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THE NATIONAL NATURE OF THE IMAGE IN ABDULLA ARIPOV'S POEMS CREATED ABROAD

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ABSTRACT

The article analyzes the national features of the poetic image in the poems of the People's Poet of Uzbekistan Abdulla Aripov, created abroad. The interpretation of universal ideas in the poet's work has been studied comparatively with the masterpieces of Uzbek and world literature. The interpretation of the national psyche at the heart of universal ideas is revealed through detailed images. As a result, new scientific and theoretical generalizations about the poet's artistic and aesthetic world were published.

KEYWORDS: *National Character, Detailed Image, Artistic Discovery, Comparative Analysis, Tradition, Universal Idea, Poetic Interpretation.*

INTRODUCTION

In Abdulla Aripov's lyrics, the first thing that every student can feel in the process of studying the issue of images is that the images have a universal and national character. There are such images in the poet's work that the author absorbs universal issues into the essence of these images. In fact, the more extensive and global the concept of image in literature, the more comprehensive and lifelong the work created by the author. At the same time, it should not be forgotten that the image does not reflect the dreams and aspirations of the people of the world, but also reflects the aspects of the society in which the author grew up, the elements of the mentality in which the writer lived. For example, Martin Eden, who is familiar to readers all over the world in prose, and lyrical heroes created by Pushkin in poetry, no matter how much they reflect the universal character and aspirations, are completely devoid of national characteristics of the nation from which he was born. Laylo Osarova, commenting on the images and expression of the national spirit in the work of Abdulla Aripov, writes: "Apart from the artistic image, neither literature nor poetry, which is its most active form, can exist. After all, image is a

condition of the existence of fiction, and figurative thinking is a key factor in the creative process. The role of the artistic image in the expression of the national spirit is especially special "[6.62]. Based on these ideas, it can be said that every image created by Abdulla Aripov drank water from the source of national values. But there are also images in the poet's work, in which the author fully absorbs the national spirit and mood. As soon as the reader reads, he realizes that these images belong to the Uzbek nation. In Abdulla Aripov's poems created abroad, the national nature of the images is reflected in Uzbek objects, Uzbek customs, traditions and features, Uzbek folk proverbs and wise sayings.

The artist's creativity is seen in his ability to update the poetic images that exist in literature. According to Professor Nurboy Jabborov: "Innovating in an image is more complicated than in the form. But the true rise of poetry depends more on this poetic phenomenon "[2.33]. The analysis of the poet's poems created abroad shows that Abdulla Aripov is an innovative poet in the creation of images, and the images created by the poet never lag behind the images found in the masterpieces of world literature. Content, form, philosophical views, theoretically exceed them, but not less. But there is one aspect of his poems that is superior to all literary specimens that it is impossible not to grasp. No matter where and on what subject the poet works, in the essence of his poetry there is a real Uzbek psyche, worldview, that is, the national spirit. The poet himself says about this situation: "Let there be a desire for greatness, let there be acquaintance with the most advanced ideas of the world, humanity, let them think at the level of the West, Europe, America, Latin America, the Moon, Mars ..., but let the Uzbek think, think in Uzbek! If this "small" condition is met, we will definitely achieve the rest "[3.178]. As the poet himself said, it is possible to read in his poetry that a real Uzbek child thinks. Especially in Abdulla Aripov's poem about the Motherland, the Uzbek national spirit prevails. The poet infuses the national spirit into his poetry through various details typical of the Uzbek people. From literary theory it can be said that on the basis of the national nature in the images it is possible to understand which nation the author represents. For example, if we look at the poems of Russian poet Sergei Esenin written as a result of his travels to the East and Abdulla Aripov's poems written during his travels abroad, we can see that the national spirit is at the forefront in the poetry of both artists (especially in their lyrics on the Motherland). In the works of poets, the sense of patriotism is reflected in almost the same way. None of them will forget their homeland wherever they are. This is evident in the process of their skillful assimilation into the poetry of the customs and traditions, objects, concepts of their mentality associated with their homeland. While Abdulla Aripov's travels often use objects and situations such as doppi, belts, tea, teahouses, teapots, Esen's work repeatedly refers to concepts and objects reminiscent of the Russian environment, such as birch, harmonium, kingdom, cap, potato. Undoubtedly, the love of the Motherland and the memory of the Motherland will be hidden.

In Esen's poem "Letter to my sister":

Yodimdadir bayram,
O'sha so'lim may,
Sabzalar bezangan,
Gullagan siren,
Oppoq qayinzorni

Quchoqlab tinmay,
Sho'x-xandon maydon ham
Mastroq edim men.

Abdulla Aripov yearns for his homeland, especially for tea and tea drinking, and proudly writes that the concept of a teahouse on Uzbek soil is actually compatible with concepts such as kindness, kindness, sincere conversation and mutual respect in a teahouse. wonderful value that is not found in any other country.

Goho oddiy muloqotdan yashnagay dillar,
Uchrashganday yiroq ellar, olis manzillar.
Sayohatda turfa gaplar bo'ladi, jo'ra,
Choyxo'rlik soz, jonjallashib yurgandan ko'ra.

Abdulla Aripov's poems written abroad are dominated by the use of Uzbek objects and traditions in instilling the national spirit in the images. In particular, the poet's poem, written in binary form with the title "Japanese" from the series "Japanese melodies", contains the following features:

Boshimda do'ppi-yu, egnimda chopon,
Mehmon bo'lib keldim, men senga, yapon.

Knowing that he is Uzbek through the robe on his head and the skullcap on his head, the poet looks at the Japanese people with ancient history and traditions with admiration and envy and asks the reason for their universal success:

So'rayman O'rta qo'yib vijdonni:
– Sen qanday zabt qilding butun jahonni?

