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THE ROLE OF WORLD LITERATURE IN THE DEVELOPMENT OF ABDULLA ORIPOV'S POETIC THINKING

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ABSTRACT

The article discusses the roots of poetic thinking, creative concept and philosophical observation, which are the basis of the poetry of Abdulla Aripov, one of the great representatives of Uzbek literature. The author scientifically proves the role of world literature in the development of the poet's literary and aesthetic world with the help of examples. Abdulla Aripov's attitude to Dante's work, in particular, analyzes issues related to the translation of "Divine Comedy", draws valuable theoretical conclusions.

KEYWORDS: *Poet, World Literature, Translation, Genre, Aesthetic View, Trend, Artistic Analysis.*

INTRODUCTION

There will, of course, be the geniuses of a particular nation who have left their mark on world literature, who have influenced the socio-aesthetic views of mankind with their works in which human ideas are uniquely expressed. The great creators of Eastern and Western literature and the best works they have left are proof of our point. Since the advent of written literature, several books have seen the face of the world, but only a handful have had a strong influence on the consciousness of the whole earth. The sentences "100 best works", "10 great writers and works" were not in vain. In addition, it is natural that great artists have contributed to the global prestige of any nation. For example, Cervantes is Spanish, Shakespeare is English, Alisher Navoi is Uzbek, Goethe is German, Tolstoy is Russian, and Chingiz Aitmatov is the pride and visiting card of the Kyrgyz nation.

Mana Italiya - Dante Diyori,

Tagor shuhratiga noil Hindiston.

Farzandlar o'z yurtin nomusi, ori,

Bulbulim bor deydi har qanday bo'ston.

The literary heritage they left had a positive impact on the development of world literature in many ways. The deep intellect, philosophical conclusions, logical thinking, figurative style of expression, modernity of the ideas propagated by the highly talented have made a great contribution to the determination of the nature of the subsequent fiction.

Garchi zaminda ko'p har hil xoru xas,

Tog'larga mengzashar dunyo tomini.

Ayonki, to'rt-beshta yomonlar emas,

Yaxshilar tanitar yurtning nomini.

There are many factors that contributed to the formation of the phenomenon of Abdulla Aripov. The poet fell in love with literature even before he went to school. At first, under the influence of fairy tales, songs, and legends told by his mother, he was fascinated by the mysterious charm of literature, but later his goal was to get acquainted with the masterpieces of world literature in his brothers rich library. As the future poet points out in his autobiography, it is true that Abdurazzaq's brother sent exercises to various editors and was aware of the content of the responses from the editors, which in a sense served him as a literary school. "The work of genius talents should be analyzed in the context of national and world literature and art. Then the uniqueness of their thinking and works, their contribution, the scale and potential of their talent will be more clearly revealed. Otherwise, the opinions expressed about him will become a collection of unproven, lofty praises "[10.21]. Indeed, a poet is brought up by a certain nation, and if he is truly gifted, his writings are of universal significance. As the poet himself noted, the great scientist, writer, creator does not have a nation, everyone accepts it as his own. Representatives of world literature, science and civilization are proof of our opinion. Abdulla Aripov's acquaintance with the works of the world's leading artists, inspired by his artistic thinking, certainly influenced his creative process. The ancient philosophical way of thinking, the feelings of humanity and nationalism have now made their way to topics at the level of world literature.

Abdulla Aripov's works are full of works on the most topical issues of space and world art. Among them, "Face to Face" is spiritually close to the search for answers to such questions as Sophocles, Dante Alighieri, Shakespeare's fate, human dignity, human perfection. Through the work, Adam is confronted with man. Emotions such as lust, greed, and jealousy have completely destroyed the innocence of the beginning. At the beginning of the work, the poet turns the pages of an old notebook and remembers the past one by one. And for some reason the fact that the lyrical protagonist is closer to the natural world attracts the reader's attention. In fact, although the human child touches the animal in the womb, the poet looks at the mammoths with compassion, not at his predecessor. Instead, he calls people "wild crowds".

Dunyo ham bir vaqtlar mamont talashib,

Adashib ketgandi yo'lidan menday.

For centuries, the world, which the poet blamed, was divided into “wild crowds.” The lust that first destroyed nature together then preyed on the fate of the mammoths. The ancient custom emphasized by the poet has been broken and has not yet been healed. The arrogant laughter of the oppressors and the cries of the oppressed still haunt this world.

