



PHILOSOPHY OF ABDULLA ORIPOV'S LYRIC

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ABSTRACT

This article provides an artistic analysis of the philosophical lyrics of the national poet of Uzbekistan Abdulla Aripov, the skills of using the word, subconscious ideas inherent in his works. Also, from the point of view of philosophical concepts, the questions that tormented the poet, thoughts that motivate people to perfection are investigated.

KEYWORDS: philosophy, artistic creation, genre, work, lyrical hero, artistic analysis, skill, conclusion.

INTRODUCTION

Humanity is very complex and mysterious. The full possession of the science of the soul is not given to the human being. But even so, he cannot help himself understand and analyze it. Sometimes we can decorate it with high esteem. As we learn to become self-satisfied, we have the skills to classify our emotions or feelings of grief. Whether we are creating a talent or a lifelong learning experience, we also have an understanding of our interests. But fine art, music, theater, and word art are always more profitable than the many attractive hobbies. That's why nobody will ever stop talking about a healthy man in the face of real art. He sees these works, listens, watches, reads spiritual food, that is, he navigates his disposition in the spiritual epoch of the time and believes in the existence of divine power.

The above points refer to real talents and difficulties in their understanding. When watching the creation of such individuals, very personal, everyday matters are virtually unobtrusive. They are creating at an early stage of their creativity, with the realization of their "load".

MAIN PART.

A true artist is always bowed, confessed, inspired, or confused with other artistic talents or talents. But when he is alone with his own heart and creativity, he almost forgot



and forgets everything. Even the writer's story is unaware of the fate and the future. This is why sometimes they suffer because of what they later write, and they are exposed to spiritual and psychological torture. But he never regrets what he wrote inside. Because a true artist is subject to the "dialectic of the soul." Fame and taste are gone. The creative process, in my view, is the spiritual pleasure that the artist feels, as a result of the injustice, misunderstanding of the people around him, the suffering caused by the desire for perfection. This is because, as the biographical study of many works shows, we can often see the black spots (*"The people I want do not attract me into their conversation, nor do I disregard the conversation of those who want me"* – Alisher Navoiy) in the poetry and prose that the poets and writers experience with their realities and mentalities.

Psychologists describe the creative process as "the satisfaction of unmet and unfulfilled needs in real life".

One of such concept is esoteric. This is explained in science as a set of meanings hidden beneath the text. It is natural to have such hidden meanings in almost every real work. From this blessing everyone gets what they put in their yard. This is the reason why Alisher Navoi's works have been studied for centuries. Or, for example, the works of great scientists and poets. There are many works of this kind in the world literature. In this article, we would like to highlight the dramatic poem "Ranjkom" by the People's Poet of Uzbekistan Abdulla Aripov. The work was completed in 1988. To fully comprehend the essence of the poem and to experience the poet's experiences, one must look at the contents of the poems written in the same year. The poems were written this year in the second volume of "Selected works" are also in chronological order. It includes poems "Umr", "Uzlat", "To my son Ilhomjon", "Taraqqiyot", "Gap bitta", "O'ylamay netayin", "Do'rmonda kuz", "Irim", "Tolerance", "Relax", "Belief". Most poems written during this period that we will witness, are some sort of mental breakdown (*Like a drop of water, a star is worthy of my spirit*), breaking away from the world (*I need loneliness, I'm tired of the crowd*) [4;123, 121,136,130,144,346], surprise at the lack of love (*The fountain of love is now gone, Make it as a superstition, If your daughters are born, name them Mehrikhan*), ironic look at certain situations in society (*We used to shoot and hang, but now we just simply sit down*), philosophical conclusions (*You have violated the beliefs of the times*).



Among these poems, the poem "Bor gap" is of particular interest. It is precisely because the poet's views and attitudes towards the realities of 1988 are reflected in a culminating manner. If a person is truly spiritual, even though it requires a lot of willpower, he or she can find the strength to cope with not to step upon the flourishing grass that is in front of the eyes and to forgive the sins of the loved one.

By the second point of the poem, the poet moves to the target. It compares two more cases to the above two aspects.

How much will, how much power is needed,

To love an unworthy motherland.

How much will, how much effort is needed

To speak to a foolish people.

The years of writing were a time of socio-political chaos in the life of the country and in the world outlook. Dreamed about independence, the poet wrote "unworthy motherland" as this meant the former Soviet Union. And his fellow citizens, who do not understand what he is writing, are also disappointed. Suffering from the fact that people become hardened and become an iron machine. If you want to take a cure, that's it. Finally he ends the poem with irony:

To get rid of all this,

You need just some rope.

Here we are spiritually prepared to read and feel the "Ranjkom" poem. The work begins with a quadruple, reflecting the philosophical views of the poet on the positive line. In other words, the quartet is a unique beginning.

Do not enter to someone's heart without permission, dear,

It has snakes and dragons.

Do not waste your time trying to defeat someone,

Everyone has their own horizon.

Let's start with the title of the poem. Ranjkom is a word formed by the type of abbreviation, the original find of the poet. Ranj - is a sadness, a grief, distress, sorrow; kom - firstly, the first syllable derived from the word "committee", and secondly, the word "kom" is used in the classical literature with various meanings, including the meanings of desire,



wish, purpose, enjoyment. It is not exaggeration to say that the poet used both names in the poem.

