

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 11 Volume: 103

Published: 27.11.2021 <http://T-Science.org>

QR – Issue



QR – Article



Adiba Rakhmatovna Davlatova
Chirchik State Pedagogical Institute
Associate Professor
Tashkent region, Uzbekistan
Tel. +998998163516
Davlatovaadiba79@gmail.com

IMAGE OF MENTALITY IN ABDULLA ORIPOV'S LYRICS

Abstract: This article describes the mood in Abdulla Aripov's lyrics and the classification of works depicting mood scenes. The parallel expression of emotion and idea is analyzed on the basis of examples of the correspondence of the emotion that arises in the heart of the lyrical protagonist to the idea that the poet is trying to convey.

Key words: Lyrical experience, metaphorical expression, parallel expression of emotion and idea, changing mood, philosophical idea, sound and word games, typical image, psyche and lyrical experience.

Language: English

Citation: Davlatova, A. R. (2021). Image of mentality in Abdulla Oripov's lyrics. *ISJ Theoretical & Applied Science*, 11 (103), 904-908.

Soi: <http://s-o-i.org/1.1/TAS-11-103-104> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.11.103.104>

Scopus ASCC: 1200.

Introduction

The study of Abdulla Aripov's lyrics, the biographical basis of his poems and the delineation of the boundaries of the interaction of creative personal experiences, reading and learning the spiritual forces in it, learning from life, philosophical conclusions are important in educating today's generation.

Literature review

We can classify the works of the poet's lyrics in different ways, depicting the moods, the moments of mood born in an instant.

1. A metaphorical expression of lyrical experience;
2. Parallel expression of emotion and idea;
3. An expression of a changing mood;
4. An open poetic expression of a philosophical idea;
5. Expression with the help of sound and word games.

If we study the works on the basis of the first classification, in the poem "To the picture of the unknown girl" the comparison of hair to a sunflower, eyes to a morning star is an example of metaphorical expression of feelings of the lyrical hero.

*You are really beautiful
Take your lips, red ...*

The sunbul band in your hair,

Your eyes are the morning star. [1, 26]

There are hundreds of such examples in the poet's lyrics.

Your heavenly eyes sparkle,

Only then why sew? [1, 32]

The poet often depicts the eyes in relation to the heavenly creature, the heavens.

The parallel expression of emotion and idea is the correspondence of the emotion which arises in the heart of the lyrical protagonist to the idea which the poet is to express, and we find examples of this. For example, "Autumn Landscapes" expresses the state of mind of a lover who has not been fulfilled, who has buried his lost love in his heart, who has met autumn in the spring of his life. Here the autumn treasures, the fiery leaves falling to the ground, are like a picture of a lover's heart yellowed with grief. In fact, the poet intended to write about the feelings of a heart devoid of love, but the sad, calm air of autumn caused a feeling of emptiness:

The lust begins again in the fields,

In the gardens, leaves are burning.

My friends, these are not autumn leaves,

A fire pouring from my heart. [1, 140]

The poet likens the pile of leaves in the autumn gardens to the flame in his heart. He actually goes on

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

a field trip to find solace in his heart, to get used to the bitter test of fate, to find the strength to move forward again. But every situation in the autumn nature, the greenery facing the absence, reminds him of his pain. The dim lights on the branches of the trees were his thoughts, the sound of a voice, is the restless melodies of his heart. Just as the warmth of the autumn sun could not burn the body, so the flame of endless love is dim and colorless. It is no longer as warm as the autumn sun, it cannot burn.

The creative people are unique in nature. Simple as a child, as simple as a child, a genius saint, a strict teacher and a person of instinct. Therefore, they may have childish joys over trivial things and situations, perceive situations that seem normal to us as tragedies, and be dissatisfied with the content and forms of life we are accustomed. So there is instability in their mood. It is the same truth that moments either give wings to his psyche, or torment him. For example, the poem "Spring" is a canvas in which the expression of a changing mood is clearly visible. Initially, the poet describes the visit of spring to the country in the form of high spirits, gratitude of the aspiring soul. Every detail of the Renaissance is well described. Like an artist, the master draws the beauty of nature through poetic speech.

*Yard streams run ownerless,
A field, a garden full of birdsong.
Why not rejoice in your vision,
Spring is long gone!* [1, 122]

The chirping of the birds, and even the wing of the insensitive rotten lizard tied to the green owl, and the rushing of the streams, are not out of his sight. Spring is the beauty that brings light to the weeping eyes and applause to the hearts. At such a moment, when the poet's heart is full of joy, he suddenly loses his temper. Spring involuntarily reminds him of the memory of his loved ones who passed away. Now the previous enthusiasm is replaced by sadness. Just like in music, dissonance begins:

*It's been ten months, it's a familiar cry.
Shosh, which grief is still goes.* [1, 123]

While a scholar like Ghafur Ghulam is saddened by the poet's absence, the absence of a river-heart teacher like Maqsud Shaykhzoda completely extinguishes the mood at the beginning of the poem.

