
PERFORMING LYRICS ARE AN EXPRESSION OF FIGURATIVE CHARACTER

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ABSTRACT

This article analyzes the work of the poet Abdulla Aripov, his poems and epics, which are an excellent example of artistic thinking. In them, the writer depicts and analyzes the spiritual world of the lyrical hero, is widely reflected in purely lyrical, philosophical, psychological and realistic forms of lyrics.

KEYWORDS: *Poet, Poems, Lyrics, Lyrical Hero, Epics, Character, Image.*

INTRODUCTION

The content of scientific and theoretical research in this field is the principle of artistic expression of the spiritual climate of the word, the embodiment of the pages of spiritual and intellectual culture, the creation of emotional thinking and waves of nature-society-human relations, the history of experiences.

Regardless of the type and genre of the literary work, it pays special attention to the in-depth study of the inner world of man, changes in the heart and soul, complex emotions. The image and analysis of the spiritual world of the lyrical hero is widely reflected in the purely lyrical, philosophical-psychological and realistic forms of lyric poetry. "A work without pathos and passion does not interest or excite the audience or the reader. There should be excitement in the play. The poet, who by nature is as passionate as his heroes, can really excite the audience, – says Aristotle. He who can be angry can make the audience really angry" [1; p.103].

The work of the poet Abdulla Aripov consists of poems and epics that excite and excite the reader, which is a great example of artistic thinking. Literary scholar D.Kuronov in the process of dividing the genres used in Uzbek poetry into types such as autopsychological lyric, executive lyric, descriptive lyric, real lyric. In the process of analyzing Abdulla Aripov's poems, we can see that the scope of his creative themes is very rich, and there are many examples of each of the above types.

We focus on examples of performance lyrics in poems "In performing lyrics, the poet enters the psyche of another person and observes the language of another person, as a result, that person becomes the lyrical hero of the poem" [2; p. 202]. Samples of performing lyrics are common in rare examples of Russian and English poetry. In particular, in Russian literature we can see in the poems of Nekrasov, Pushkin. From the second half of the nineteenth century it also developed in English and American literature.

The creator may not pay attention to the small details of the life of a historical figure, – writes A. Aripov in the article "Poetry – intelligence". "I think that when a creator addresses a historical figure, first of all, he should know that person, and secondly, why he paid attention to him" [3; p.124].

In this sense, the lyrical protagonists in the samples of executive lyricism mainly selected from historical figures, and the content of the poem reveals why the artist refers to this image. The protagonist of the performance lyric can perform two tasks at the same time, that is, as a subject of consciousness and as an object of research. Here, in contrast to the story lyrics, in which character and destiny become the object of the image, attention paid to the poet's system of values and style of speech. In the poetry of A. Aripov "Hamzanidosi", "Zardushtso'zi", "Musofir", "Ota va bola", "Ulug'bekfaryodi", "Hayot", "Aktyor", "Gamlet", "Tulkifalsafasi", "Zo'rarmon" as examples of performance lyrics. Based on the idea expressed in such poems, it divided into two groups.

- 1) Poems that have general similarities with the poet in terms of origin, cultural level, occupation and biography of the lyrical hero of the work.
- 2) Poems that differ from the poet in the origin, cultural level, occupation and biographical aspect of the lyrical hero of the work.

The vitality of literary heroes characterized by the fact that they grew up in the realm of reality, moved to the realm of works of art, and have a conscious and ideologically strong point of view says Professor E.Sidorov.

In poems of the genre of executive lyricism, the artist expresses his feelings mainly in the language of historical figures and heroes of works in the harmony of time and space. This shows that there is a hero, who reconsiders the dramatic relationship between the protagonists of such a poem in terms of his own ideas and within the framework of his own image.

The lyrical protagonist of the poem "Hamzanidosi" is close to the poet in terms of cultural level and occupation, but there are serious reasons that distinguish their activities. Khamza Khakimzoda Niyazi was one of the Jadid poets who entered the new field of Uzbek literature in the early twentieth century. He tried to direct his work and activity to the development of national spirituality, the promotion of science, but the fable of the time prevented him from doing so.

"In Khamza's poems, the reality of the time was not reflected, but reflected. However, how? In my opinion, in these poems, reality reflected through the eyes of a special person – Khamza. In other words, the lyrical "we" squeezed out the "I", the ore of the poem. This has led to a one-sided view and assessment of reality. Otherwise, Khamza had seen Cholpon's "ruined houses and villages" and "babies with spears". However, unlike Cholpon, Khamza, who joined the struggle in the ranks of "us", approaches such cases based on the belief that "struggle is not without victims". As a result, social pain is not personalized; Hamza's poems do not rise to the level of true social lyricism, and remain at the level of ideological poetry. In other words, Khamza could not rise to the status of a poet after the revolution [4; p.109].

Realizing that the highest status of poetry is to rise to the level of a person-poet, Abdulla Aripov in "Khamzanidosi" portrays a poet who could not rise to the highest status in the image of a lyrical hero.

