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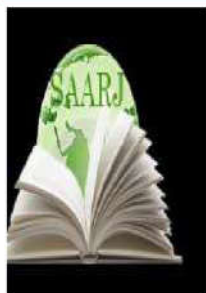
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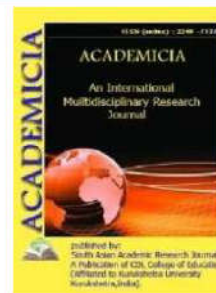
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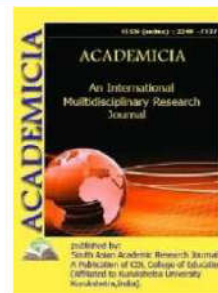
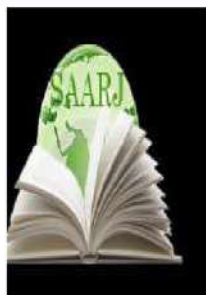
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DIALOGUE IN ABDULLA ORIPOV'S POETRY AND ITS FORMS OF EXPRESSION

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ABSTRACT

This article examines the art of creating dialogue in Uzbek poetry. The subject is studied on the example of Abdulla Aripov's work, the scientific analysis of dialogic imagery and philosophical interpretation in poetry, the peculiarities of lyrical genres and the poet's artistic skills.

KEYWORDS: *Art, Dialogue, Poem, Poet, Monologue, Lyrics, Aesthetic Perception, Artistic Attitude, Our Sacred Religion and Hadiths,*

INTRODUCTION

Fiction is an art that reflects the feelings of the human heart, dreams and desires, so it reflects the creative aesthetic ideal, the position of life. In this regard, poetry is of particular importance. Indeed, in recent years, Uzbek lyric poetry has created a number of works of artistic discovery that glorify life, human life and its destiny, glorifying its value through colorful poetic forms. In them, the poets demonstrated their creative originality in various themes and tones, creating new aesthetic principles.

It is well known that poetry, the heart of the poet, is a unique world formed from his spiritual experiences. That is why the reader discovers a new world when he reads poems created at a high level. In addition, every artist, first of all, as a child of his people, artistically interprets his dreams, desires, pains and aspirations in different forms. Regarding the peculiarities of lyric poetry, Jamal Kemal states in his research: "Under what conditions does lyricism appear? Lyric arises in the context in which a person recognizes his identity, perceives himself as a person, sees himself as a person within the universe, and looks at the external, objective world through the windows of his personal world. Man compares his identity with the world, sometimes opposes it, sometimes notes that he is connected to the outside world. But he will never completely forget

himself in front of the world. Singing the unity of the world, the whole, the inspiring moments, the highest points of the spiritual frenzy, the poet's personality reveals his identity.” [1, 86-87]

Therefore, the study of works created in lyrical genres and the study of universal qualities in their content, as well as the analysis of the essence of dialogical thinking in the creation of poetry is one of the important tasks of literary criticism.

THE MAIN PART

It should be noted that in lyric poetry the essence of concepts always seems to be based on abstraction. The degree to which this complexity is reflected is provided by the continuity of communication between emotion and perception. It also takes the lead in the content of the idea imposed on the aesthetic object by the creator. Most importantly, the depth of the artistic relationship and the possibility of aesthetic perception ensure the uniqueness of the artistic interpretation. In this process, the apparent dialogical thinking between the world and man in the creative mind plays a special role in the formation of the poem. As Professor H. Umurov noted, “Artistic dialogue is the main requirement for the interpretation of the situation, the imagination – to “force” the reader to go from its open content to its hidden essence” [2. 66], through dialogues in poetic works, the ability to concisely express the character, psyche and interests of the protagonist increases.

In poetry, the forms of verbal expression are closely related to each other. However, in it the artistic conditionality rises to the forefront. In the lyrical interpretation, the balance of emotion and consciousness strives for relative creative independence, further clarifying the essence of the matter. It should be noted that in poetry, the gradual development of artistic speech is manifested as a complex process, in which the diversity of forms of transition (manologized dialogue – dialogized monologue) is observed. The degree of freedom embodied in literary analysis and aesthetic perception sometimes brings the management of verbal expression to the forefront, and sometimes brings rhetorical melody to the forefront. Nevertheless, in a lyrical expression, the monologue of consciousness is the basis for the description of the relationship.

