

SOURCES OF ABDULLA ARIPOV'S LITERARY AND AESTHETIC WORLD

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ABSTRACT

This article discusses the sources of Abdulla Aripov's literary and aesthetic world. The author analyzes the poet's work on the basis of sources. The poet interprets the criterion of destiny in connection with the names of these two great creators. Fate is an industry that is difficult for anyone to understand. For in the face of destiny, the maple and the hash are equal. The most important aspect of Mirtemir's teaching status is that he treats students with respect and can set an example for them in the area of responsibility. He mentions their name with great reverence and respect. Because one of them is the truth for the poet, the second is the symbol of courage, the third is the symbol of struggle, and the fourth is the symbol of humanity.

KEYWORDS: Fiction, poetic thinking, literary-aesthetic views, creativity, poetry

INTRODUCTION

The development of fiction is inseparable from the activities of rare talents. But no talented person can achieve perfection without deeply studying the traditions of the salaf and synthesizing in his work the achievements of his own in poetic thinking. The development of literary and aesthetic views of the great poet of our time Abdulla Aripov is closely connected with the poetic world of his contemporaries, from Cholpon, Oybek, Mirtemir to E.Vakhidov, U.Azim, Rauf Parfi. [1]

Cholpon is ideal for later poets. Undoubtedly, Abdulla Aripov also appreciates Cholpon's work, studies and perfects his poetic traditions. For example, in his poem "Mirror of Justice", the poet refers to the fate of Cholpon and writes:

Garchi barchamizga xukmdor taqdir,

Garchi teng qoshida chinordir, xasdir,

Pushkin atalmagay har bitta qurbon,

Har bir qamalgan ham Cho'lpon emasdir... [2]

In the same poem, through the names of two creators, Abdulla Aripov skillfully uses the opportunity of the art of talmeh, typical of classical poetry. One is Pushkin, a famous representative of Russian poetry, and the other is the great Uzbek poet Cholpon. The poet interprets the criterion of destiny in connection with the names of these two great creators. Fate

is an industry that is difficult for anyone to understand. For in the face of destiny, the maple and the hash are equal. But another clear truth is that not everyone is fortunate enough to reach the level of Pushkin or Cholpon as a creator and a person. Abdulla Aripov, pointing to the tragic fate of these two poets, artistically expresses their unique role in the development of artistic and aesthetic thinking of mankind. [3]

The work of Abdulla Qodiri, a great representative of Uzbek literature and the founder of Uzbek novels, has a special place in the development of Abdulla Aripov's literary aesthetic views. The poet's poems "In memory of Abdullah Qadiri", "The last lesson of Abdulla Qadiri", "Qadiri" "are a clear proof of this. In the poem "In memory of Abdullah Qadiri", the poet writes, in particular: [4]

Azaliy haq gapni yashirmoq nechun,

Zavol yo'q eng asl iste'dod uchun.

Agarda koinot tegirmon bo'lib,

Olamni yanchsa ham qolgay u butun.

The literary-aesthetic concept that the basis of artistic creation is the original talent is the essence of the poem. The poet argues that there is no downfall for original talent by turning a deep life reality into an artistic reality. That is, in the poet's view, even when the universe is a mill and crushes the universe, the original talent remains intact, he does not know the decline. [5]

Abdulla Aripov in his poem The Last Lesson of Abdulla Qadiri:

Biringiz Otabek, biringiz Kumush

Doim yashnab tursin sevingiz bog'i.

Haqiqiy muxabbat bo'lmasin so'lish,

Ustoz Qodiriyning bu ilk sabog'i.

while writing such poems as "Otabek and Kumush" in the novel "Otgan kunlar", the poet uniquely interprets the philosophy of life that the garden of love is always flourishing, that it is necessary to know that true love never dies. This philosophy of life emphasizes that this is the last lesson of Kadyri. In general, the expression of philosophical thinking through images and, in turn, the depiction of the poetic image in harmony with the philosophy of life is the basis of Abdulla Aripov's poetry. The following lines also confirm this idea: [6]

Adib yuragida alamlar qat-qat,

Lekin bittasi bor, o'chmasdir dog'i.

Jonni tik ozodlik yo'lida faqat,

Bu esa ustozning so'ngi sabog'i.

