



PHILOSOPHICAL THINKING AND ARTISTIC INTERPRETATION

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ABSTRACT

In this article, the reflection of philosophical thinking in Uzbek poetry is analyzed on the example of one of the great Uzbek poets Erkin Vahidov and Abdulla Aripov. It describes the reflection of philosophical thinking in the example of history and today, dreams and aspirations.

KEYWORDS

Uzbek, Uzbekistan, Erkin Vahidov, Uzbek poetry, philosophical thinking, artistic interpretation, artistic means.

INTRODUCTION

The history of philosophical thinking in poetry goes back a long way - to folk songs. These songs reflect the people's pain, dreams, aspirations, as well as their philosophical worldview and way of thinking. [See: Yakubekova M. The magic of words in folk

songs./Uzbek folklore. Tashkent: Anthology. Tashkent National Encyclopedia of Uzbekistan. –B.447-453]

Later, the artistic interpretation of philosophical thinking was reflected in the written literature in various types and genres. The rubai and continental



genres have a special place in this regard. In the literature of the twentieth century, such an interpretation was reflected in the writings of two great poets of the century, Erkin Vahidov and Abdulla Aripov. In this article, we will try to prove our point with the example of one poem by both creators.

Qasida is derived from the Arabic word meaning purpose, intention. According to the encyclopedic dictionary "Works of Alisher Navoi", "a type of poem dedicated to a historical figure or event. The size of a poem can range from 12 bytes to several hundred bytes. It is rhymed like ghazal in the form of a-a, b-a, v-a, g-a, and in some cases like masnavi. According to the theme of the poems, they are divided into such types as vasf, madh, hajj, marsiya, munojat and philosophical. [Alisher Navoi. Encyclopedic Dictionary. Tashkent: Sharq, 2016. Volume 2.– P.192]

With his work, E.Vakhidov made a new change in poetry. Prior to the poet's work, there was no work in Uzbek literature that combined praise and philosophical poetry for a nation or humanity. In this regard, the literary critic D. Rakhimjanov's opinion is appropriate: Erkin Vahidov's aesthetics pays special attention to the spiritual and intellectual maturity of man. [Rahimjonov D. Uzbek poetry of the independence period. Tashkent: Fan, 2007. - P.57.] At that time, it was very dangerous for a young poet to write a poem about his nation. However, the poem has such a strong dramatic pathos - pride, that in the heart of the young poet, who wrote it, we can say that it is not fear, but a sense of pride. Such pride is evident in Matla:

Your history is hidden for a thousand centuries, my Uzbek,

Your peer Pamiru, the maid Tiyonshan Uzbek.

[Vohidov E. Human. Tashkent: Teacher. 2018. - B. 43. Subsequent pages are shown in parentheses.]

The poet speaks of the history of the nation and says that it has been hidden for thousands of years. Indeed, the history of the Uzbek nation, like many other nations, has many mysteries. Erkin Vahidov rightly equates the history of the nation with the Pamirs and Tien Shan mountains. The fact that the poem itself is based on the art of rhetoric means that the young poet has a great deal of knowledge about the history of the nation. And the same situation shows that in poetry, along with artistic elements such as pathos, rhetoric, philosophical thinking is also reflected.

Although Abdulla Aripov's poem "Uzbekistan" is written in finger weight, it is also said to belong to the genre of poetry. This is due to the predominance of praise and pride in him:

Юртим, сенга шеър битдим бу кун,

Қиёсингни топмадим асло.

Шоирлар бор, ўз юртин бутун –

Олам аро атаган танҳо.

Улар шеъри учди кўп йироқ

Қанотида кумуш диёри.

Бир ўлка бор дунёда бироқ

Битилмаган дostonдир бори:

Фақат ожиз қаламим маним,

Ўзбекистон Ватаним маним.

[Abdulla Aripov. Selection. Tashkent: Sharq. 1996. - B.119. Subsequent pages are shown in parentheses.]



The poet begins the first verse of the poem with a lyrical retreat. The poet, who wants to finish his poem for the motherland, seeks an analogy to it, but cannot find it and is left in despair. At that moment, other poets came to his mind, who knew that their country was lonely. And the poet's mind is involuntarily insulted: their poem has flown far, but my pen is weak! Then only one consolation reassures him: In any case, Uzbekistan is MY COUNTRY!

Erkin Vahidov begins to prove his point in the second verse of his poem, referring to historical facts:

Let Afrosiyobu speak, let Orhun write,

I am an Uzbek with a necklace in the bouquet of ancient history. (P. 43)

Afrosiyob is an ancient monument found near Samarkand, where paintings on the wall were found. Orhun's letter is known to tell the story of the history of the Turkish khanate and its people. This means that Erkin Vahidov, who used the art of diagnosis, rightly connects the history of our people with the nomadic Turks and the settled Sogdians. The wing of philosophical thinking in the same verse is flying into the distant past. So, in order to understand this verse, this byte of it, the reader must be aware of history. This means that Qasida is turning the poet into a seeker and a pioneer at the same time.