RESULTS AND DISCUSSION

“The Eastern style of dialogical thinking has existed, first of all, in certain traditions since ancient times. The subsequent revelation of the Qur'an as an address to the Prophet (peace and blessings of Allaah be upon him) also led to the development of dialogical thinking. In addition, the roots of the debate genre in Eastern literature are connected to this. So, the stages of the historical formation of the dialogue are connected with the history of universal thinking ...” [3. 62]

In this sense, the poems of A. Aripov acquire originality with the interpretation of universal problems, their various artistic forms and methods of expression. The poet excels in ensuring the balance of form and content in the details of events of his sublime poems. In this regard, “Abdulla Oripov embodies poetic types through poetic descriptions. “Abdulla Aripov embodies poetic types through poetic descriptions. reveals the characteristic features of the species in the life situations in which they are manifested. But he describes these situations extremely succinctly. The desire to create such genres stems from the powerful didactic direction in Abdulla Aripov's poetry. The poems end with bright spiritual conclusions. The poet is openly

engaged in upbringing. He believes that poetry should be seriously and firmly involved in education". [4. 27]

In Abdulla Aripov's poetry, a person's self-awareness, his virtues and vices, his destiny, and the whole complexity in general are artistically interpreted. In the series of poems of the poet "Book of Hajj" religious and enlightenment issues are expressed in a unique way. In particular, in the poem "Gossip" there are the following lines:

*Do 'zax yo 'llaridan o 'tarkan Rasul,
Atrofiga ko 'z tashlar edi damodam.
Kimdir faryod solib yig 'lardi nuqul,
Otashda yonardi o 'zga bir odam.*

While passing through the ways of Hell, the Messenger,
He looked around quickly
Someone was screaming and crying,
Another man was on fire.

Yo 'lning kanorida – shundoq sarhadda

O 'limtik yer edi allaqanday zot.

Nogoh Rasululloh boqib hayratda,

Jabroilga dedi: – Bu kimdir, hayhot! [5.216].

On the side of the road - on that border
It was a deadly place.

The Messenger of Allah, may Allah bless him and grant him peace, looked at him in astonishment.

He said to Gabriel, "Who is he?"

In this poem, the essence of human life is described in the balance of the transient and eternal world. This calls on a person to understand the essence of issues such as his life, lifestyle, understanding of what is halal and what is haram. It should be noted that in this poem, the poet did not focus on the person who, in the eyes of the Messenger of Allah, was neither crying ("Someone was crying and crying") nor burning in the fire ("Another person was burning in the fire"). It is clear that they have lived their lives in a way worthy of it. That is why he is suffering in hell. However, the fact that the Messenger of Allah, may Allah bless him and grant him peace, did not understand the fate of "some person" standing on the ground of death ("Who is he!") Astonishes the reader even more. According to the poem, "On the side of the road - on such a border", that is, not even in hell, the poet describes the identity of this man in the language of Gabriel:

*Jabroil aytdikim: – Bunda har kimsa,
Jazosin olgaydir qilmishiga xos.*

O'limtik yeguvchi bul banda esa,

Umrin g'iybat bilan o'tkazgan, xolos [5.216].

Gabriel said, "Everyone in this,

He will be punished according to what he has done.

And this slave in the place of death,

He spent his life gossiping

These images reflect the poet's high level of thinking and artistic skill. So, gossiping and slandering people is an unforgivable sin. After all, the act of knowingly committing a sin by knowingly committing a wrong deed is something else entirely. This is often mentioned in our sacred religion and hadiths.

The specificity of a particular poet's lyric is always measured by his tendency to explore the psychological aspects of the human phenomenon. This dimension paves the way for the deepening of interpretation - the formation of a poetic type. Unexpected and extremely extraordinary philosophical observations give rise to new logical ideas. The desire to change the artistic development of the character, both spiritually and intellectually, defines the essence of the poet's artistic research. In it, the image of the poet and the image of the lyrical hero are intertwined. The inculcation of a perfect mind, understanding and psyche in the form of images, the strengthening of the vital and logical foundations of the artistic character, the attempt to find the features of the expression of the essence determine the direction of the poet's poetry. Practical confirmation of these ideas can be seen in the poet's poem "Treasure":

Ulug' bir alloma o'tdi olamdan,

Elu yurt kuzatdi bag'rini tig'lab.