Hamzadirman, boqmagaysiz

Sizmalomatlar bilan,

Baytlaraytdim el-u yurtga

Men ibodatlar bilan [5; p. 321]

(I am Khamza do not feed

You are to blame,

I told the bytes to the country

I with prayers).

“In the way of thinking and activity of historical figures who grew up from the masses of the people, the fate of the nation, the philosophy of the time, the psychology of society are absorbed into the fabric of works of art. This is the historical principle of works on the theme of the distant past”, wrote the literary critic Z. Nurmukhammedova.

The fact that Khamza were optimistic for a “glorious revolution” but that the revolution did not turn out as he expected and that he deceived by false ideas is also expressed in influential verses:

Men Vatannibirlashuvga

Chorlaganshoiredim,

Kutganedimushbukunni

Sabr-u toqatlarbilan. [5; p.321]

(I unite the Motherland

I was a poet,

I was looking forward to this day

Patience).

Expressing Khamza’s suffering, the poet points out that he was looking for a “lamp”, but that darkness rebelled against him and he trapped in disasters. He also convincingly describes the consequences of overconfidence in what he does not know: *Vodarig’o, kimsalarning*

Qahrigabo’ldimduchor,

Tosh boshimga tosh yog’ildi

Ming kasofatlarbilan [5; p. 321]

(Wow, somebody

I am angry,

I have a bruise on my head

With a thousand catastrophes).

Abdulla Aripov describes Hamza’s popularity among the people today, although he is not like that of other modern poets, and he misses kindness to his people, in which the poet’s “I” is expressed in Hamza’s language.

Ertauchganqushmisoli

Saydbo’libketdim, vale,

Yurtim, asloayritushma

Sensaodatlarbilan [5; p.321]

(An example of an early flying bird

I am bored, vale,

My country, never fall apart

You are blessed)

Here we see the poet Khamza's lyrical protagonist, who re-examines his life from the point of view of his own ideas. The poet must have something to say for the people, – writes Abdulla Aripov in the article "Poetry – intelligence" ("She'r – zakovat"). It is useless to refer to history because it is history. We need him today and for the future. "History is always a school of example, wisdom, lessons" [3; p. 126].

Abdulla Aripov's poem "The Word of Zoroaster" ("Zardushtso'zi") is also an example of performance lyricism, in which the poet chooses a historical image. In terms of poetic content, this poem is one of the poems that differs from the poet in the origin, cultural level, occupation and biographical aspect of the lyrical hero, in which the prototype language of Zoroaster, who created the first religious book, plays the role.

YashaganZardushtman, donishmand zotman,

O'lmas g'oyam bilan mangu hayotman.

Yaxshi va yomonni ayladim hisob,

Va bitdim "Avesto"nomli bir kitob [5; p. 404]

(I am a living Zoroastrian, a wise man,

I live forever with the idea of immortality.

I turned the good and the bad account,

And I finished a book called Avesto)

In this poem, the realities of national culture and history realized, performed in the Zoroastrian language. It depicts the performance of a hero who "defeated evil", "exalted the status of goodness", "believed that the crown, the throne, the state, the country will prosper". The eternity of national values and traditions through Zoroaster and the Avesto skillfully revealed in "The Word of Zoroaster"("Zardushtso'zi"):

Ko'xnasaltanatdanyodgorbo'lsin to,

Sizgaqoldirganimushbu "Avesto" [5; p. 404]

(To be a monument to the ancient kingdom,

I left this Avesto you.)

Academician Izzat Sultan: "Our people have suffered from three scourges – a weak sense of national unity, false internationalism and simple bloodshed. Each of us suffers the torments of hell, and we have become a crowd that bent over, exhausted, and even in today's conditions of new freedom, it is still unable fully rise from the bondage of slavery, and therefore screams with a terrible cry. In this context, the rich content, spirit and passion (pathos) of the word of such a powerful talent as Abdulla Aripov will heal our pain, strengthen our backs, give light to our weak eyes" [6; p. 4].

Abdulla Aripov's works based on the national spirit and nationalism. Responsibility to the historical period and responsibility for the historical period, a sense of responsibility for the fate of the people and the Motherland, the high duty to the nation and the Motherland – defines the content of the child's relationship, which reflected in the works of the poet.

His poetic skill is that he chooses the characters depicted in both poems we see above from the familiar heroes, takes the reader into history, reminds them of their way of life, and the place of these heroes in time and space, out of dignity, leaves the conclusion to the reader.

The very title of the poem evokes the historical truth in the reader's mind. "Khamza's call" ("Hamzaningnidosi") and "The word Zardust" ("Zardustso'zi"), which promotes goodness, encourage the reader to be vigilant and to be a person who can say his "word" instead of "calling" in life. After all, as Abdulla Aripov himself noted, the sons and daughters who inherited a powerful history and have the right to be proud of their past, quench their thirst for thought from the glorious spiritual springs and turn to great heroes. The future of such mature generations will be bright, their foreheads will be bright, and the future will be great.

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