

The Language And Style Of Abdulla Oripov's Poetry

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Abstract: The popularity of literature and art rests on the reflection—at a high artistic level and in perfected forms—of the people's spirit and psychology, their dreams and aspirations, their hopes and desires. Abdulla Oripov's oeuvre stands out for its weight and significance. With his inimitable poems and epics, accomplished ghazals, the drama *Sohibqiron* and other dramatic epics, his incomparable satire and translations, as well as his profound speeches and articles, Abdulla Oripov has won a place in our people's hearts. It would not be an exaggeration to say there is hardly a city or village, hardly a single household, where his name is unknown or his masterworks have not reached.

Keywords: Popular spirit, style, polish/brilliance, artistic language, worldview, creative spirit, talent.

Introduction: Among the figures who stand out in the history of Uzbek literature for a unique poetic language, poetic thinking, and stylistic approach is Abdulla Oripov—People's Poet of Uzbekistan and Hero of Uzbekistan. His poetry opened a new stage in Uzbek literature during the independence period, addressing such crucial issues as national revival, spiritual purity, social justice, and human duty. Alongside his profound expression of the feelings of the era, the people, and the homeland, Abdulla Oripov is known as a poet who was able to employ with great delicacy and mastery the riches and poetic devices of the Uzbek language.

Studying questions of language and style in the poet's work serves not only to understand literary aesthetics, but also to deepen our grasp of the new literary thought formed in the years of independence. By analyzing the images, symbols, colloquial expressions, philosophical depth, and lyricism found in his works, one can reveal the artistic and aesthetic value of Oripov's poetry.

The most responsible and demanding stage of the creative process is, without doubt, the work on the language of the literary text. Looking at the history of world literature, we can imagine how master poets and writers—such as Navoiy and Tolstoy, Abdulla Qodiriy and Cho'lpon, Mirtemir and Abdulla Qahhor, or Erkin Vohidov and Abdulla Oripov—labored with jeweler's precision on the language of their works, and how the

selection and use of words require great responsibility. This issue, which became a lofty creative tradition in classical literature and remains one of the main topics of today's literary process and criticism, deserves separate study. Especially now, when our mother tongue lives as the state language and we are all responsible for its flourishing, the lessons of artistic language in the works of our great writers gain even deeper significance. Studying the artistic embodiment of the creative-aesthetic conception of a classical poet like Abdulla Oripov is one of the main paths to understanding the author's worldview and stylistic distinctiveness.

Artistic language and style are a mirror that reflect the creator's spirit, talent, and individuality; therefore, it is appropriate to study them in close connection with the issues of the creator's worldview, language, literary-aesthetic ideals, and artistic mastery. The writer's philosophical and aesthetic attitude toward life events, his skill in creating national character and applying artistic devices, the vitality and consistency of his reflections, as well as the unique features of his biography and personality—all together form and perfect his individual and inimitable style.

Style, being a multifaceted and complex phenomenon, is most fully and clearly manifested in the writer's language. In the language and style of a literary work, one can see the writer's ability to distinguish the shades

and colors of life, his skill in deeply sensing the meanings of words, grasping their undertones, expressive potential, and subtleties of resonance.

One of the intonational-syntactic expressive methods that create imagery in artistic depiction and fulfill certain stylistic functions is figures of speech. Stylistic figures (often also referred to as “artistic devices”) are special syntactic constructions or turns of phrase that enhance the effectiveness, musicality, and emotionality of speech. These include repetition, antithesis, gradation, inversion, and periphrasis. It is known that language is created by the people, but it is poets and writers—the skillful masters of words—who refine it, elevate it artistically, and enrich and polish it with new meanings and tones. The linguistic mastery and artistry of poets and writers manifest in how deeply they understand the life and psychology of the people and how well they know and skillfully use both the literary language and the elements of colloquial speech.