*a pure image, a deep fantasy has gone,
No immortal name left in the world.* [1, 123]

The bright memory of his teacher, the memory of sorrow in his heart, makes appear tears in his eyes, but the absence of his mother turns this sorrow into a cry, tears into a bitter cry,

*Oh the spring, accept my age drops,
Tell me if you went to my mother's head
either?!* [1, 123]

The poet and the lyrical hero thus get rid of the painful sufferings that lie in his heart like the ice of winter. Just like spring, he pours outm refreshes his spirit. Coming out of the above state, he returns to the

bright moments again. Encourages friends to return to the season of light, to give thanks. The most interesting moment of the poet's psyche, is his changing mood, that he concludes the finale with the national anthem.

Philosophy is the leading motive in Abdulla Aripov's lyrics. The poet seeks meaning from life, an example from reality. Summarizing his observations, he clearly expresses his philosophical ideas:

*This world is like a market,
Like the market, it makes sense.
I never saw either of them,
Someone who says my goods are bad.* [1, 231]

As he explores the nature of the world, he compares both its form and its meaning to the market. The professional role of the seller in the market is no stranger to the people of the world. Deception, deceit, and dishonesty are as relevant to the world as they are to the market.

*Listen, it will sound forever,
Beggar's enemy will be Beggar.
Until the two eat each other
This world will end between them.* [1, 252]

Thus, the poet observes subject-object relations (market-world) and subject-subject relations (beggar - beggar) as he participates in a certain space and time as a third person observing the two sides of the material world. The open poetic expression of the poet's philosophical idea is a modern interpretation of moral concepts and categories.

There is also the ability in the poet's work to express new meanings using a variety of poetic arts, words and sounds, like true masters of the word. Take, for example, the poem The Philosophy of the Fox:

*— Master, one day the fox said to the fox,
Why we laughter always laughing at us?* [1, 322]

The reciprocal rhyme of the words fox-laughter reinforces the meaning in the work.

*To you the flower, the blessing of this world,
To you, O restless art.
This is the encouragement of the heart to you,
Slowly this is love for you.*

The creation of word play through repetition is one of the literary tools prevalent in ancient Eastern literature. It is mainly used in the form and harmony of form and meaning, and occurs in the repetition of certain words and sentences in the poem.

In the art of repetition, words and sentences are used in the same form, to express a semantic relationship in different meanings, and can sometimes be repeated by changing the position of the words.

The term takrir is originally an Arabic word that refers to the repetition of one or more words, sometimes a specific line. This art is also referred to in literature as repetitive or inevitable.

Many literary critics have commented on the types of this art and its place in the literary text. While in linguistics this condition is called a phenomenon of reduplication, in literature a wide attention is paid to

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHLI (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

the literary-aesthetic function and methodological features of repetitive words.

The issue of concreteness expression using contextual repetition of nouns and phrases has been specifically studied in linguistics, where repetition is seen as an element that forms a microtext.

The artistic means that provide art - alliteration, assonance and other poetic criteria - are the characteristics of each mature artist.

So repetition is not only an artistic but also a syntactic methodological concept. There are anaphoric, epiphoric, mixed (circular) types of repetition. Through the repeated use of words, the artist aims to articulate the idea he is trying to convey, to depict the mood and experience figuratively, and to have an aesthetic influence on the reader. He often actively uses alliteration, assonance, anaphora, epiphora.

*The rest of my life is in love, like hair,
You turned my personality into a fiber, a fiber of hair.*

Here alliteration is formed from the repetition of the same consonant sounds used at the beginning of words. Different forms of sound repetition can also be found in Abdulla Aripov's lyrics. There are also many examples of anaphora being repeated without changing a word or combination at the beginning of anaphora verses. For example:

*One day I will write to you,
One day your ugliness will spread to the world.
One day your tears are on my paper,
One day the poison is in my voice.
One day I will cry out for your past,
One day I will think of your fate. ("Mirror fragments")*

In the above six verses, the phrase "one day" has been an anaphora. The phrase change is exactly the same. This poem of the poet has a philosophical content and passes every real reality of life through the prism of the heart through the fragments of the mirror like a mosaic. Each word repetition is based on the contradiction of the poet's thoughts that come after the first word. At the culmination of the poem, the repetition of the phrase "one day" in the form of an anaphora strengthened the meaning, contradicted it, and served to show more deeply and clearly the essence of the idea that the poet wanted to express. In the six verses, completely opposite concepts are written, and the image of the six pieces in the mirror is given. Virtue-evil; tears (oppression) - poison (oppression); in the expression of the past-future the poet's skill in the use of words is manifested.