From the descendants of Al-Beruni, Al-Khwarizmi, Al-Farab,

The original lineage may be Ozluq, but Tarkhan is Uzbek. (P. 43)

The poet, who turned to the art of Talmeh, is justifiably proud of the spirit of succession from our forefathers mentioned above, at a time when the judgment of the Soviets, such as “everyone in history

was illiterate,” prevailed. Still, the past was not just about light. In the next verse, the poet talks about the dark days of the nation's history:

Let the swords be played over your head,

How many qaans, how many sultans, how many thousand khans, my Uzbek. (P. 43)

It is not surprising that these images from the "Last Days", which depict a new history, the era of the khanates, come to mind: Before the attack, the Kokand troops had gone somewhere near the fort to repair their wounds, bandage their wounds, and rest. It is horrible not only to look, but also to speak: the bottoms of the fortress from Kamalon Gate to Samarkand (between these two gates are five hundred steps) are full of human bodies, except for the headless and trousers. [Past Days (novel). Abdullah Qadiri www.ziyouz.com library] The breadth and deep philosophical observation of the poet's worldview in these lines can be seen from how many meanings he contained in one byte.

It is possible to say how much historical knowledge the poet had to write a single poem. And in one poem, the nation's more than a thousand-year past is vividly depicted before our eyes like book pages or film tapes. We believe that these definitions apply equally to both works of art.

In Abdulla Aripov's poem, history and today, dreams and aspirations alternate like waves of the sea:

I talked about grandparents, though

There is one who is dearer than the bar.

The genius that bestows greatness,

My people, you are great.



You are the last bread

He caught his son by himself.

You are the children

Centuries have passed.

My people, my soul, my soul,

Uzbekistan, my homeland! (P. 120)

In these lines, the genius of the people, who gave spiritual strength to all the elders, is praised. So what is spiritual power? Spiritual strength is the duty to feed one's enamel son. It is the ability to pass the glory of the great over the centuries easily and without harm. The genius of the people is the task of passing on to future generations the traditions and values equal to this gold, unique manuscripts and relics, and most importantly, the ability to remain human even in the most difficult moments.

When reciting a poem, the poet's consciousness only feels these feelings. Perhaps he consciously accepts this knowledge. The artistic and aesthetic function of poetry is fully fulfilled only when the senses and consciousness are fully functioning.

The full honorary part of the poem "O'zbekim" begins as follows:

I am the son of a great country, I am a human being,

But first I will be a loyal Uzbek to you. (P. 46)

This byte can be called one of the most beautiful, poetic verses. Man can be a son of the whole universe, a child of humanity, but first of all, his goodness is measured by the miracle he has shown to his people, his people, his country, and the benefits he has received. That is why the poet addresses the

people as "a faithful boy, if I were you first." This pride sounds like the wishes of a man who drinks water from the greatness of the maze and is proud of the glory of the sapling that stretches towards the future, hoping for the shadow of this sapling.

The words of Abdulla Oripov, a researcher who spoke about the poetry of Abdulla Aripov, are relevant in this regard: Tradition and artistic mastery in Abdulla Aripov's poetry. Abstract of the dissertation for the degree of Candidate of Philological Sciences. - B.19.] And at the end come the lines of our exhortation during the time of wise glory:

auto_awesome

Язык оригинала: таджикский

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Результаты перевода

Well, my country, even if you visit the world,

Even if you put it in space, step by step,

Never forget yourself

Remember, my dear country.

Like your son, I am this time

I did your past watching.

I saw your luck

Over the free and open latitudes.

Iqbol hur, shox-shanim manim,

Uzbekistan is my homeland! (P. 122)

In the band, although the poet refers to my country as my country, these exhortations are for the children of



the people who are coming into the world. The poet addresses them in the same way because he sees the future of the country in their example.

Usually, the poet who writes the poem somehow connects himself with the object of the poem at the end of the poem. Following this tradition, the poet Erkin Vahidov praises the motherland and asks her to accept the oath:

I swear to you that my people respect the white milk and salt,

Accept my free son, my Uzbek, my dear Uzbek. (46-b)

Through the combination of soul and Uzbek in the text, it is understood that the nation is as dear to the poet as the soul. The determination of the poet's lyrical "I" is reflected in the art of repetition, which appeared through the word "Uzbek".

In general, in this poem, the poet used the art of rhetoric, *talmeh*, *tanosub* to demonstrate his artistic intention. The art of repetition is the main art form, which served to demonstrate the determination, pride and courage of the poet in the lyrical "I".

In Abdulla Aripov's poem, the conclusion is more complicated. It reflects the intention and the determination to respond to that intention:

Never die, never die,

Zavol does not know at this age.

Be victorious, be victorious, my dear

Break up a friend, with your brother.

In a series of centuries

Your eternal home is yours.

In a series of centuries

Forever bright forehead is yours.

My eternal light is mine,

Uzbekistan is my homeland. (p 122)

Based on the above, we came to the following conclusions:

1. With this work, E.Vakhidov raised Uzbek poetry by one step. The historical science and artistic thinking in it are beautifully intertwined.
2. In Abdulla Aripov's poem "Uzbekistan" such values as patriotism, nationalism are artistically interpreted.
3. In the poem of Erkin Vahidov, the poet behaves like a humble child in the eyes of a great nation, in the artistic thinking of Abdulla Aripov there are wise wishes, even advice to the country.
4. Elements of philosophical thinking, such as the rightful pride in the history of the nation and the hope for a bright future, are at the forefront of the poems we have considered in the interpretation of each creator.

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