Shogirdlar bukchayib so'ngsiz alamdan,

Olimni tuproqqa qo'ydilar yig'lab.

A great scholar passed away,

The country watched with a sigh.

The disciples bowed down in agony,

Weeping, they buried the Scholar in the ground

Dedilar: – U edi nodiri davron,

Tafakkur qasriga bo'lolgan zina.

Dedilar: – Bir keldi bundayin inson

Ketdi uning bilan tengsiz xazina [5.208].

They said, "He was the rarest of our time."

He was a staircase to the Palace of Thought

They said, "Such a man came once."

Gone is the unparalleled treasure with him

Just as every person has a soul, a heart, every work, including poetry, has its own spiritual world. This is based on the individual and unique spiritual and intellectual potential of the poet. In this sense, what elevates the poem to a higher level is the culture of artistic thinking that has built up this spiritual-psychological thinking power. After all, the nature of the poet's style of thinking also determines the style of the work of art. It can be said that this inner, emotional feeling and intellectual scale formed the heart of the poem.

Kimdir oxir dedi: – Dunyoda, yohu,

Behikmat hodisa yo 'q ekan rosti.

Nechog'lik shafqatsiz haqiqatdir bu,

Xazinaning joyi chindan yer osti [5.208].

Someone finally said: - In the world,

It is true that there is wisdom in everything.

How cruel is this truth,

The location of the treasure is really underground

The idea of dialogue in the poem is presented in a completely different way. Using the phrase “They said” in the picture, the poet hides the author of the speech. The “How Cruel Truth” in the poem creates a harmony of life and artistic truth that poetically affirms that “the place of the treasure is truly underground”. Putting a scientist in the ground is actually a huge loss! Consequently, he took with him an incomparable spiritual and enlightenment wealth. The suffering of the disciples begins with the same speech. At this point, the syntactic method, which determines the specificity of the style, ensures the stability of the poet's heart experiences.

“Poetry, as a social phenomenon, originates from the spiritual essence of human. In this sense, the present state of human, the transformation of human into man, is connected not only with the external factor - the process of external conditions, but also with the internal factor - the human race, the manifestation of the spiritual essence in him in the social form. That is, sociality is not a label affixed from the outside, but an essence that exists in the innate core of man, and as a result of his long evolutionary path, humanity has acquired today's civilization. And poetry is one of the manifestations of this essence.” [6. 14].

Therefore, dialogues in poetry often arise on the basis of monologue speech. In the content of the poem, it is more important to point to its essence than to the details. The thickness of the mental analysis and the breadth of the imaginary field invite the reader to deep reflection. “Abdulla Aripov in his works tried to express the human psyche and difficulties with artistic depiction of the dreams and aspirations of our people. In his poetry, the poet sings about the psyche of the individual and society, the world and human worries, dreams, hopes, happiness. For this reason, the interpretation of universal values such as kindness, justice, beauty plays a key role in the works of the poet. In particular, the ideas of humanity and patriotism form the basis of the poet's work”. [7, 11].

It is obvious that the inner contradiction determines the nature of the character, which in turn makes the spiritual-moral virtues and vices the law of artistic closeness an inevitable phenomenon. In fact, consistency and integrity are complementary concepts, the foundation of which is determined by internal contradictions. The connection between the processes of life and creation is based on the continuity of the criteria of social, philosophical and spiritual values.

“Thought and content in Abdulla Aripov's poetry is also a passion to know the person, the time, the mysteries of the universe. In his poems, thought is, first and foremost, truth, suffering, wonder and amazement in the face of a thousand and one contradictions of the world. The meaning and content in the poet's poems expresses a belief in goodness and beauty, hatred of all forms of evil and wickedness. The ideas and feelings in Abdulla Aripov's poems reveal to him the secrets of nature, time and history. Therefore, new ideas and content occupy a high position in his poetry, and poetic images, means of expression, symbols and metaphors also serve the impact of the content or essence, which was not invented by any poet”[8, 12-13].

The above description is reflected in all the poems of A. Aripov included in the series “Book of Hajj”. The balance of form and content is perfectly reflected in the poet's work. The poem "Child" in this series describes how a father overcomes his spiritual torture in any case for the sake of his child's perfection.