While giving such a savoir-faire, the poet continues his thoughts with a slight smile on the reader's face:

She'r yozib, gap sotib turibman shu on,
Yapon-chi, ish bilan mashg'uldir yapon.

With these two verses, the poet himself answers his questions, illuminating the image of the Japanese and Uzbeks based on their own customs. While acknowledging the diligence and hard work of the Japanese people as a factor in their main achievements, the Uzbeks see the waste of time as a major enemy of their people. To the poet, everything has its own norm. Of course, as noted in the poem "Tea in California", the gathering of friends and relatives leads to an increase in love, but the excess of this thing leads to a waste of time, a waste of life. While creating the Uzbek image with the help of Uzbek traditions, the poet takes an objective approach to everything. After all, there are two sides to everything. Which side to choose depends on the person himself. For example, the poem "Uzbek Teahouse in Osaka" proves our point. This poem seems to be a logical continuation of the poet's above-mentioned poems. While proudly writing about an Uzbek teahouse in the heart of Osaka, the poem notes that it is dedicated to an Uzbek

businessman. In fact, he is proud of the work of an Uzbek young man who used everything effectively and did not waste his life:

Tandir gurullasa, o't yoqqan oni,
 Axir qo'zg'atmaydi kimning havasin.
 Kichkina quyoshdek o'zbekning noni
 Qizdirib turibdi yapon havosin.

The poet is proud of the work of a young man who is doing business in faraway Japan, of Uzbek bread like a little sun. He teaches his reader that the pleasure of life is in honest labor.

In his poems, Abdulla Aripov depicts life and people as they are. Just as life does not go smoothly, so do the people in it. In the poem "Uzbek Teahouse in Osaka", a hard-working, honest businessman portrays a young Uzbek man in such a way as a teahouse, an oven, a loaf of bread, and in the poem "Osh" from "Inspirations of Ummonorti" he portrays a completely opposite image. We know that Osh is a process in the Uzbek mentality that embodies the traditions of people meeting each other and growing in love:

Kattakon qozonda pishirdik palov,
 Tun buyi tinmadi o'choqda olov.
 Tong otay deganda damlandi-ku osh,
 Qozonni qurshab biz bo'ldik ko'z-qosh.

Among the people gathered around the cauldron, unfortunately, there are also those who spoil this harmony and good mood:

Va lekin bir kimsa, dilimiz g'ashlab,
 Qochdi qurboqani qozonga tashlab.

In a slightly exaggerated way, the poet shows that people are different in life, that there are bad people next to the good, evil next to the good, and sorrow next to the happy. In order to shed light on this situation, he makes effective use of the Uzbek people's tradition of making soup and gathering relatives and neighbors in the process. As we have witnessed, the poet makes effective use of traditions and customs, national objects in revealing the nature of images. Through them, they not only instill the national spirit in the images, but also highlight the shortcomings and shortcomings in people. Given that Abdulla Aripov's poetry is the poetry of the time, it is not difficult to understand that using national means to expose the shortcomings of people alone is not enough for his work.

A. Hamdamov's dissertation on nationalism and its significance in Abdulla Aripov's poetry states: "Abdulla Aripov's poetry is a bright manifestation of the fiery love for the motherland and the Motherland. In this process, international poetic thinking, the spirit of nationalism emerges as an artistic and aesthetic pathos. At the heart of this is a love for humanity - a sense of humanity." [7.92]. In the poetry of the poet, nationalism is reflected through international events, objects, which, as noted above, reflect the boundless love for the Motherland. In some cases, a slightly

muted, playful tone gives the poet more vivid spirit to the poetry. In particular, the same situation can be seen in his poem "Cream". The uniqueness of our people is reflected in a simple way:

Texasdek iqlimi
 Qaynoq yo'q ekan,
 Shundanmi, ayiq yo'q –
 Maymoq yo'q ekan.
 Jannatga o'xshaydi
 Manzilim, lekin
 Sigir ko'p ekan-u
 Qaymoq yo'q ekan.

In fact, when a person travels to another country, he begins to miss the blessings of his own country. The poet tries to express this same expression of nostalgia through a light metaphor.

“Abdulla Aripov, as a thinker and poet, knows the hearts of the people, the Uzbek people who have gone through thousands of years of life experience, and who know the morally formed proverbs, sayings, stories and legends. The poet does not simply follow the diltortar tones of the people's heart to the spiritual treasure created by our people; He fully masters its essence and connects it with the criteria of his artistic thinking, the problems of the time in which he lives, the hearts of his compatriots and compatriots. [5.83]. In particular, in the poet's poem "Astana" he skillfully uses the proverb of the people "The homeland begins on the threshold", using the content of this proverb to create a completely new idea:

Ватан остонадан бошланар, болам,
 Буни рад этолмас бирорга одам.
 Бироқ билмасдирсан, шул остонадан
 Гоҳо бошланади мусофирлик ҳам.
 Vatan ostonadan boshlanar, bolam,
 Buni rad etolmas birorta odam.
 Biroq bilmasdiansan, shul ostonadan
 Goho boshlanadi musofirlik ham.

This quartet, created as a product of alienation and moments of separation in the poet's life, can be considered as a product of the poet's innovation. It is a well-known notion that the homeland begins on the threshold, but the beginning of exile on the threshold is one of the artistic expressions found by the poet. In fact, this finding is a lyrical reflection of the poet's arduous life.

In short, there is ample reason to say that Abdulla Aripov's poetry has risen to the world stage in terms of the nationalism of the image and character, the poetic synthesis of important features of

the Uzbek mentality. Achieving the expression of universal essence at the heart of national images are important factors that have ensured the artistic perfection and international fame of the creative works.

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