. In addition, he sees the originality of A. Aripov's poetry in lyro-epic, dramatic poems, quatrains and octaves. This can be considered as a result of genre-methodological research in Uzbek poetry in recent years.

Thirdly, the literary scholar emphasizes that figurative thinking - symbolic thinking - has become one of the most important forms of truthfulness in poetry in recent years. In general, the well-known poet Numon Rakhimjanov revealed the peculiar principles of the lyrics of independence through the analysis of the poems written by the Hero of Uzbekistan Abdulla Aripov in recent years. Through these in-depth observations, scientific conclusions are drawn about the renewal of artistic thinking and the symbolic way of thinking. In this regard, the scholar's observations can be considered not only as Abdulla Aripov's, but also as an artistic manifestation of the poetry of independence.

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