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INTERPRETATION OF EXISTENCE AND HUMAN PROBLEMS IN THE POETRY OF ABDULLA ORIPOV

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Abstract: This article discusses Abdulla Oripov's views on human beings, the concepts associated with humanity, and the various issues related to them. At the beginning, Abdulla Oripov's philosophical poems about the ancient world are used as examples. As we know from history, early human beings were powerless in the face of nature and its phenomena because they lacked sufficient knowledge and skills. Therefore, they became dependent on the events and objects surrounding them. Nature and its forces remained an incomprehensible mystery to humans. However, people possessed both reason and heart. The human mind developed continuously, while the heart constantly sought beauty. The emergence of human beings as the central subject of art belongs to later centuries, when people began to understand nature and its processes and made great discoveries.

Keywords: Human, nature, philosophical poetry, Abdulla Oripov, consciousness, the heart, beauty, the universe, "Orifona Falsafa" ("Philosophy of the Wise"), "Yodgor" ("Memorial"), "O'tinch" ("Plea"), and folkloric spirit (popular appeal) in Abdulla Oripov's poetry.

Аннотация. В данной статье рассматриваются взгляды Абдуллы Орипова на человека, связанные с ним понятия, а также различные проблемы, касающиеся человеческой сущности. В качестве примеров в начале статьи анализируются философские стихотворения Абдуллы Орипова, посвящённые древнему миру. Как известно из истории, в древности человек был бессилен перед природой и её явлениями, поскольку не обладал достаточными знаниями и навыками. Поэтому он находился в зависимости от окружающих его событий и предметов. Природа и её стихийные силы оставались для человека непостижимой тайной. Однако человек обладал разумом и сердцем. Разум непрерывно развивался, а сердце постоянно стремилось к красоте. Превращение человека в центральный объект искусства относится к более поздним эпохам, когда люди начали постигать природу и связанные с ней процессы, совершая великие открытия.

Ключевые слова: человек, природа, философская поэзия, Абдулла Орипов, сознание, сердце, красота, Вселенная, «Орифона фалсафа» («Философия мудреца»), «Ёдгор» («Память»), «Ўтинч» («Просьба»), народность (фольклорные традиции) в поэзии Абдуллы Орипова.

Human and various concepts and problems related to him began in the simplest form from very ancient times. Initially, we can also know from the history of the ancient world that man was powerless in front of nature and its events. Because he did not have sufficient knowledge and skills. That is why he subordinated himself to the events and things around him. Nature and its elements were an incomprehensible mystery for man. But man had a mind and a heart. The mind was constantly developing, and the heart was striving for beauty every moment.

The fact that man became the central character of art is characteristic of later centuries, when nature and the processes related to it were understood and major discoveries were made. We can undoubtedly say that the center of Abdulla Oripov's work is existence, man and the problems related to it.

Koinot gultoji - insondir azal,

Undadir eng oliy tafakkur amal.

Lekin u tubanlik ichra ham tanho,

Yo falak! Ijoding buncha mukammal.

If we study the entire work of Abdulla Oripov, it becomes clear that the poet, while praising man as the greatest being, also suffers from his loneliness in the depths of his soul. PhD Raykhonova M. explains this poem as follows. “We can say that these four stanzas are the program of both Abdulla Oripov’s point of view on man and his entire work. Because in them, Abdulla Oripov’s views on man and his place in existence are expressed in the form of a thesis. Namely: 1. Man is the greatest being in existence. That is, the cradle of the universe (verse 1) 2. Thought is given only to him (verse 2) 3. Man is unique in the depths of his soul (verse 3) 4. With two opposite sides, he is created to the highest perfection (verse 4) The poet has been looking at this same image of man from different angles throughout his entire work”[1].

Abdulla Oripov's work is a unique and unique work in social, economic, spiritual, spiritual, social development and history. In this work, the existence and its Creator, the relationship between man and nature, life, the momentary breath of life, the clock-like rotating and calculating abyss of the universe, time and space, the place of the world and man in the process of understanding the essence, from the smallest drops in the human heart to the greatest evolutions, all found their reflection. The poet's treasured books, philosophical observations, and his work, imbued with deep, balanced, and unique feelings, took root in the hearts of our people and took a firm place. Abdulla Oripov brought a new spirit to Uzbek poetry. The heart of this national spirit belongs only to the poet and is sealed forever with the "Orifona falsafa". When the poet's name is mentioned, some kind of emotion arises in the heart of every person from seven to seventy years old. Indeed, the poet's creativity, pure as a spring, never stops bubbling, did not lose its way despite hitting various stones and suffering many hardships.

Odamlar, tegmangiz, mayli toshsin u,

Mayliga, tog‘ni ham ko`rsin yo‘lida.

Qo‘ying, o‘z yo‘lini o‘zi topsin u,

Zavqlanolsin u ham kurash so‘ngida [2;39].