The boundless language of our classical literature’s folk epics—Alpomish, Kuntug’mish, Rustamxon, and the Go’ro’g’li cycle—together with the beauties created by Qodiriy, Cho’lpon, Fitrat, Oybek, G’afur G’ulom, Qahhor, and their successors Hamid Olimjon, Zulfiya, Abdulla Oripov, Erkin Vohidov, Muhammad Yusuf, Shavkat Rahmon, and others, as well as the intellectual richness of a work like Boburnoma, all constitute priceless, immortal treasures that demonstrate the greatness and sublimity of the Uzbek language. The beauty of speech, the fluency of language, and the precision of expression are a form of grace for humanity, and this grace ultimately reflects the face of society and the nation.

Writer and scholar Ulug’bek Khamdam also defined: “Language is the spiritual passport of a nation.” Indeed, the spirit of a nation lives in its language, and the changes in the life of a people are reflected in language just like in a mirror. From this point of view, if we examine the works of our mature poets such as Abdulla Oripov and Erkin Vohidov, we can see that all of them skillfully grafted the richness and vividness of the living folk language onto the literary tongue, using every word and expression with artistry.

Another great service of outstanding representatives of 20th-century literature like Abdulla Oripov to the development of our people’s consciousness and spirituality is that they also showed remarkable dedication through their works and literary-aesthetic views in advancing our national language. In particular, the rich creative legacy, the artistic lessons of mastery, and the reflections on artistic language of such a great wordsmith as Abdulla Oripov deserve special attention.

In this regard, it is appropriate to recall his poem “To My Mother Tongue”, written many years before the Uzbek language was granted the status of the state language and later included in school textbooks.

It must be proudly stated that great writers and thinkers such as Navoiy, Bobur, Qodiriy, Qahhor, Erkin Vohidov, and Abdulla Oripov always actively struggled for the purity and flourishing of our national language. In doing so, they fulfilled their patriotic duty, which should serve as an example and guiding principle for all of us. The multifaceted activity of these great mentors, as ardent advocates of our language, played an important role in fundamentally raising the prestige and status of the Uzbek language as the state language. At a time when striving for the prosperity of our mother tongue has become the lofty patriotic duty of every intellectual creator, their creative example remains invaluable.

In particular, the attention to words and the mastery of artistic language of mentors like Abdulla Oripov constitute for our writers an inexhaustible treasure, a creative school full of meaning and magic. In this context, it is appropriate to cite the words of one of our well-known writers, Shukur Qurbon: “The mentors we saw, the representatives of the generation of the 1970s and 80s, entered into struggles for the benefit of the people and the progress of the nation not only with their works, but also with their active lives.”

Indeed, we can gratefully recall those poets, writers, and literary critics who, with their creativity and patriotic ideas, played an active role in the spiritual and ideological struggle for the Uzbek language to become the state language and to flourish. Today, it should be especially noted that the ranks of creators who are contributing to elevating the prestige and standing of our mother tongue with their works and literary-critical thoughts continue to expand.

In all of Abdulla Oripov’s articles and reviews devoted to literature and criticism or to the creativity and spirituality of youth, he consistently expressed important ideas about the richness of our language and its serious problems. In today’s Uzbekistan, it is becoming increasingly evident that literature and art serve as vital socio-aesthetic factors in developing the consciousness and thinking of our young people—the builders of our New Uzbekistan—and in fostering in them high national and universal human values. From these socio-aesthetic truths and spiritual needs, it is beyond doubt that studying the views on language of such a great writer as Abdulla Oripov, in direct connection with his artistic creativity and his mastery in choosing and using words, will enrich our national thought and worldview immeasurably and elevate our

spirituality.

The new collection of Abdulla Oripov's poems is also valuable because it shows once again the life-giving sources of his creativity, including his nourishment from examples of folk oral art, and his inspiration in creating mature poems in folkloric and epic forms. As an example, let us look at several lines from his folkloric-style poem titled "Nozli Yor" (The Coy Beloved), which confirm this with certainty:

The swallow flying in the garden Will not be caught,
yor-yor, From my coy beloved's lips

I cannot snatch a bite, yor-yor.

