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METHODS OF POETICAL NATURAL INTERPRETATION IN ABDULLA ORIPOV'S POETRY

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Abstract: Abdulla Oripov attempted to portray joy and grief in his poetry full of passion via the picture of man, Motherland, and nature; he painted his heart into the image of nature. His heart has transformed into a big open area for nature. It has been proven, in particular, that Abdulla Oripov's unique interpretation of the Motherland theme, the harmony in the lyrics of nature, has a special position in his creative excellence.

Key words: classical poetry, the image of the Motherland, artistic synthesis, landscape art, poetic perfection, creative tradition, poetic expression, scientific analysis, creative method, symbols of nature.

Introduction

Lyrics are the major gift of humanity's artistic legacy, a treasure trove of inspiration and eloquence. We are not attempting to position the lyrics, which are one of the three literary genres, in a distinctive and traditional place by describing them in fairly lofty veils.¹

Lyricism's ability to respond fast and brutally stems from its character, from its underlying essence. According to the German poet Johannes Becher, "a poem does not always end where the poet begins." The poet frequently pushes us to share the sorrow of the poem's birth and creation. We can sense the poet's struggle, but we can't know from the poem itself. Sometimes the poetry do not progress beyond the introduction. The shape of a full poem can only be reached in another poem written later. There are poets whose work is rushed and they never go beyond it, while others finish their job.

However, even if the poem ends, the poet may continue it. We observe postpartum pangs, the poet compels us to participate in the manufacturing process, the child has already seen the world, and he refuses to stop working. As a result, both in the first and second cases, the poem might be condensed to the point where it is no longer a poetry in favor of a poem.²

Nature, as a tremendous force that adds aesthetic value to fiction, has played a significant part in the development of the creator's perspective and creative maturity. The artist's attitude toward nature is mostly manifested in two stages:

¹ Жамол Камол, Лирик шеърят, "Фан" нашриёти, 1986 й., 3-бет

² Бехер И. Любовь моя, поэзия. Москва, 1965 г.

- a) Aesthetic perception of natural occurrences;
- b) artistic expression of landscape.

A person watches and examines natural phenomena, and the impressions he receives from the outside world improve his spiritual world. Existence is represented as a realm of living organisms in the first poetic conceptions of man, who is fundamentally a child of nature. Because, once upon a time, man lived as a part of nature, not outside from it. Pictures and sketches painted on mountain rocks, as well as folk ballads in literature, were the first instances of artistic sense of nature. The stage of divine, mythical view of the cosmos surrounding man was developed as the earliest example of poetry study of nature. The early instances of this visual art may be found in sketches and paintings painted on mountain rocks, as well as folk tunes in literature.

The fact that Abdulla Oripov's poetry opened eyes in the same way is affirmed by Chingiz Aitmatov, the pride of Turkic literature and the great Kyrgyz writer: "...a great poet always appears on time, he is always historical." After all, a great poet is the voice of his people, the embodiment of his dreams and the sorrows of the human heart. Most significantly, he is a judge and singer of his time, a preacher and philosopher, a word magician, and a retired thinker-dervish.³

Listen to the poet Abdulla Oripovnik, who had the literary experience at the start of this process, the literary critic's attentive observations, the feelings of this great poet, the literary critic: "I wanted to write something, I needed to get my feelings down on paper." Naturally, I began to write poems...

Poetry appears to penetrate a person's heart primarily as a spiritual desire, an unending need, and a weird enchantment. That is why I refer to poetry as "the child of need..."⁴

One of the key tendencies in the development of our poetry is artistic-aesthetic exploration of man and society via natural aspects and phenomena. Landscape lyric is more than only the external expressions of nature and human connections, i.e. the expression of experiences. The major challenge is comprehending and interpreting scenes of the human psyche based on natural images, as well as understanding and describing the psychology of society. Landscape lyrics impact the minds of generations, their viewpoint, and artistic-aesthetic thinking due to its spiritual-ethical, social-philosophical, educational content and qualities.

Landscape lyrics are, in reality, a sort of descriptive lyrics. The image of nature describes the lyrical subject's sentiments and experiences. The terrain is described in a unique way in Abdulla Oripov's poems. "...it is thematically philosophical ("Dreams of Autumn"), socio-political (A. Oripov "Autumn air on spring days"), intimate (A. Oripov "Didn't you miss spring?") and it can go in other directions," according to the "Dictionary of Literary Studies."

