

HISTORICAL-TYOLOGICAL ANALYSIS OF THE LYRICS OF ABDULLA ORIPOV AND IBRAYIM YUSUPOV

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ABSTRACT

The article analyzes the nature of historical-typological analysis in the form of the poetry of Abdulla Oripov and Ibrayim Yusupov. In it, the individual and common aspects of the two poets' methodological research are observed, the comparison of image and expression in the lyrics, the ratio of literary interpretation and poetic idea, the spirit of creativity and the continuity of the logical connection, the integrity of the literary tradition and creative experience. In fact, the philosophical concept of each artist creates an artistic complex in a complex connection. The universal essence serves to sharply differentiate the skill of using metaphors, the level of using the possibilities of symbols and metaphors.

Keywords: A.Oripov, I.Yusupov, analogy, comparison, historical-typological analysis, poet, spirit of creativity, expression and image, aesthetic value, evaluation criterion, poetic interpretation, observation.

INTRODUCTION

The comparison clarifies the leitmotif and aesthetic choice specific to the nature of each creator. The individual attitude to the various conflicts of the human psyche intersects at certain points, the impulse of the image and the originality of the expression are actually twin concepts, in which "individual neutral words are resurrected, enlivened, moved, graded according to their meaning in the text, z-must enjoy and amuse himself. This happens at the expense of adjectives, adjectives, similes, metaphors, word and sound games" [5, 99].

A creative approach to the essence of the concept determines the individuality of the poet. It is in the lyric, which moves from figurative thinking to the expression of feelings, that the worldview of a person is enhanced and the sense of perception that has passed from the heart ensures the originality of the expression. At the same time, the combination of theme, idea and profession creates a typological commonality among literary interpretations.

In this sense, comparing the works of two poets with equal talent, alternative tastes and spiritual harmony serves to ensure the independence of expression while clarifying the relationship between art philosophy and poetic logic. In it, the direction of the image tends to the symmetrical center and syntactic parallelism describes the size of the image.

LITERATURE REVIEW ON THE SUBJECT

The level of poetic research of a certain creative reality, the uniqueness of the image and the narrative technique differ sharply from the other. The current situation is based on a combination of worldview, thinking and life experience. The ability to use universal language norms in a private way controls the nature of the creator. The criteria for mastering and evaluating the material actually ensure the individuality of each poet. However, in life, "there are such poets whose poems reflect their heart,

appearance, actions and essence... A poet whose faith is strong promotes a good goal. Internal integrity indicates that he is a person. Behind his stubbornness hides his mysterious individuality. The lyrical hero drinks water from the spring of the poet's heart. In its symbols, one can see the image and character of the owner of an indomitable will" [5, 117]. Interpretation, explanation and imagination characterize the nature of every creator. In the theory and aesthetics of literary studies, rich scientific experience has been accumulated on the principles of typological interpretation and creative individuality, poetic research of life at the lyrical level.

Including Aristotle's "Rhetoric. Poetics" (2000), Hegel's "Esthetics" (1971), V.G.Belinsky's "Polnoye sobraniye sochineniy" (1954), Bualo's "Poetic Art" (1978), F.Schelling's "Philosophy of Art" " (1966), B.Eichenbaum's "O literature" (1987), R.Barth's "Izbrannye Raboti: Semiotics. Poetics" (1989), M.Black's "Theoretical Metaphor" (1990), Y.Borev's "Esthetics" (2002), V.Vinogradov's "O teorii khudojestvennoy rechi" (1971), V.Vovk's "Yazikovaya metaphora v khudojestvennoy rechi" (1986), V.Gak's "Metaphor: universal and specific" (1988), S.Gusev's "Science and metaphor" (1984), D.Davidson's "Chto oznachayet metaphori" (1990),"Metafora i literaturnoye proizvedeniye" by B.Ivanyuk (1998), V.M.Zhirmunsky's "Theoretical literature. Poetics. Stylistics" (1977), L. Timofeev's "Slova v stikhe" ((1982), M.B.Khrapchenko's "Horizonti zhudojestvennogo obraza" (1986), V.E.Khalizev's "Theoretical literature" (2006), I.Sulon's "Literary theory" (2005), B.Sarimsakov's "Artistic criteria and foundations" (2004), B.Nazarov's "Life is a beautiful criterion" (1985), I.Gafurov's "Lyric heart" (1982), N.Jabborov's "Time, Mezon, Poetry" (2015), A.Sabirdinov's "Word and Image in Oybek's Poetry" (1993), B.Akramov's "Problema poeticheskogo obraza v sovremennoy uzbekskoy lirike" (1991), I.Gurbanbayev's research "Imagery in Uzbek poetry of the 90s" (2005), one or another aspect of the issue is theoretically summarized.

RESEARCH METHODOLOGY

On the basis of comparison, the elucidation of the originality of word and meaning integrity is manifested at the level of national literature. Researching the nature of the poet and the creator close to him in a comparative-historical aspect allows to evaluate universal aspects in terms of perception of reality and image on an individual scale. According to the philosophy of creativity, which moves from the subject of language to the aesthetic choice, from the aesthetic choice to the criterion of poetic evaluation, "the poet's choice of words and the level of organization of meaning in an idea form emotional perception. In the goal-oriented process, the imagination is renewed during the change of attitude towards reality. Poetic illusion actually serves to deepen the expression. In it, proportion and alternation stick together" [4, 281]. In the theoretical observation of the English scientist Christopher Caudwell, emphasis is placed on the emotional coloring of the image and the aesthetic power-memory of the word. In a broad sense, each creator's concept enhances the reader's taste with the help of ratio and comparison. The progression from perceived reality to unconscious essence defines its nature. It is noteworthy that, although the individual style is considered a general theoretical problem, the poem acquires a personal character that belongs to the nature of the creator. It is the analogy of poetic interpretation that directs the collection of images to the independence of expression while differentiating the narrative technique. Hermeneutic, functional, historical-comparative methods were used in the preparation of the article.