Have you seen the splashing Of water in a jug, yor-yor,
There is delight

In the kiss of my beloved, yor-yor.

If you are the oil

That sizzles in the cauldron, yor-yor, It is worth it to be
The wound of such a beloved, yor-yor.

On the rooftop a little pigeon Coos away, yor-yor,

Like clotted cream, my lady Sings playfully, yor-yor.

In Abdulla Oripov's single poem "Savob" (Virtue), one can see how he made wide use of the brilliance and richness of the Uzbek language and its shades of meaning, while also continuing the traditions of Navoiy by skillfully employing Persian-Arabic words and expressions. For example, in the following lines, the highly appropriate and artistic use of the Turkic and Persian-Arabic words *dunyo* (world), *jahon* (universe), and *ochun* (cosmos) not only demonstrates the wealth of the poet's artistic language and world of thought, but at the same time contributes to enhancing the poem's rhythm, persuasiveness, and musicality:

The world, selflessly built by our forefathers— In
essence, remained a legacy for virtue.

Indeed, with it the universe will bloom, Indeed, with it
lives will be adorned.

For only virtue keeps the world intact, For only virtue
ennobles Man!

Reading such classical examples that bear vivid witness to the poetic perfection of Abdulla Oripov's work, we involuntarily recall another jeweler of words—our famous poet Erkin Vohidov—and his profound thoughts about the boundless richness and expressive possibilities of the Uzbek language. At the same time, we are compelled to acknowledge the soundness and logic of our thinker-poet's reflections on how the wealth and antiquity of our mother tongue stem from its deep historical roots, having drawn nourishment from "three rivers" and continuously developed over centuries.

The poet worked long and diligently on each of his works and never tired of polishing them. While reflecting reality artistically through words, the creator not only used words in their direct meaning but also skillfully employed figurative meanings to reveal the essence of an event more deeply. This phenomenon is called figurative expression in literature. Through figurative expression, the language of a literary work gains greater power and emotionality.

From the example of Abdulla Oripov's and Erkin Vohidov's poems, we can learn the mastery of employing artistic devices and draw lessons from them that remain relevant today. Indeed, the skillful use of poetic devices has been considered one of the essential aspects of artistry in all eras. To illustrate how responsibly Oripov worked on his texts, let us look at the changes in words and expressions in his poem "Hayronlik" (Astonishment):

First draft after revision:

Truly, the affairs of the world are strange, Astonishing,
my friends, are the affairs of the world,

Your mind becomes tangled the more you think. Your
reason is left bewildered the more you think.

Truth and betrayal are all mixed together,

Looking at this confusion, we passed by astonished.

Sometimes, more precious than yourself is your steed
beneath you, Sometimes your life depends on a
worthless rogue.

Fortunately, there is still a place in the line for your
share, Yet you cannot voice the cries of your heart,

Looking at this confusion, we passed by astonished.

You say, "My heart is pure, I am free of envy," Truly,
pure-hearted people are far from envy.

You have risen, but I remain as soil,

Some grow, while others remain forever dust.

No, my friend, I am more wretched than you, Those
who bring the water are themselves thirsty.

Looking at this confusion, we passed by astonished.

At least we are fortunate—we are still alive, Fortunate
we are, after all—we are still alive,

All else will pass away in time.

Like a deaf man in love with the trumpet's sound,

As the proverb says: "Each will reap what he has sown,"
Looking at this confusion, we passed by astonished.

Thus, eight lines of the poem were revised, and nearly thirty words were changed and refined. As a result, the meaning of the poem deepened further, and stylistically it reached greater perfection. From these

examples, it becomes clear that style is something that permeates the poet's entire creativity. Artistic language and style serve as a mirror reflecting the spirit, talent, and individuality of the creator. In language one can clearly see the writer's mastery, his literary and aesthetic thinking, his ability to perceive the colors of life, and to sense subtle differences. In the language and style of a literary work, the writer's skill in deeply grasping the meanings and undertones of words, perceiving expressive potential, and capturing fine nuances of resonance also becomes vividly apparent.

