

## THE COMBINATION OF LYRICAL MOOD AND THE IMAGE OF NATURE IN THE POETRY OF ABDULLAH ORIPOV

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### Abstract

During the years of independence, the attention was paid to the development of literature, which is an extremely important and integral part of spirituality in Uzbekistan, the appreciation and worthy encouragement of the noble work of our poets and writers.

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Nature-was and remains a constant companion of man. Initially, views on the environment began with the study of nature, its assimilation. As we study the issue of nature and the human psyche in Uzbek lyrics for years to come, we are trying to explore the connected forms, manifestations and means of Nature-Society-human psychology. Each creator appeals to the properties and phenomena of nature according to the dictates of his artistic intention, point of view, consciousness, worldview. The turfism of this aesthetic purpose creates differences, different aspects in the artistic interpretation of creative generations. Subsequent years in the Uzbek landscape lyrics, the balance of meanings imposed on the colors, tones, landscapes of nature forms a separate page with its socio-philosophical content, which is never an exaggeration.

Artistic and aesthetic research of Man and society through the properties and phenomena of nature has become one of the leading trends in the development of our poetry. Landscape lyrics, This is-not just an expression of the relationship of nature and man in the form of apparent manifestations, that is, experiences, in essence. On the basis of the image of nature, understanding and meaning of the landscapes of the human psyche, understanding and explaining the psychology of society become the main issue. According to the spiritual, moral, socio-philosophical, educational content and characteristics, landscape lyrics affect the consciousness of generations, its worldview, artistic and aesthetic thinking.

In the image of the experiences in the poetry of the people's poet of Uzbekistan Abdulla Oripov, we punished the poet to speak about the circumstances of the transformation of his feelings into poetic thought, about the tools used to bring them to the surface, and about the poet's skill in this process. This thing serves to evoke a certain perception of the nature of landscape lyrics. For example, while reading the poem "morning" by ulugshair...

*Wake up, the sun playing on your face,*

*Today's morning is so beautiful.*

*Lovingly dawnsl,  
 Why delusion hardened in your eyes.  
 Young diamond in kipriging-diamond,  
 Why a re bathed sleep?  
 - I saw my golden youth,  
 - Registered?  
 - In a dream...*

As we read the poem, the appeal of the lyrical hero in it evokes the imagination as if he was standing in front of a close comrade, comrade, ill-wisher. This ill-wishers are embodied in the image of the sun, which, of course, is an integral part of nature. As we observe the vivid image of nature, the sincerity in it settles in our hearts. As a result, we will counteract the dawn with the warm temperature of being. This original approach moves to our hearts through our own perception. Through the verses of this poem "I saw my golden youth" we seem to feel the longing for Childhood. The conversation of the lyrical hero and Dawn is like a cake that is given to us. This is a wonderful charm, a warm temperature encourages every soul to resist the dawn.

In many of the poems created by Abdullah Oripov, the longing for the father's space, the village of dears, the noble values leading to humanity were expressed.

*Fragmentary cloud,  
 Endless sky,  
 The only way behind Adir.  
 Forget all worries and rejoice,  
 But when my return comes, it will come to you.*

Reading these fiery verses, we witness that the feeling of longing at the temperature of the soul acts as a grassy light, the feeling of the temperature that the soul pays to its boils controls all processes. It is the same truth that a person endures good and evil in his life, the blows of life.

*Fate drank gently - bitter and Tahir,  
 My appetite is the heavenly power of passion.  
 The world does not live humanly, after all,  
 Only will to try.*

Abdullah A.Oripov, through his poems full of Emotion, sought to give joy and sorrow through the image of nature, mending his soul to the image of nature. His soul has become a vast space for nature. Therefore, spring will visit the field of the heart, wounded by Joy, with its own joy. The poet not only turns his soul into the embrace of nature, but also strives to give the variegated vices of nature with all its beauty. A clear example of this idea is the poet's poem "Spring Wind:

*Spring is coming,  
 Clean, clear.  
 Blue plays in latitudes wind.  
 A rusty air in the bosom of gorges,  
 The city of fog is located in difficulty.*

Each verse created by the poet is extremely sincere. In it, the heart agrees and is reflected. It seems to us that Abdullah Oripov transfers the feeling, the feeling he has on paper, no matter what state. This is how his poems are wounded. If processed, this sincerity disappears, as if the temperature of the soul, its taffeta changes.