*Still need to praise someone,
Still need to make gods,
Still have to make prophets,
Still need to make saints. ("Naked lines")*

The above quartet consists of bitter and open sarts. If the incompetence around the poet suffers from ignorance, he will be ten times more stressed than the

pain of praising such people, exalting them to heaven, entrusting the destiny of man and society. There is a mood here, similar to the popular saying, "The head sees the fallen." "Imagery makes Abdulla Aripov think about the first element of literature - language. He can polish words. In his works, words that are familiar to us seem to take on new meanings. At the same time, he worries about the richness of the Uzbek language. Sometimes he can express ideas in unique words. To do this, he effectively uses the richness of the Uzbek language".[4;44]

Saying still, the poet points out that he feels that such moments are coming.

*At first sight, I am satisfied with my friend,
At first glance, it looks like no one is around.*

The poem "At first sight" is also a bright example of word play, anaphora. Even if we did not use the phrase "at first sight", the poet's intentions could be determined, and a good poem could be written. But as a result of this repetition, the musicality of the poem, the outline of the poet's psyche becomes more clearly visible.

*"At first sight, my backyard kids,
At first sight, they are my broken tulips.*

At first sight the lyrical hero of the poem is a man surrounded by people, as if everybody are like a brothers to him, a wife. But at first sight, he is alone. He no longer wants to rely on his friends, but on his children. But they themselves are as hard as broken tulips that still need support.

*At first sight, I am happy in this world,
At first sight, the whole world seems to me narrow.*

When you think about it, a person who has nothing short of anything, complete happiness. But even so, if the world thinks the same way, there are those who narrow their eyes to this bright world when they look at their lives in misery..

*At first sight, I reached my aim,
At first sight, I left with open eyes.*

Here the poet and lyrical hero are exactly the same person. He acted like a creator, writing works that his heart commanded. But there are more not written things than he wrote, there are more not said things than he said.

*At first sight, I was running for glory,
At first sight, I was just born. ("At first sight")*

The anaphoric sentence shaped the poetic speech in a unique way and had a positive effect on the compositional structure of the poem. The lyrical protagonist served to mark the sharp points of the speech. At the beginning of each verse, the poet repeats the phrase "at first sight" and uses the form of modern literary language and the living language of the people.

This repetition revealed a certain degree of expressiveness. That is, it expresses the rhythm of thought, reasoning, a coherent logical conclusion. At the same time, the meaning of the repetitive

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHLI (Russia) = 3.939
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

compound served to increase the sensitivity of the poet's emotional-expressive state.

Man created at the turn of the century

If he will kill himself.

Is the world facing the end,

If prophecies come true or not. ("The Last War")

"The content of the poem "The Last War" is written in the form of a protest against the unpeace and brotherhood in the world.

The anaphora in the poem is also loaded into the modal word in order to vividly depict the emotionally-expressive paint. When the poet thinks about human destiny, he presents three different situations. First, surprise, sorrow; the second is fear, confusion; the third is amazement, excitement.

The anaphora in the poem served not only as the decoration of artistic speech, the perfection of form, but also as a powerful expression of the meaning the poet was trying to convey.

"A true poet always brings a new interpretation of poetry to literature, and it reflects the aesthetic needs of the time. Abdulla Aripov also has a new understanding of such tasks, a new interpretation of the poet's place in society"[3;156]. There is another form of repetition, in which the repetition of the same word at the end of a verse is called an epiphora. Epiphora also serves to provide the musicality of

artistic speech, to strengthen the emphasis. It arises from the repetition of melodic words or the same sounds and affixes used in poetic works. Epiphora is the opposite of anaphora according to its use in verses. That is, anaphora is used at the beginning of the verse, epiphora at the end of the verse.

If I'm happy - you're the reason,

If I think about it, you are the reason.

I don't want to die, no,

If I die suddenly, you are the cause.

In this quatrain, the textual function of the epiphora unites around the experiences of the lyrical protagonist. In the poem, several states of the lyrical protagonist (subject) are shown in relation to the lover (object).

When my soul laughs as the stars,

When my soul is full of stormy feelings,

Sometimes when my soul dies on poetry,

I asked Pahlavon Mahmud for help.