His poems dedicated to historical figures not only constitute a special page in our literature but also enrich our history in content, serving as an important source for understanding the true reality about them. Let us consider the titles of three poems written in different years and dedicated to Hamza Hakimzoda Niyoziy: "Hamza's Monologue", "Hamza's Cry", and "The Fate of a Poet." The very titles of these poems, written in different periods, reflect with logical consistency the spirit of the era, Hamza's personality, and the attitude toward him. If we pay attention to certain lines within them, and to the meaning and content they express both historically and aesthetically, we cannot help but admire Abdulla Oripov's elevated thought and profound reflection:

One Uzbek, in my own land, I was stoned—what could I do? Stones rained upon my head, with a thousand curses. (Hamza's Cry)

I pity you, poet Hamza...

The system was cunning, the system was deceitful, It was a deceiver, vile, with a corrupt heart.

Even if you survived the stoning, They would have shot you anyway. (The Fate of a Poet)

If we compare the poem "To My Mother", written by the poet during his student years, with the quatrain he composed upon her passing, we can clearly see how the spirit of the content changed and how the choice of words and expressions demonstrates the poet's extraordinarily elevated poetic mastery:

You are in eternity, where shall I seek you now?

To whom shall I tell my lament, to whom shall I speak of you? At the mourning of others I once cried aloud,
But for you, my poor one, I weep from deep within.

In the history of literature, there are works whose themes and issues remain eternal, relevant, and immortal. Abdulla Oripov's works are diverse and multifaceted in theme, but in essence, their philosophical depth and realism make them equally important and timely for all eras. In history, there have always been great, patriotic individuals who placed the

interests of the people and the progress of the nation above their own. Every time such figures are remembered, the human soul is disturbed and cannot remain at ease. Their destinies and lives, with their uniqueness, devotion, and courage, serve as a true school of example for every generation and every era—it would not be an exaggeration to say so.

The commonality of ideas and content expressed in these works is not a matter of mere coincidence or imitation. Rather, poems of different genres by E. Vohidov, A. Oripov, and their like-minded successors such as M. Yusuf and T. Murod represent deep, united echoes of the age-old cries embedded in the sorrowful and yearning hearts of our people and nation. Through such comparisons we see that A. Oripov and E. Vohidov lived with the pain and concerns of the people, grieved over the social ills of society, and, with these aspirations, became the true successors of the Jadids.

At this point, it is appropriate to recall some lines from Oripov's poems dedicated to our Independence, which express one of his central ideas:

The flag of Uzbekistan has been raised for real, Tell me, which of us did not await this day?

Ahead still lie hardships, ahead still lie opportunities,
Your Mashrabs un-hanged, your Cho'lpons un-shot. Do not take my sorrow as mere reproach,

On the day God grants wisdom, do not bite your fingers in regret. Compassion and enlightenment are the signs of greatness,

Step forth, here before you lies the threshold of a grand road. Children of Turkestan, children of Turkestan,

Tiny tulips that scatter at the lightest breath.

CONCLUSION

The language and style of Abdulla Oripov's poetry occupy a special place in modern Uzbek literature. Through his work, the expressive possibilities of the Uzbek poetic language have expanded, uniting the folk spirit with contemporary artistic thought. In his style, the poet enriched simple popular speech with profound philosophical content, and skillfully employed symbols and artistic devices.

Especially in his poems filled with symbolic imagery, metaphors, antitheses, and aphorisms, he was able to delicately and powerfully express the people's hearts, their hopes and dreams, and their sorrows.

Abdulla Oripov's poetry is not only a model of artistic wordcraft but also a poetic expression of national identity, historical memory, and independent thought.

Therefore, the study of his poetic language and style remains one of the pressing scholarly tasks of contemporary literary criticism.

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