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INTERPRETATION OF THE HUMAN CONCEPT IN POETRY

Submission Date: December 14, 2024, **Accepted Date:** December 19, 2024,

Published Date: December 24, 2024

Crossref doi: <https://doi.org/10.37547/ijll/Volume04Issue12-06>

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ABSTRACT

The human concept has a special significance in the works of Abdulla Oripov, I. Jabbarov, who carefully studied the issue of interpretation of historical figures in the works of Abdulla Oripov, using the poet's works as an example, notes three main features of the issue of human worldview.

KEYWORDS

Human concept, special significance, human worldview.

INTRODUCTION

In the poems of Abdulla Oripov on the theme of the Motherland, the Motherland, the people, the image of a middle-aged man who is aware of his personality, aware of his present past, whose worldview does not correspond to the standards of time, the height of philosophically minded observation shows.

Based on the philosophical laws operating in society, a person interacts with time, in turn influences it, and is also influenced by it. When a person perceives the world and reality, he is surrounded by universal feelings such as will, creativity and truth. Science seeks to understand the history of mankind as a non-random

link and process in the course of the development of the universal universe (matter and energy), in which man, like religion, is the heir and a certain fixed plan of God for the highest tasks of will and for creation. Human morality, spiritual level and culture are reflected in his work and fiction. Man is at the center of all events occurring in nature and society. That is why society pays attention to the human concept. A society that values people will continue to grow spiritually. As a person understands the laws of nature and social life, his thinking develops. We can see these situations in the philosophical observations of the poems of Abdulla

Oripov. The poet sees a strong relationship in the system of events occurring in nature and society, and puts into the essence of his poems that man is at their center and that all philosophical laws are realized depending on him. The human concept has a special meaning in the work of Abdulla Oripov. From a scientific point of view, the term concept, meaning a complex system, is interpreted as follows:

- 1) Views, a system of principles, a certain way of understanding, comprehension and interpretation of facts and events, the main point of view;
- 2) the main idea of a work in literature.

The concept expresses the essence of a work of art, the “I” of the creator. However, the concept of a work of art in some cases can be more comprehensive than the subjective opinion of the author. Even if sometimes a situation arises that contradicts the author’s intention, with attention to the essence, the work belongs to the artistic and aesthetic world of the author according to his intention. Based on the moral and spiritual level of the student, historical conditions, the concept of a work of art is emphasized and clearly expressed. In essence, the concept exteriorizes the unity of man and being. It is also possible to present the matter as the concept of a specific artist or the concept of a real work of art taken separately. In another way, the concept of a work of art appears as a mechanism and a way of understanding life through the artistic and aesthetic, figurative world depicted in it. In general, the concept determines the place of a work of art in the history of art, literature and culture, as well as the level of influence on the readership.

I.Jabborov, who carefully studied the issue of interpreting historical figures in the works of Abdulla

Oripov, using the poet’s works as an example, notes three main features of the issue of human worldview. Although they are more extensive, we considered it permissible to quote them:

First of all, the priority was given to the study and theoretical generalization of the question of the human concept, first of all, the evolution of consciousness and the artist's worldview, the psychology of the literary process, the leading tendencies of its development. In particular, when covering the psyche of man-society-nature, any question is considered from the point of view of the interests of the nation and the Motherland, without being locked in the shell of personal narrow subjective views. In this sense, whether a historical or contemporary theme is being studied, it is first of all considered and studied as a phenomenon in motion, embodying the socio-political and aesthetic ideal of the nation.

Secondly, artistic characters are depicted in specific historical conditions, in a specific life environment and in their content, without losing the sense of historicity, embody a certain state of the psychology of society. In this regard, man is considered as an axis embodying the system of social relations in his destiny-activity. In this process, man is embodied as a creative, constructive being, centering in his personality new social relations, spiritual and intellectual connections, engaged in the creation of the history of the Motherland. After all, social systems did not exist and will not exist without the interests and inclinations of man, embodying the interests of the nation and the Motherland, without the goals and aspirations of man, without active creative activity. In this sense, the artistic concept of man serves as confirmation of the aesthetic richness and originality of the creative

method, based on the culture of consistent realistic images.

Thirdly, cultural, religious, historical, etc. consider and study it as a phenomenon of beauty in the process of propaganda, protection, glorification of values. In this sense, human consciousness and mental enlightenment are always saturated and enriched by the leading socio-philosophical ideas of society. This means that the human concept in works of art has the potential to change the psychology of people and influence the spiritual and moral environment of society. Man is goodness, beauty, justice, etc. This is a unique value that turns universal human values into priority principles of social activity. That is, the individual creative method of the artist, his view, style, principles of artistic and aesthetic generalization, genre specification of the work, in a word, the existing objective and perceived subjective aspects of the artistic world.

According to Abu Ali ibn Sina, "a person becomes a person only because he satisfies the needs of others, and others behave in exactly the same way. Someone sows a crop, another bakes bread, a third sews clothes, a fourth makes needles, and everyone gathers to satisfy each other's needs.