The preservation of nature's purity, as well as artistic-philosophical interpretations of the ecological crisis, have a special place in Abdulla Oripov's work. As a result, the poetic representation of ecological crises can be added as the fourth thematic theme in the classification of landscape lyrics. The same dilemma, for example, may be noticed in the poet's poems such as "For the Island," "Korikhona," and "Nature."

Abdulla Oripov profoundly altered old skills about nature and life in the 1980s, denying things we are used to and consider plain truth with the strength of poetic reasoning, and revealing entirely new philosophical

³ Орипов А., Замондошлар хотирасида. Т.2021. Ғофур Ғулом номидаги НМИУ, 11-бет

⁴ Орипов А. Эҳтиёж фарзанди. Т.1988. Ёш гвардия нашриёти, 18-19-бетлар.

and aesthetic viewpoints. The poet's lyrical hero sees himself as a part of nature rather than as its master. He is looking for a cure for the pain of the earth, and he is calling people to be sympathetic and treat nature with respect. Environmental issues become a distinct focus of the poet's poems. Concern for our mother planet's destiny, awareness of oneself as one with nature, and the need to love the blessed earth all become sad and uplifting themes in Abdulla Oripov's songs.

The ways of poetic representation of nature in modern Uzbek poetry are various, and the artist's artistic competence is shown as follows, based on his philosophical and aesthetic views:

1. Mythologizing or describing natural phenomena by means of poetic mythologies, fantasy-fantasy images. There is a history in Uzbek poetry of conveying our time's aches and sorrows using folkloric images. Other than earth areas, spirits, ghosts, alvasti, wrinkles, angels, giants, and fairies are described in such poems. The distinctiveness of artists is that they attempt to openly communicate their lyrical ideas of other people, breaking beyond the boundaries of conventional thinking that others are accustomed to. The poem "Mermaid" by Abdulla Oripov offers confirmation of this:

*U tun beshik to'qinlar asov-asov chopdilar,
Xarsang uzra yastangan pari qizni topdilar.
U sehrli suv qizi! Oy nurida oppoq qor,
Tirildimi qarshimda afsonalar yo qator.*

2. Animating or imbuing natural phenomena with human qualities, that is, the method of personifying nature. There are many such poems in the work of Abdulla Oripov. In the poem "Bulaq" the poet writes:

*Qutlug' bir saharda ko'z ochdi buloq,
Yo'l soldi daryolar sari adashib.
Unga rahm etmoqchi odamlar shu choq
Tog'u toshlar aro yaqin yo'l ochib.*

As the reader examines the life of the spring, he imagines it as a young man who has just begun his adventure. And it is seen that the melodic waves of the human psyche are embodied in the essence of nature depicted in this poem, and the natural experiences characteristic of mankind are embodied in the beautiful colors of nature. Transferring human feelings to natural phenomena and enlivening them is one of the most important creative strategies in Oripov's landscape poetry.

3. A method of metamorphosis or poetic evolution. The artistic alteration of nature is yet another unique poetic style developed in Uzbek poetry. According to mythical imagination, man is born from the soil, he is mother-land, a child of nature, and death is a way of rebirth as another particle of nature. This mythical progression is given artistic expression by the poet. In poetry containing natural imagery, there are two creative styles of progression. Nature, according to the first viewpoint, alters its usual shape. This phenomena may be

seen, for example, in Abdulla Oripov's poems "Blinking Tiny Star" and "Golden Fish" published in 1964. In poetry, there is a second structural-semantic form of poetic growth that is tied to the creative personality. In this, the artist wishes to reconnect to nature and become a part of it. And the poet's poem "Nightingale" absolutely relates to this:

*Anglarmi deb behudaga roz so'ylama, qushim, hay,
Sen – bulbulan, bulbulginam, seni bulbul tushungay.*

After all, it's difficult not to get the impression that this isn't about a nightingale in the wild, but about a human. Furthermore, it is specified at the opening of the poem to whom it is intended as "Thank you."

