

ABDULLA ORIPOV'S SKILL OF CREATING A POETIC LANDSCAPE

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ABSTRACT

This article examines the skill of creating a poetic landscape of the Hero of Uzbekistan, a highly talented Abdulla Oripov. His poems dedicated to homeland and natural scenes are analyzed. Through the analysis of the poems "Uchqun", "Yulduzlar", "Ona sayyora", the poet's ability to create a poetic landscape was studied. It is justified that the artist expresses big philosophical ideas in simple nature images, describes natural scenes depending on the human psyche.

KEYWORDS: *Mother Nature, Landscape, Artistic Detail, Landscape, Psychological Detail.*

INTRODUCTION

It is known to all of us that thousands of books written by our ancestors since the beginning of mankind are dedicated to mother nature and its beautiful description. We use the word "poet" for people who put these beauties on paper and share them with others, who share their own and people's pains with others in an artistic way. Sometimes we don't even think about how much responsibility and heavy burden lies behind this word. Not all claimants to poetry can bear this burden. Because the poet is the language of the people that can openly express the pain of the people even when they are all silent, a sharpened sword against the unruly, and a bird of paradise that glorifies the country and the people. Therefore, artists who have achieved popular recognition will gain prestige. Yusuf Khos Hajib, Ahmad Yugnaki, Navoi, Babur, and Abdulla Oripov have their place at the head of this happy caravan leading to the future.

Every artistic detail in Abdulla Oripov's work is connected to the sacred concept of Motherland. After all, "According to their nature and functions, artistic details can be divided into several groups. First of all, it is appropriate to divide them into two groups, such as external (material) and internal (spiritual). External details, as the name suggests, include the external aspects of a person, such as his appearance, material life, living conditions, things that surround him and interact with him. Exterior detail, in turn, can be divided into components such as portrait, landscape, and object. Mental (psychological) details serve to describe aspects of the image's inner world consisting of thoughts, feelings, desires, dreams, joys and sorrows"¹ In the poem "Uchqun" written by the poet when he was just 17 years old, "Sometimes I spend silent nights in the river of imagination, I wake up.//Sometimes I spend hours perplexing over a silly sentence."In the verses, he looks deeply into existence with the eyes of a teenager and sees his future in creation:

If my poems are like a waterfall,

It's like a flame when oil spreads.

Like a faithful son

If he serves, to the Motherland.

But the poet is not yet ready for this, there is still time for his poems to be like a waterfall, to flow into many hearts. As he himself admitted, There is still a lot to say, yet // My thoughts are scattered - without feelings...// How many more nights // I have to spend sleepless...

When we read the poet's poems created in this period, the image of a young man with bright eyes looking to the future rises before our eyes. He flies on the wings of his innocent dreams, and even sees his dreams in every state of nature. In the poem "Yulduzlar" written in 1958, the poet describes the harmony of spirituality and reality as follows:

Cheerleaders who leave a trail of silk,

They almost chase and bite each other.

Silver beds of heavenly beauties

He calls to his bosom, dawn is near...

While reading the lines, we consciously feel the image of the following scene: the morning is near, the stars are chasing each other in this part of the sky, the ruby lights are fixed on the huge blanket covering the ground - the silver bed where the beauties of the sky are dimmed and gradually begin to shine on the horizon. takes the road. Stunned by such beauty, the poet cannot contain his feelings and wraps his dreams in feelings related to his motherland:

I say: if I am the crescent of the heavens,

I want to be Hulkar and Zuhro.

If I grow up in this beautiful country,

I want to laugh like bright stars.

In the next lines of the poem, the image of the heart, amazed by the beauty of nature, is supported by rhetorical appeals and similes in fiction:

Stars, oh space, pure beauty!

You are like silver dew on evening flowers.

I will fly with you one day,

It's like arguing in the sky.