Bir kuni ranjitdi otani farzand,

Ota o'z uyidan bosh olib ketdi.

Lekin Alloh mehri bo'lib sarbaland,

Ota Makkatulloh vasliga yetdi...

One day the child offended the father,

Dad left his house.

But God is merciful,

Father went to Makkah al-Mukarramah

Ka'bani sig'inar ekan keksa chol,

Armonin oshkora aytdi olamga.

Dedi: – Ibodatim bo'lsa ham uvol,

Faqat saodat ber o'sha bolamga [5.205].

While worshipping the Ka'bah, the old man,

He openly expressed his pain to the world.

He said, "Even if my prayers are in vain."

Just bless that child

“Poetry reflects the secrets of the human heart. The mysterious side of the human heart is that it comes into the world in a state of conquest from the beginning. That is why it does not weep for bread, it does not weep for honor. The heart is the ambassador of the unseen within us. It obeys

the will of that unseen. And poetry is a kind of conversation between our ambassadors.” [9, 33] – Rahimjon Rahmat, a literary critic.

These poems have a certain effect on a person, encourage him to draw his own conclusions from the content of the work. The poet's poetry is of special importance with its richness, depth of thought, originality of artistic expression. Whatever the subject of the poet's poems, all of them are artistically interpreted in a way that amazes the reader about the problems of the whole of humanity. One of the typical themes of A. Aripov's work is women's anthem. In this regard, the poet's poem “Mother” is of particular importance:

Ka'ba qopqasida turgan, ey posbon,

Avval onalarning ochgin yo'llarin.

Onalar poyiga tiz cho'k o'shal on,

Tavof qil, ko'zga surt, o'pgin qo'llarin [5, 189].

Standing in front of the Ka'bah, O guard,

Make way for your mother first

When you kneel at your mother's feet

Circumambulate, rub her eyes, kiss his hands

It should be noted that in this poem, the guard at the gate of the Ka'bah, which is considered to be the most sacred place for Muslims, is also addressed to circumambulate the mothers and show them respect. In this sense, in this poem, the poet has created a unique artistic expression in describing how great and honorable Mothers are. In general, in the poems of A. Aripov, the qualities and flaws of human behavior are reflected. In the poems of the poet, man is interpreted as a great creator, possessor of infinite understanding, as well as a ruthless power that literally reflects these qualities.

As the literary scholar N. Rakhimjanov noted, “The main task of literature is to protect people, to glorify people, to discover inhuman flaws and human qualities in them. Revealing the secrets and deeds of the devil in the heart of man and Allah ” [10, 16] A. Aripov's poetry fully confirms these ideas.

In the analyzed poems we can see an important principle inherent in the work of A. Aripov. In it, the harmony of the reality of life with the reality of the soul has found its unique artistic expression, perfectly preserved.

In the poet's work, the realistic expression of life events, realities of life, in-depth analysis of human behavior is clearly visible. This determines not only the strength of social activism in the poet's work, but also the darkness of the artistic and philosophical meanings in his poems.

CONCLUSION

From the above ideas and examples it can be seen that dialogue and monologue in poetry raise the accuracy of expression to the level of the leading method. The system of semantic-syntactic relations significantly deepens the social practice of speech influence. It is noteworthy that in this case, the rhetorical form, expressed through the individual style of the creator, paves the way for the expansion of artistic perception.

“Lyrics make a beautiful, delicate contribution to the artistic heritage, inspiration and vocabulary of mankind. Its innumerable richness shines like bright stars on those arduous paths that have traversed human society for centuries.... The question of how to start and when to finish a poem depends on the poet's skill in choosing a composition [1. 80-81]. In this sense, the essence of the dialogical interpretation in the poems of A. Aripov is dominated by reflections on the meaning of human life and the essence of life, the artistic study of the philosophical foundations of human dignity. As can be seen, in his poems the poet shifts the relationship between the world and man to a form of communication, focusing on the socio-psychological factors of humanity and inhumanity manifested through human behavior. In each form of communication in the poems, different views of the semantic-syntactic communication system are mixed. The set of forms of speech acquires an essence that is directly and indirectly related to the connection of non-literary factors. The diversity of rhetorical relationships in expression ensures the clarity of meaning.

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