"There is a clear example of the epiphora in the passage from the poem "At the tomb of Pahlavon Mahmud". "Looking at others with envy, not jealousy, is a sign of love for life. He who loves life, is grateful for its blessings, and acknowledges it, longs for the good of those around him, and strives for good deeds. Listening to Abdulla Aripov's poems, one is filled with a sense of nostalgia".[2;46]

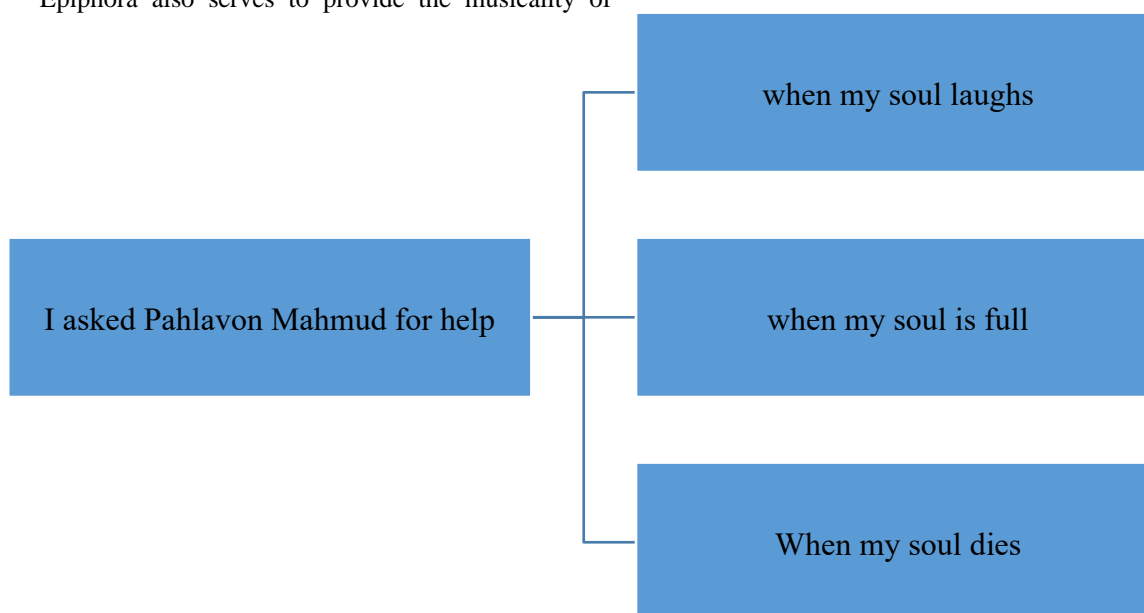


Image 1.

Here, the tomb of Pahlavon Mahmud is just a mean, the poet has actually created a typical image of a troubled man seeking encouragement, comfort. In the poem, the word soul is used in three different senses in three places.

Conclusion

The word soul in the first verse means good mood, the word spirit in the second verse means heart

from evil, and the word soul in the third verse means pain, suffering. The poet skillfully depicts various aspects of psyche and lyrical experience on a poem.

In short, the poet, as a great artist of his time, created a huge school that was able to change the development of later Uzbek poetry, the system of images, the way of expression.

Impact Factor:	ISRA (India) = 6.317	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 1.582	PIHII (Russia) = 3.939	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 9.035	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 7.184	OAJI (USA) = 0.350

References:

- Oripov, A. (2000). *Tanlangan asarlar. Birinchi jild.* (p. 200). G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
- Oripov, A. (2000). *Tanlangan asarlar. Ikkinchi jild.* (p.101). Toshkent: Adabiyot va san'at.
- Oripov, A. (2000). *Tanlangan asarlar. To'rtinchi jild.* (p.171). Toshkent: Adabiyot va san'at.
- Oripov, A. (2013). *Tanlangan asarlar. G'afur G'ulom nomidagi NMIU.* (p.295). Toshkent.
- Ulug'ov, A. (2013). *Qalb qandili.* (p.46). Toshkent: Akademnashr.
- Sharafiddinov, O. (1983). *Hayot bilan hamnafas.* – Toshkent: Yosh gvardiya.
- Qo'shjonov, M. (2000). *Meli Suvon, Abdulla Oripov.* (p.44). Toshkent.
- Jabborov, N. (2014). *Kinoya va ramzlar zamiridagi haqiqat. O'zbek filologiyasining dolzarb muammolari.* (p.7). Toshkent: Mumtoz so'z, III kitob.
- Jabborov, N. (2015). *Zamon, mezon, she'riyat. G'afur G'ulom nomidagi NMIU.* (p.303). Toshkent.
- Ulug'ov, A. (2007). *Asl asarlar sehri. G'afur G'ulom nomidagi NMIU.* (p.156). Toshkent.
- Quronov, D., Mamajonov, Z., & Sheraliyeva, M. (2010). *Adabiyotshunoslik lug'ati.* (p.400). Toshkent: Akademnashr.
- Quronov, D. (2013). *Mutolaa va idrok mashqlari.* (p.336). Toshkent: Akademnashr.
- Quronov, D. (2018). *Adabiyot nazariyasi asoslari.* (p.480). Toshkent: Akademnashr.