*Being happy in the rocks chest, noiseless,  
Swing smallpox with instant life.  
Spring is-the purest breeze is,  
Spring is the purest wind.*

In the above verses, the same feeling overwhelms the soul. Indeed, spring is the season of living. The poet can see in this living that the life of the days extends.

*I will hit the bosom of the expanses,  
I see my charming land.  
Baby breath-like comforter face  
The spring I've been waiting for all winter.*

The poet loves and can see spring in this image. It is in this image that he presents to his reader. After all, this image, although extremely simple, is extremely sincere. The fact that this sincerity is expressed in extremely quiet tones also causes admiration.

As we dwell on the issue of the lyrical hero in the poetics of nature, we draw attention to the extent to which the environment and nature, which are the main object of the image, are manifested in the subject and on what principles they are expressed. The artist's appeal to nature is manifested in the process of artistic perception of being and the state of its artistic research. Since the civilization of mankind, he considered himself a part of nature, worshiped it (mythological views – Sun God, moon goddess, sea god, etc.).k.), which indicates that by the second half of the 20th century, a person began to feel not only as an integral part of him, but also as its owner, which led to an aggravation between man and nature, a violation of the ecological balance. By the 80s, the landscape in poetry increased to react to this issue. This situation is also related to the progress of Science and technology of the era. It is important to note that poetry began to acquire a journalistic tone according to these characteristics by this period. That is, he began to beat bong about the important problems of public life. A poet can only achieve his goal if he understands nature in an emotional (emotional) way and can describe that perception with poetic perception. In this regard, it is necessary to highlight the leaders of the generations of Uzbek poetry, Abdullah Oripov.

In Russian classical literature, three main principles of psychological analysis (in all types and genres of a work of art) are conspicuous. Russian literary scientist, academician M.Khrapchenko separately shows the dynamic, typological, analytical principles of the psychological image, which are common for each period. From Uzbek literary critics B.Aliyev tried to check the manifestations of the psychological image in poetry according to the three forms of his poem. These are purely lyrical, philosophical-psychological and eventful (plot) poems. Also J.Jumaboeva analyzed the manifestations of psychological images in Uzbek poetry of the 20th century by linking them with the realities of the era.

N.G.Noting that Chernyshevsky's psychological analysis is " one of the most important qualities that gives strength to creative talent, " professor he said. Normatov believes that " no matter how important a psychological image is for literature, it is not a goal at once." Accordingly, it is natural that the psychological image increases the impressionability and emotionality of the poem.

In A.Oripov's poetry, the image of the psyche is not limited only to mental states. This phenomenon

manifests itself in the poet's work with its distinctive features, colorful facets. In these different poems, the mainly lyrical hero is embodied as a fellow contemporary of fighting, defiant and at the same time optimistic feelings towards the shortcomings.

In the poems of the poet, such as "to the album", "Face To Face", "Spring", "To the sea", "Mirage", "Mother", "Poet", "Uzbekistan", "In Honor of Memory who passed away", "Grandmother-sunlight", "stones of Blame", "bridges of trust", a realistic way is taken in describing the spiritual world of the lyrical hero, and an image-portrait of the lyrical hero is created, which cannot be distinguished from the poet's personality. Each of these works are poems of a programmatic or autobiographical nature, reflecting different aspects of the character of the lyrical hero. In such poems, both the lyrical evening and the epic elements and the lyric-journalistic method are equally important. Each of these methods can lead to some individual poems according to the theme of the poem. But ultimately - as a result, before our eyes, a rebellious, boiling in a pot of life, the shortcomings are first manifested by the personality of a poet who is uncompromising in relation to the shortcomings in the psyche of people, who "did not get a feeling from someone", "does not want to give his voice to another." We notice in each of these poems the state-psyche of the lyrical hero of the poet, the inner experiences of his idol and feelings of dissatisfaction, dissatisfaction with the more existing conditions. Already, A.Oripov is a poet who brought to Uzbek poetry the motives of social protest. We love the poet-lyric hero for these qualities, he is close to us with this displeasure.

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