The poet considers himself an integral part of the Motherland, beautiful nature. Therefore, in his poems, he refers to things in nature and tells his secrets. This situation is evident in the poem "Tog'lar" written in the same year:

Oh, you mountains, charming mountains,

You charmed my young heart.

Youth, sing of happiness,

You inspired my creativity.

The poet remembers the natural scenes that inspired him with strong longing in his memories: "When spring comes, the air is filled with the pleasant, fragrant smell of grass, and when it rains

heavily, we hide in the small caves on the mountainside. “I often looked at the vast expanses of green to the north from that height, and breathed deeply. At that time, the hills were covered with a thousand different grasses, chuchmoma and saffron, with carragu hazoriisfand, with lambs...”² The power that inspires the poet’s creativity is that he enjoyed the beauty of nature as a child and was able to put it on paper. As the poet gets older, he remembers them a lot. He regrets that he can’t get the same impressions from nature scenes as he did in his childhood: “Hey, my childhood years! Where did his magic and big eyes full of wonder remain? The stars were not stars, they were a spectacle of heaven! The first rays of the sun rising through the mountains seemed to play with us, and the rays of the setting sun made our grandfather’s face redden. In the long and cold winter nights, the stable was warmed by the breath of cattle, and we children gathered around some eloquent uncle and listened to fairy tales in the dim candlelight. There is a wolf, a fox and a lion in the fairy tale. The princess turned into a frog and the lion turned into a boy. They became dear to us. Especially the fox. This satang, or the creature, sometimes turned into a tawiya, sometimes a parivash. Remember his pleasures... The morning dawns, the earth turns green, the gardens bloom and harvest, apricots and apples ripen:

From the delicacy of the apple

It looks like a grain.

Dew has settled on a leaf,

I am his lover.

Does not the owner of the apple’s seeds inside become crazy when he looks at the dew that has landed on its leaf? Where are those miracles, where are the rules, those injuries and pure dreams...”³

In the poem “Cho‘pon” it becomes clear that the unique scenes of nature are the source of the poet’s creativity:

It’s like a guard

Your grandfather is near your residence.

The morning that loves you and welcomes you

Light shines on your perspective.

In the poem “Kapalak va men” he pretends to be a butterfly:

You are already wandering around endlessly

Let’s have a lot of fun.

Then we shared

These lines touched me.

The poet does not hide his admiration for the beauty of nature. He expands the scope of the concept of Motherland in the poem “Ona sayyora”. For him, not only the place where he was born and grew up, but the whole planet earth becomes his Motherland. He writes:

In front of me is the image of the earth,

Salmogi Kuva has pomegranate.

Tim shines in the black sky,
This little planet is beautiful and majestic.
I look at him and grab his collar
What if what I saw is true?
Isn't our husband a little boy?!
Why don't we just go for it!
Oman is a seemingly young example.
Even the mountains that do not reach the seed.
Continents, seas once a week,
It's all down to one point.

This poem was written in 1969, and the universal ideas that were considered leading in poetry at that time also influenced the poet's work. Therefore, he, like other contemporaries, looks at reality from above:

Air is not magic, no
I took care of him with the love of a child.
Count whether it is day or night
I used to write poetry for you.
Today I pressed my lips to your picture without words,
Is it you, lonely, is it you. mother...
You are alone in the sky, wondering
Why are you so lonely?
Your child clinging to your chest is a human being.
Like an orphan in a widow's lap...
Where are you going in such a hurry?
Do you want rest in the blue?
Maybe holding your child to your chest
you're crying, mother planet...

In poetry, it is important to express the attitude of the author to the leading image in his work and to the situation described through this poetic image. Abdulla Oripov chooses suitable words and allusions to reveal the poetic psyche, and in the process of depicting nature, he also absorbs his own situation into their content.

To sum up, expressing big philosophical ideas in simple images, depicting natural scenes depending on the human psyche, using poetic and solemn forms of expression that serve to form the aesthetic thinking of the reader are the unique aspects of Abdulla Oripov's style.

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