In the poems of Abdulla Oripov on the theme of the Motherland, the Motherland, the people, the image of a middle-aged man who is aware of his personality, aware of his present past, whose worldview does not correspond to the standards of time, shows the height of philosophically minded observation. Literary critic M. Davronova tries to show the features of the style of Usman Azim and A. Oripov through the human concept. The researcher writes: "The philosophical and intellectual poetry of Usman Azim differs from the

philosophical poetry of Abdulla Oripov. Abdulla Oripov's style is characterized by deep philosophy, oriental wisdom, deep lyricism. For example, let's pay attention to the poet's poem "Elephant and Ant":

- Why are you turning into an elephant, ant?
- Because I'm tired of my existence.
- You are an ant, tell me, elephant, why?
- Because I have no peace from the means of existence (volume 6, 123)

The style of Abdulla Oripov is filled with Eastern wisdom. The poet looks at the world through the eyes of a thinker (as K. Yoldoshev noted) and is embodied in the image of a philosopher, comprehending the present and predicting the future.

Of course, the image of an Eastern sage does not form on its own. In particular, a poet needs a lot of strength and knowledge to look at the world through the eyes of a thinker and create an image of a sage who is able to predict the future. Therefore, the poet begins with the history of Ancient Rome, India, China and Turan to the history of the Karakhanids, Mongols, Timurids, Shaibans, Ashtarkhans and Mangits; From Muhammad, peace be upon him, Imam Bukhari, Abduhalik Gijduvani, Yassawi, Naqshband, Pahlavon Mahmud and Najmuddin Kubra; From Alexander Magdunli, Genghis Khan, Amir Temur, Bayazid, Hussein Boykar, Babur to Napoleon Bonaparte; He sought to join the spiritual heritage of hundreds of great people: from Dante, Pushkin, Goethe, Tolstoy, Dostoevsky, Blok, Fet, Bulgakov, Gemenguey, Gandhi to Einstein. More than four hundred names of people, about five hundred names of places, cities, mountains, rivers and seas found in the poet's works testify to the fact that

he studied tirelessly and was the owner of an extraordinary talent. The example of Abdulla Oripov's work proved that innate talent alone is not enough for real creativity; it can be elevated by encyclopedic knowledge. "Armenia", "Spring", "Uzbekistan", "Song of Resistance", "Mirage", "Letter to Generations", "Bloody Shirt", "Othello", "Face to Face", "Into the Album", "Pushkin", "I Hit Myself in the Womb of My Brahma", "Mistakes", "Point of Latitude", "Harmony of Years", "Word of a Zoroastrian", "Uzbek Mother", "Homeland". In his poems "Alisher", "Alloma", "Alisher's Mother", "Babur" one can feel the poet's emotional experiences and the rebellious breath of the soul, thirsting for spiritual freedom. "Mythological-religious-philosophical systematization in thinking is characteristic only of creative thinkers; only in them are the global realities of all human life written and universal human ideas presented in artistic form. There is no corner of life where the gaze of a creative thinker does not fall. In such cases, the artist enters the field of history not only as a creator writing works, but as a thinker with his own concept of the development of society, a thinker-intellectual capable of creating public opinion, and sometimes even a genius determining the course of history. Abdulla Oripov moderately expanded poetry, elevated it to the glory of the nation, showed that the heart of the nation is contained in every emotion, feeling, allegory. Even if we take any very intimate poem of the 60-70s, we can see in it the national experience and national pain.

In his poem "Opportunity" Abdulla Oripov reflects on the laws that operate in human life. He uses information about the names and activities of such historical figures as Marx, Alexander the Great and Timur to describe the fact that the balance of truth in social life has long been unequal: "Before Marx, there

were such statements: . // Okay, let's soften the hint, // Those who have the means, and those who do not. // While he has the opportunity, Temurdain, // It is true that he has captured half the world. // You can't afford it, you don't care, // This old bathtub, this old basin (volume 8, 159). It seems that by the concept we mean the figurative manifestation of the universe in artistic creativity and the ideological and aesthetic orientation of the work, in which the problems are considered separately by the creator. In the poem, the poet points out the existence of a bitter rule, a judge, dividing people into two classes - the rich and the poor. The name of this referee is opportunity. In fact, this law has been in force since the beginning of mankind. It was also used by the greatest conquerors of the world, Alexander the Great and Timur. It is such a driving force in society that it makes great scientists gather firewood, makes people like Hotam, known for his generosity among the people, stand hand in hand: Hazrat Beruni in the Balkh desert, // O' Twice a year he collected tin. // He was forced to do everything he could, // The rest of the time was devoted to science (vol. 8, 159).

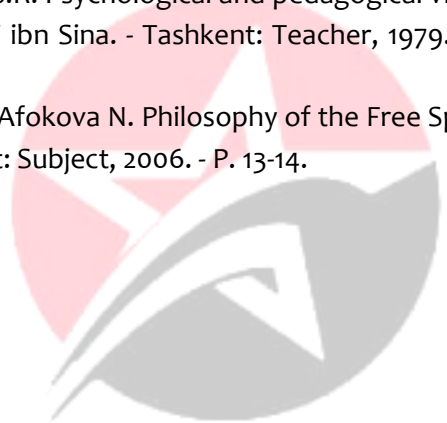
At the end of the poem, the poet admits that the criterion of human relations depends on opportunity, and notes that only capable people can live well in society.

Thus, in the work of Abdulla Oripov, the concept of man is expressed in his soul and spirit. The poet is able to change the attitude of today's readers to religion on the basis of such religious concepts as jihad, merit and sin. Religious interpretations in his poems are not given simply, but are carried out through rhetorical questions and rhetorical appeals. This not only makes the student more alert, but also leads to the expansion of his religious views.



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