4. **A method of describing natural phenomena by means of landscape lyrics.** "Where there is a view, there is a song." The landscape is nature's melody. Man nourishes the environment with the deep springs of the people, giving it harmony, melody, i.e. soul. As a result, the song becomes a source of melody for human feelings. After all, concepts are presented with fervor in landscape lyrics. The poetic image of nature produces exquisite sensations in a person's heart; via these experiences, it stimulates love for goodness and inspires to adore beauty. Poetic landscape lines are used to examine nature's changes and the nature of the human psyche in a logical fashion, and to reach poetic conclusions through a comparative investigation of parallels in nature and societal developments. For example, the poet's poem "Autumn Dreams" captures the entire process.

5. **Approach to nature.** In conveying his lyrical thinking, the poet also makes direct reference to nature. The poem "Nature" supports this viewpoint. The poet goes to nature, mankind's great refuge, and asks her to stroke his head, transforming himself into a sister, father, and mother. The appeal to nature stems from its revitalization, from the poetic perception of the tremendous power of human connectedness with the cosmos. The poet connects man's spiritual realm to the state of nature. Bringing it close to him, he opens his tongue, allowing everyone to praise and love mother nature.

6. **Nature monologue or speaking from the language of nature.** The tradition of expressing the sufferings of the moment, the experiences of the human heart, social and political perspectives in the language of natural occurrences, objects and objects, plants and animals is important in Abdulla Oripov's poetry. In many situations, the poem's environment becomes a symbolic representation, revealing the perennial issues of existence, social life, human character, and the meaning of life. Each quatrain in the poet's poem "Bird language" is uniquely numbered as an example. Man, as a solo work in each quadruple integrity line, is a monologue of animals or a call to people from their language that draws the reader's attention. As evidence for our point, we quote the last two verses of the third quatrain:

*Qushlar der: – Iloyim, qafasga tushma,
Tushgan bo'lsang gar, chiqqil nihoyat.*

Thus, Abdulla Oripov's poetry might be described as a national poetic encyclopedia or an artistic natural history of our country's nature.

Abdulla Oripov tried to portray joy and grief via pictures of nature in his poetry, and he painted his emotions into the image of nature. His heart has expanded into a big area for nature. That is why spring brings its delights to the land of joy. The poet not only opens his heart to accept nature, but also attempts to give nature's glory in all its beauty. This theme is clearly expressed in the poet's poem "Spring Wind":

*Bahor kelayotir,
Toza, musaffo.
Moviy kengliklarda o'ynaydi shamol.
Daralar qo'ynida zangor bir havo,
Tumanli shahr ichra yotmoqlik malol.*

Every line written by the poet is heartfelt. The heart has found expression in it. Abdulla Oripov, in our perspective, writes down all of his emotions in each occasion. This is how he writes his poetry. When this honesty is digested, the warmth of the heart, its touch, appears to shift.

*Qoyalar ko'ksida shodmon, beqayg'u,
Oniy umri bilan sollanar chechak.
Bahor bu – eng toza shabbodadir bu,
Bahor bu – eng toza shamoldir demak.*

The same sensation hits the heart in the preceding verses. Spring is, indeed, the season of vitality. In this life, the poet may observe the length of the days.

*Kengliklar bag'riga uraman o'zni,
Ko'zinga ko'ringay dilbar diyorum.
Go'dak nafasidek yupatar yuzni
Qish bo'yi intizor kutgan bahorim.*

The poet adores and recognizes spring in this way. This is how he presents it to his students. Although this image is basic, it is incredibly honest. It is astonishing that this seriousness is delivered in such low tones.

When we consider the lyrical hero in nature poetics, we consider how much the environment and nature, which are the major objects of his image, are realized in the topic and on what principles they are portrayed. The status of creative perception of life and its artistic investigation is visible in the process of the artist's appeal to nature. Since human civilization, he has regarded himself a part of nature and worshiped it (mythological views - god of the sun, god of the moon, god of the sea, etc.), indicating that he began to feel as the owner, resulting in conflict between man and environment and the disruption of the ecological balance. By the 1980s, the reaction to this issue had grown in landscape poetry. This predicament is also linked to the period's scientific and technological advancements. It should be mentioned that, as a result of these features, poetry began to

acquire a journalistic tone by this era. In other words, the major issues of society's existence began to ring. A poet can only fulfill his purpose if he knows nature emotionally and can articulate that understanding poetically.

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