Asrlar shundayin tentib o'tdilar,

Yer uzra hukmron g'am bo'ldi faqat! [5.61]

This grief was the cry of the representatives of world literature, sometimes expressed in the form of comedy, sometimes tragicomedy, sometimes tragedy.

Nahot o'sha Freyd haq bo'lsa yohu,

Nahot qotil bo'lsa, o'sib chaqaloq?!

In addition, a deep acquaintance with world literature and admiration for the artists of the word paved the way for the emergence of rare translations in the works of Abdulla Aripov. Aligeri Dante, a unique representative of world literature, skillfully translated the “Hell” part of the “Divine Comedy” into Uzbek.

The translation was made available to a wide readership in 1975. Thanks to the poet's philosophical thinking and eloquence, our people also benefited from Dante's “Uzbek grace”, his thoughts on world civilization and man, society, destiny, humanity. “If artistic skill is added to thinking on a cosmic scale, it will raise any work to a higher level, bring international fame to the artist. This can be seen in the example of high art and classical literature.”[10.23]

The Divine Comedy was in fact an echo of Dante's genius, the reflection of Western philosophy on the world, life, and people. As the poet began his translation, he first became acquainted with the trends in world literature, his aesthetic views, and the content of selected works on the Western worldview. In order to “recreate” this literary and philosophical work in the Eastern spirit, of course, a strong scientific and philosophical handbook was needed. Abdulla Aripov's love for world literature from a young age, his constant acquaintance with the unique works of world writers, and his personal way of thinking helped to translate such a magnificent work. In contrast to Dante's personality and work, the writer's deep cosmic thinking, his search for meaning in coming and going, his logical conclusion that every action must have an answer, and the consolidation of these views with religious literature require serious preparation for reading. From the content of the work, we feel more clearly that humanity has the same roots, the same aspirations, but we also realize that the features of lust and ambition are the same. It took a great deal of skill to fully unravel Dante's creative catharsis, his heartaches, his bitter laughter over the people and the society they formed. Abdulla Aripov skillfully performed this difficult and arduous task. Because when the poet entered the work with big dreams, as a result of the attitude of his “teachers”, “great word artists” who tried to mislead him, even at the beginning of the great path, his conclusions were stabilizing. Seeing the real faces of the people around him, the tragedy of the ideal and real clash, the streak of lines on the portrait of the imaginary man, of course, left a mark on the poet's psyche. Perhaps that is why the poet did not feel complete satisfaction in his heart even after the translation of “Divine Comedy”. He was determined to sing the pain of the earth surrounded by humiliation and ignorance against the background of the “other world”. Just as Dante's heroes were his contemporaries, the characters in the dramatic epic

The Road to Heaven were no strangers to Abdulla Aripov. Speaking about this epic, the poet said that he had seen all the people in the work in his life, for example, the image of a friend, a well-known literary scholar, my friend Begali Kasimov. The poet also noted that in the epic he tried to reveal the inner and outer world of the heroes as much as possible, in fact there is no word or paint to describe in detail the people in Hell and Arosat.

According to a U.S. press release, the great genius Alighieri Dante's Divine Comedy, written between 1307 and 1321, was recognized as the first of the top ten books created in the West in the last millennium. Among these ten books of the last millennium are Thomas Aquinas's Scale of Theology (1463), Thomas More's Utopia (1616), Immanuel Kant's Critique of Pure Consciousness (1781), and Friedrich Nietzsche's "Zoroaster says so" (1883-1885) and Sigmund Freud's Interpretation of Dreams (1900). [8.43]

Another great poet, Goethe, wrote of Dante: "Dante seems great to us, but behind him lies the culture of many centuries." [9.318] Philosopher Najmiddin Kamilov, as a researcher who has done a lot of research on the interaction, integration processes and effects of Eastern and Western literature, also emphasizes the influence of Muslim oriental scholars on Dante's work. The celestial bodies depicted in the Divine Comedy, their statements about their motion and properties, and their measurements of distance are all taken from Al-Farghani. Following Al-Farghani, who explained the motion of the planets in terms of human ability and activity, Dante writes: "Venus rules our souls and other qualities because of the generosity of those who move them" (Bazm, II, 2). When speaking of other planets, the poet presents the ideas of the Uzbek scientist as truth." [3.74] Thus, the synthesis of Eastern and Western thought is reflected in the creation of a great work.