ANALYSIS AND RESULTS

The artist's individuality is based on the uniqueness of worldview, way of thinking, life experience and narrative technique. On the basis of a certain literary interpretation, the integrity of knowledge and skills is refined. Comparison and proportion prepare the ground for a full understanding of the subject of the image. As a product of vital needs, poetic perception controls the human consciousness, which moves from the simple to the complex. In fact, "poetry is a portrait of feelings. It should have emotion, symbol, image, artistic art; the poem should have the poet's subject, individual style, "I", his own voice... focusing on the beauty, wisdom, and literary-aesthetic value makes the work relatively easier" [3, 86]. In it, a subtle allusion, a play on words, or a movement of meaning is rounded off by an allusion, accuracy and clarity in the form of an expression based on an image unite. The balance of poetic logic and philosophical observation ensures the uniqueness of literary interpretation. For example, the concept that determines the quality of artistry grows out of the stereotype of imagination. Renewal of stable illusion in feeling determines the poet's individual approach:

Tangrim, har bandangga o'zing qil shafqat,
Jismiga quvvat ber, ruhiga rag'bat.
Axir nimalarni orzu qilmas u,
Faqat ezgulikka yo'l bergin, faqat [6, 77].

Abdulla Oripov's work occupies an important place in the Uzbek lyrics of the new era. Philosophical generalization in the literary interpretation of the author is a means of analyzing the mysteries of the heart, the author describes hope, desire, longing, desire in the poem "Tilak". Between the birth of a person and his actions, there is a link of imagination, the association of observation brings a philosophical generalization to the stage of research. Details that logically connect to each other in emotional perception characterize the harmony of the lyrical hero. It serves to strengthen the knot in a tense philosophical observation. In the current case, the word serves to organize the logical consistency of the observation and makes the image independent:

Айтыўынша: көшшек буннан,
Жаңа қоныс жайға қарап,
Аралға суў апарғаннан
Анағурлым арзанырақ [7, 31].

Ibrayim Yusupov's lyrics create spiritual harmony with the work of Abdulla Oripov. Optimistic intensity inspired by the national spirit shines in it, and deep philosophy provides emotional rhythm. The poem is devoted to the topic of ecology, the tragedy of the island has become a global problem today! In literary interpretation, the author defines the aesthetic center according to certain artistic criteria. Rather, the logical connection that moves from the author's personality to the poetic concept of the image serves to organize the mental state. In fact, the scope of life is an abstract and multifaceted concept, its individualization depends on the literary skills of the creator. In this regard, the nature of the creator turns into a leading factor that creates the subject and analysis skills. The connection between knowledge and research determines the principles of aesthetic evaluation, as a particular image finds its expression, interpretation and analysis in the spirit of a specific socio-spiritual period. The point of view that demonstrates the commonality of the idea and the goal reaches its goal in the restored artistic imagination, the scope of the problem is grafted to the individual's sense of poetic perception. In the works of both poets, the conflicts of human life and the analysis of the psyche rise to

the level of a poetic object. The spiritual criterion takes priority in the art of magic, which is influenced by specific national-household conditions, socio-historical needs and philosophical-cultural beliefs. The level of effective use of stylistic image tools in poetic speech determines the creative credo of the two poets, the transition from a general idea to a concrete expression further strengthens the current commonality. In the poetic observation, which unites tone and color, music and rhythm, the mental state penetrates into the logical depth, creates the integration of words and thoughts. The image of heartache, the juxtaposition of dream and dream, the confusion of the mental state deepens the skill of expression. The confusion of image and expression, the tension of social tone and the analysis of national feelings determine the typology of both literary interpretations.

CONCLUSIONS AND SUGGESTIONS

1. Both Abdulla Oripov and I. Yusupov are considered artists of words who have taken a worthy place in the history of spirituality, enlightenment and culture of the nation, and who have raised the sense of national perception of the people. As the People's Poet of Uzbekistan, the Hero of Uzbekistan, both poets in their literary interpretation sing about goodness and piety, love and consequences, beauty and admiration and great creativity regularly strives to expand the boundaries of time, space and possibilities. Both methodological and formal researches, which raised the temperature of feelings from the Uzbek and Karakalpak national dimensions to the level of universal values, are united by the analogy of a deep vital belief.
2. In the type of poetic thinking that describes the ratio of related events, the mixture of knowledge and skills ensures a change of meaning, in which the passionate feeling and perception are softened. the breadth of the level of research makes it possible to describe life in all its contradictions.
3. The skill of using allusions and the tendency to raise the national feeling are the characteristic qualities of two poets, the language of poetry and the level of talent for the formation of the spirit of creativity, in which deep philosophical depth and the priority of unique poetic logic are typologically common professions. is enough.
4. Both concepts of the word artist are connected to the section of mythologizing, motivation and stylization of the imagination. Determining the ideological-artistic essence of the text, both the artistic skill of the creator and the level of adherence to aesthetic criteria, differentiates the individual approach.

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