1. The Rendering Committee (Ranj Committee).
2. A team whose purpose is to upset.

It is, in any case, a "malicious" group that works to hurt, humiliate, or offend others. There are only six participants in the poem. There are three "furious men" and three "victims". This inadvertently reminds me of the "threesome" of the turbulent years of repression. Or, if the poem was written at a time when the world's population was around five and a half billion, the poet would see the world on both sides. Crushers and victims.

In one of his personal conversations with the poet, he said: "readers and scholars have taken great care of all my works. But it seems to me that the "Ranjkom" was not given much importance. In fact, I have said a lot in this poem".

Great content is hidden at the bottom of every name in the poem. The question arises: why is an insane scientist with a goat on his hands, and a housemaid? Why is the magazine called "Hashorat" ("Insect")?

The poem reveals 138 dialogues between heroes, their worldview, their original intent. As with traditional dramatic poems, details of scenes and acts are not given.

The lyric-epic tragedy of the poem written by the poet in the middle of 1988 is quite in sync.

Many psychologists believe that human behavior is centered on needs, not aspirations. The needs reflecting social experience are shaped by tendencies. This can be illustrated by the following figure.

The poet wakes up in his heart, first of all to see the whole spiritual person, to create a certain work to achieve that purpose, the need to tell someone the problem they are suffering (But don't forget the disrepair about speaking to foolish people - referring to the poet's poem "Bor gap" - emphasis is on us).

Hence, it appears that the poem "Ranjkom" was written under the influence of the real-life psychobiographic feelings of the poet. The speech and actions of the heroes reflect the poet's mentality of those years, his confidence and distrust of time and people, his spiritual needs. To be more precise, this can be understood as a result of psychobiography, which is a research method of psychoanalysis. To do this, you must at least have the same



mentality or at least feel the same emotions when researching a genuine artist. In particular, the artist may never reveal his "existence", the "mystery" of the work. As a result, the essence of the work remains to be confined to its description. In the scenic interpretation of the poem, the heroes appear in the image of insects. This is the director's invention of time or details to avoid detail. But the poet's poem is as figurative as Gulkhaniy's "Zarbulmasal".

"Creating creative psychobiography, analysis of free associations is also widely used in psychoanalysis of creativity. Creative psychoanalysis opens the way to the subconscious (or unconscious) condition of the author. It also contributes to the psychological analysis and correct interpretation of the work".

Psychologists consider the process of psychoanalysis to be a private process of healing conscience, which relieves the suffering of the soul. Given this point, the poem is fully in line with the above parameters.

We do not think that the poet's poem is fully biographical in this regard, but the poet plays a valuable role in the definition of psychobiography. Human beings are depressed, tense and "burst" as a result of the unsatisfactory satisfaction of their spiritual needs. For these ordinary people, it is manifested in the form of anger, crying, stress, depression, but for the creators it is appear to be the greatest works. The poem "Ranjkom" can be interpreted as a spiritual space designed to shed the antipathy of the poet's spirit towards society and its subgroups, and to satisfy the unmet need for work.

"Flober, who was writing the scene of Emma Bovari's poisoning, was poisoned by her own imagination. Arsenic's taste, the fact of non-digestive record, happened in his life. " [3;144] About Dickens Chukovsky writes: "his imagination was so natural and so vivid that what he had invented had the same effect as what he had in real life. In his work "Dombi i syn" (Dombie and his son), the boy had to describe his death, and the imaginary death was so overwhelming that when it was written, he was crying with tears, and spent the night in the streets. When it comes to portraying funny people, funny episodes, he often sits beside his desk, smiling, whistling, winking and laughing. K. Paustovsky wrote: "We are thankful for the imagination for all the great works of art." [5;172]. There are examples of this in Uzbek literature. According to relatives of Abdulla Kadiri, the writer shed tears of death of the hero of the "Utkan kunlar" - "Kumush".



As we read the poem, it seems to us that the poet appeared in a nervous state of anger and impatience towards certain situations in society.

In the poem, heroes of Abdulla Aripov follow the path of "self-disclosure." The poet unintentionally uncovers the mask of his contemporaries (scientist, ordinary worker, hunter – emphasis is on us).

From the replica of the work to the epilogue, there is a black color from the characters' speech, and the smell from the sitting room. "Russian formalist scholars first of all paid attention to the form of artwork, change of shape, plot, composition, form combinations, vocalization of words and sounds, the nature of joints and phonemes. In the world literature, they seek new forms in the works of writers-writers, make new words, and even: A - dark; E - white; I – red; U-green (A. Rembo) "; "A - red, O - red; I - blue; U - dark blue (August Schlegel); A – clarity; M - restless; O - pleasure; There are also cases of coloring and giving special meanings to U - dread (Balmont). [1;37]

In analyzing the poem "Ranjkom" we see that the poet created a special "stylistic field". Hence, the poem has esoteric meanings that are "encoded" in its own way. As long as the magazine's editor-in-chief is present, the inner-group chairman is separate, the image of the chairman and the insane scientist, the image of the old man with and the members, and finally the housemaid. Throughout the article we will try to make an artistic analysis of the work.

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