Lekin paydo bo'lib oftob shu mahal

Yulduzlar to'dasin ortga kuzatdi:

Ilohiy muhabbat misol dastavval,

Sitoralar to'pin bu yon uzatdi.

(Dante Aligeri. Hell, I, 37-40. Translated by Abdulla Aripov)

When we read these verses, we instinctively remember that Alisher Navoi provided the universe and planets with deep astronomical knowledge. Abdulla Aripov, in the example of Dante's work, imagines that he began to translate this work because he saw the respect and recognition of the Western world of thought in the East..

Kozimni uzoqqa yugurtdim shunda:

Xisobdon Evklid, Batlimus, Galen,

Gippokrat, Ibn Sino, Ibn Rushd Paydo -

Yangi Koyalarni tartib etgan chin.

(Dante Aligeri. Hell. IV, 142)

Yes, Dante was looking for the truth - to find ways to purify people from the sins of hell, to lead them to perfect moral purity. [4.85] The whole essence of Abdulla Aripov's poetry was to sing of perfection, sincerity, faith, honesty, piety.

*Bu olam shunaqa qurilgan o'zi,
Hidlashib ko'rish hatto hayvonot.
Qur'oniy kalomdir "Assalom"so'zi,
Do'zaxi sanalur takabbur har zot. [7.17].*

The poet writes that the question of arrogance is harsh, that people live within the divine precepts. He is horrified that some of the people around him are completely losing their image of humanity in the pursuit of lust, envy, pride, wealth, career. He even likens it to the signs of the Hour.

*Idrok odamlarni butkul tark etgan,
Go'daklar ko'zida yovvoyi bir his.
Avliyolar ko'kka bosh olib ketgan,
Xukmini o'tkazar har qanday joyda Iblis.[6.69].*

The fragments above seem to fit perfectly into the landscape that Dante has been writing about for centuries. This means that over the years, the poets' expressions of the heart's feelings, moods, and sufferings have remained the same.

The first epic contains 34 songs, and the second and third epics contain 33 songs. Each stanza of the song consists of three lines, and these three are both rhyming with each other and the content is connected like a chain. This sequence continues from the beginning to the end of the song [8.43].

During the translation, the poet reviewed, analyzed and compared other translations of the work. But the poet's creative perfection, philosophical depth, and instinctive knowledge served to convey the structure, scheme, and idea of the work in its original form. In order to preserve the rhythm of the work, special attention was paid not only to the word, but also to the presence of vowel, consonant sounds. The translation turned out perfectly for the poet's good understanding that even the sounds play a role in illuminating the spiritual world of the lyrical hero, his inner world, and that the melody is also symbolic.

The philosophical concepts reflected in artistic creation can be of two basic types. The first of these, traditionally, stems from the philosophical ideas that preceded and contemporaries the creator. This form of philosophical artistic interpretation is of a relatively universal nature. The second form of philosophical-artistic interpretation cannot be completely devoid of the above elements. At the same time, individual leadership is at stake. The authors of works of this nature are among the most philosophical. They are a factor in drawing philosophical conclusions from any universal reality [2.97]. Based on the above considerations, the fact that both Dante and Abdulla Aripov draw philosophical conclusions, with an original way of thinking, is fully consistent with both classifications.

The influence of world literature on the work of Abdulla Aripov continued in the form of reading, translation, composition, compliments. During the translation of the Divine Comedy, the poet managed to preserve the rhythm, the essence, the spirit of Dante. Such literary influences later continued in a series of poems and the dramatic epic The Road to Paradise.

The last 30-40 years of Uzbek literature have been influenced by Abdulla Aripov's poetry. [11.238]

Abdulla Aripov has made creative trips to many countries around the world. Series such as The Book of Hajj, The Voices of Japan, The Book of Geneva, and Impressions of Italy are proof that the poet sang the universal ideas of life in his own words, in his own voice [1.131]

In short, the great poet of the Uzbek people Abdulla Aripov, while diligently and steadily studying the advanced creative experience of world literature, enriched them with new artistic discoveries. Through his lyrical poems and epics, he was able to demonstrate how high individual poetic thinking is. Through this, he made a worthy contribution to the development of not only Uzbek literature, but also the literary and aesthetic thinking of the peoples of the world.

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