This poetry, which found its way and fought bravely until the very end, has always delighted readers and has taken a place in their hearts:

Dildagi ohim mening, birinchi muhabbatim

Yolg‘iz Ollohim mening, birinchi muhabbatim [2;112].

When we read the poet's poems, we are filled with deep thought. A certain calmness appears in our souls. Our imagination begins to call us to unknown destinations:

Chuvaladi o‘ylarim sensiz,

Xayolimga taroq urgayman

Mening qo‘lim yetmagan yulduz

Tushlarimda seni ko‘rgayman [2;70].

Abdulla Oripov's poems are philosophical poems that are both peaceful and rebellious in the soul. This is such a philosophy that if you simply pick up a stone, a whole mountain will rise in your heart. Just as the sun reflects on a drop, through these poems our thoughts about the world and life are written in a wide circle. We rush to fly. The process of "catharsis" begins in us spontaneously. We observe this phenomenon in this poem of the poet:

Qismatni nariroq surib bo‘lmaydi

Bilmaysan yo‘lingni qay vaqt to‘sishin

Ko‘z bilan hech qachon ko‘rib bo‘lmaydi

Daraxt va tirnoqning qanday o‘sishin.

Nafrat ham ulg‘ayar sekin qatma-qat

Ezgu hislaringga bermay qo‘yar erk,

Bolam, sen uni ham etgil nazorat

Daraxt va tirnoqni qaychilagandek [2;70].

At some point in our lives, a book inevitably falls into our hands. Who wrote the preface to this book?! We involuntarily start to leaf through the book. But the book is empty. The titles on each page are like children waiting for their mother. In each of their eyes, there is a wish: "Don't scold me." ("Meni uvol qilmay"). One of the feelings that scolds, causes bitter pain to sweet souls, and turns our hearts into a black pot is hatred... Abdulla Oripov has created very beautiful metaphors about hatred, bitterness, and envy in many of his poems. The poet compares the emergence of hatred to the growth of a tree and a nail. We cannot see how a tree and a nail grow with our eyes. But once they grow, we cannot help but notice it. We immediately trim them and shape them into the desired shape. Similarly, a person must live life with a haircut. He must constantly prune not only himself, but also his emotions and spirit, and shape them into the desired shape. In fact, the world, life, even our lives are in the scissors of Allah...

Dunyoda ming yillik xarobalar ko‘p,

Urushlardan yodgor, sellardan yodgor.

Mozorlar qalashib yotibdi to‘p-to‘p,

Aslida ular ham cho‘ng xarobazor.

Vujudimni teshar yillar shamoli,

Yurak tilka-tilka turfa ozordan.

Bolam, xabar olgin, tutmay zavoli,

Shoir deb atalgan xarobazordan…[3;23]

In this poem by the poet, "O‘tinch", there are undeniable truths along with sadness. After reading the poem, our feelings are stirred and start to tick like a clock. When it comes to "thousand-year ruins", it is said that they are caused by both natural disasters and wars. Note that the poet uses the word "yodgor" in relation to them, giving this word a deep meaning. There is a gradation in the poem, and the arrow fired at the beginning of the poem passes through the ruins of the world and the tomb and hits the "ruin called the poet". This arrow does not just hit, but hits with pain, with a cry, with an incurable pain. The poet describes his suffering in the verses of the poem. He refers to the "wind of years" that pierced his body and turned it into a ruin. As you read the poem over and over again, you will discover new facets. You will begin to understand the world through the philosophy of Abdulla Oripov... Abdulla Oripov is a creator who creates great truths in small moments, who sees the reflection of the sun in a drop. These four of his poems make a person think, get dirty, and suffer.

Nogoh entikdi-yu, egildi kamon

O‘q uchdi belgisiz yoqlarga tomon

Keksa otasining qaddin dol etib,

Ketib borar edi, farzand shu zamon

The quatrain depicts the movement of a bow and arrow. But through these movements and objects, the poet shows a great and bitter truth.

Ota-kamon=egilgan, qaddi dol, vazifasi o‘q otish

Farzand-o‘q=adi, tik vazifasi manzilga tegish

A father sends his son like an arrow to a certain destination. And the son flies away from his father, towards the destination that fate has set. There is a saying in the quatrain “unknown paths” (“belgisiz yoqlar”). So, neither the father nor the son know where the target is. But there is a subtle point here. The bow shot the arrow, the bow took the target… Here we should also pay attention to the father. There is an image of a bow and arrow in poetry. But likening these objects to a child and a father is a new discovery. There are many such discoveries in Abdulla Oripov’s work. In Abdulla Oripov’s poems, thoughts about morality and decency, patience and contentment, loyalty and love, enlightenment, all good and evil are presented in a concise manner. They are also very convenient to use in the form of aphorisms. Abdulla Oripov’s poems are easy to read, equally valuable for the public and a special audience. The lines are so catchy that sometimes you don't even realize you've memorized them.

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