In the second verse of the poem, the spirit of freedom Abdulla Aripov forms the basis of the artistic and aesthetic ideal. In order to poetically depict this creative intention, the poet Abdullah Qadiri speaks of the many pains in his heart. But one of them is the need to sacrifice one's life for the path of liberation, which is interpreted as the last lesson of the writer. Literary critic Jabbor Eshanqul's words: "Abdullah Qadiri is a writer who sacrificed his life for the freedom of the

homeland, the prosperity of the people, the understanding of the nation's identity, created eternal and immortal works" are in line with the interpretation of the poem. [7]

Abdulla Aripov diligently studied the creative achievements of almost all poets and writers of our national literature. They drew the necessary conclusions for themselves from the mysteries of art in their work. In his works, he enriched their achievements with new poetic discoveries. The poet writes about his teacher Mirtemir, about his teachings in the poem "Lessons of Master Mirtemir", including:

Ishlang, - derdi Ustoz, - she'r bo'lsin ravon,

Mehnatdan qochmasin ijodkor xalqi.

Lekin kamsitmasdi bizni hechqachon,

Ustoz shuning uchun Ustozdir balki. [8]

The poet never forgets this advice. It has become a beautiful tradition of hard work from his teacher. Because a poet who values the word, who considers the harmony of national spirit and high art as a criterion in his work, cannot do otherwise. The most important aspect of Mirtemir's teaching status is that he treats students with respect and can set an example for them in the area of responsibility. Abdulla Aripov proves that Mirtemir is a hard-working artist in the article "Poet's Smile" on the basis of deep logic: It is not difficult for anyone who is more or less aware of the hardships of creativity to read Mirtemir's poems and imagine how much he worked on each line." In this regard, Kazakboy Yuldashev said: "Mirtemir sees the events of the world and the human psyche in a way that no one notices, is influenced by a different language, interprets it with a different logic, describes it in a way that no one can." [9]

In the poem "Caravan" dedicated to the memory of Abdulla Aripov:

She'ringiz uchquru o'zingiz karvon,

Manzilga shoshilmya kelar edingiz

Mirtemir praises his work and likens it to a caravan, pointing out that his students are following in his footsteps. [10]

Mirtemir and Abdulla Aripov's work is based on the enjoyment of creative work, high responsibility for the word, the clarity and height of the artistic concept. Because Abdulla Aripov is a worthy follower of Mirtemir and has a unique creative potential. Sensing that his talent was higher than that of other artists, Mirtemir himself praised Abdulla Aripov: "Abdulla Aripov. Shoir! Even when he is a poet, he is not one of those. From what God has made whole. Great! " [11]

Abdulla Aripov wrote poems about his contemporary Erkin Vahidov, such as "The Lion Called" and "In Memory of Erkin Vahidov". Erkin Vahidov was in a sense similar to Abdulla Aripov. Abdulla Aripov looked at his own life and the life of Erkin Vahidov and expressed his attitude to the fate of Erkin Vahidov and himself, who were struggling to find like-minded people in life: [12]

Biz ham yuksaklarga tikkandik ko'zni,

Bizda ham bor edi matonat, bardosh.

Arslon chorlagandi qoshiga bizni,

Lekin qumursqalar bo'ldi safardosh.

At this point, Abdulla Aripov and Erkin Vahidov, who are aware of their personal lives, understand what the poet means. After all, there are more ants in this life than lions. The above lines express a figurative attitude to such categories, which sought to hinder the creative growth of these two rare talents, who did everything in their power to prevent the realization of their potential. In the next verse of the poem, the poet warns his creative companion of the danger that may come from ants as follows: [13]

Jami tiriklikka tanish shu xatar

Qumursqa yarakgan yoppa talarga

Do'stim, alam qilar, arslon bexabar,

Yem bo'lib ketsak shu qumursqalarga.

Abdulla Aripov and Erkin Vahidov, as two colleagues who lived and worked at the same time, made a worthy contribution to the development of our literature. [14,15]

In short, the literary and historical factors of Abdulla Aripov's aesthetic views go back to the original sources of Uzbek literature. The poet considers his predecessors to be his masters not only in creativity, but also in profession and way of life. He mentions their name with great reverence and respect. Because one of them is the truth for the poet, the second is the symbol of courage, the third is the symbol of struggle, and the fourth is the symbol of humanity. As the poet diligently studied their literary heritage, he was not influenced by the traditions of these creators, but renewed and perfected them. As a creator of the school of modern Uzbek poetry, he raised the literary and aesthetic thinking of the nation to an unprecedented level. [16,17]

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