

**Kurbanova Charros Botir qizi**

*Researcher of Samarkand State University named after Sharaf Rashidov*

*E-mail: [kcharros@bk.ru](mailto:kcharros@bk.ru)*

**Annotation.** This article will talk about the poetry of the major representatives of Uzbek literature, Gafur Gulam and Abdulla Oripov, and they will study the common aspects of their poetry. The fact that philosophical concepts lead in the style of two creators, Oriental wisdom is investigated as the main feature of his style in both creators. He is especially drawn to analysis in his poetry based on concepts such as the skill of the application of the word, the follower of the disciple and teacher, harmony in the subject and content.

**Keywords:** poet, poem, lyrical hero, theme, content, image, lyrical forgiveness, philosophies, Oriental wisdom, style, harmony.

**Introduction.** One of the creators who has a place in Uzbek poetry is Gafur Gulam. His philosophical poetry has been acting as a beacon for all creative people for a century. There are no creators who are not inspired by his work or who have not integrated the image, theme, content into his poetry account. Abdulla Oripov, a major representative of Uzbek poetry, is also one of such creators.

The work of Gafur Gulam and Abdulla Oripov has been in the Research Center for several years now. In general, a number of studies on Uzbek poetry of the 20th century were carried out. [1], [2], [3], [4], [5], [6], [7], [8], [9], [10] this is from the sentence. In these studies, the issue of poetics has been studied and the specific style of the idodcors is mentioned.

#### **Review of literature on the topic**

In the study of this problem, the study of the "lyric poetry" of Jamal Kamal is considered important in Uzbek Literary Studies [11]. Alternative [12], [13], [14], [15], [16] even in the studies, a noble line of creative poetry is studied. A bipolar study does not mention the commonality in the style of these two creators. Because this research is a study on this problem in Uzbek literary criticism, which is mentioned in the research of its poets on poetics. The fact that the two poets are mutually shared and different aspects are not taken out in a study indicates the science of the subject.

#### **Research methodology**

This article uses the works of Uzbek literary critics on poetics, as well as fundamental research of Uzbek, Russian philologists in this direction. When considering the problem on which the work is based, historical-logical and dialectical methods are used.

#### **Analysis and results**

This problem is focused on the common and different aspects of the two poets, and their poetry speaks about the fact that they were brought to a philosophical main plan. His poetry is analyzed in a comparative way and his poetic skills are revealed.

#### **Main part**

One of the creators who brought Uzbek poetry of the 20<sup>th</sup> century to a new level is Gafur Gulam. The poetry he created serves as a stamp for later period literature. Especially in his poetry, philosophies reached a high level, which as a result also became a source of inspiration for many poets entering Uzbek poetry. Similar points can be noted in terms of the role of the philosophical poetry of Gafur Gulam in the work of Abdulla Oripov. In his article "Abdulla Oripov and Gafur Gulom", Ergash Ochilov reveals the issue of his influence on the poet's work through several directions. It follows the directions in:

“- Feedback and evaluations on the personality and work of his mentor in articles and conversations about Abdulla Oripov and Gafur Gulam, as well as in various other articles and conversations;

- The poems of Abdulla Oripov dedicated to Gafur Gulam, as well as the places where he is mentioned in various poems;
- Places where the lines of Gafur Gulam in the poems of Abdulla Oripov received compensation or pointed to some poem or opinion of him;
- Poems and lines created by Abdulla Oripov directly under the influence of Gafur Ghulam;
- A word characteristic of the Gafur Gulam, which echoed in the poems of Abdulla Oripov, and all the others". [17; 30-31]

We can add one more addition to these directions-the methodological commonality in the poetry of Gafur Gulam and Abdulla Oripov. This feature or direction is also counted from the aspects that the two creators bring closer together. Abdulla Oripov, like his mentor Gafur Gulam, turned the concepts of the Motherland, the people into the main theme of his poetry. Literary Critic As E.Ochilov rightly noted, building each of his poems around these concepts, as a result of the concentration of feelings of pride, solidarity, linguistics, kamarbastalik, duty, responsibility, filth, filth, brought the philosophies of his poetry into one Mahraj. These features were manifested as mutual common aspects of the poetry of the two poets. While Gafur Gulam defined a feeling superior to all feelings with the borders of the Motherland, a similar sign is also visible in Abdulla Oripov. He is the Master of the Gafur Gulam.) like the homeland of him, good began to sing that he was the only human being (dear man in his place of peeing).

The cream of the philosophical poetry of Abdulla Oripov, the verses of the Gafur Gulam constitute. "The deepening of socio-philosophical ideas that have become a powerful stream in the lyrics of Abdulla Oripov is determined by the glorification of universal values. This circumstance indicates an increase in the lush content of symbolic images in artistic thinking" [18; 43]. The poet's artistic thinking takes a deep approach to content. This feature is also clearly manifested in the choice of images. An example of our idea is the poet's poem "Dream":

**In Uzbek:** Agarda tush bilan o'zgarsa dunyo,  
Tush bilan aylansa vaqtu zamonlar,  
Yomon tush ko'rganlar ko'karmay aslo,  
Qirilib ketardi allaqachonlar.  
Yaxshi tushlar ko'rsin har kim ham, biroq  
Bu bilan ham bitmas dunyo ishlari.  
Yaxshi tush ko'rganlar g'am bilmay mutloq,  
Baxtli yashar edi ehtimol bari. [19; 20]

Dream-a tool for Abdulla Oripov. The talotums of the world to which it is interpreted, and its changes are actually associated with Real reality. The process in Real reality is only reflected. Tardu reflection art in the style of Abdulla Oripov comes in handy in expressing concepts of the world, life. Therefore, it makes the most of artistic art, leading to the main pose of its style. True, in the work of Gafur Gulam, this art is not determined by style. But Gafur Gulam also achieved the application of this artistic art in a wide range in order to give his philosophical thoughts. "If we follow the philosophical direction in the work of Abdulla Oripov, it seems obvious that this direction appeared in his work, saturated with the inspiration of the Gafur Gulam. If in the process of birth and formation of the poet was led by lyricism characteristic of Hamid Alimzhon, then with the exit of his poetry to a large alley, the ghostly qualities began to be annulled. And these qualities became the priority creative birth of Abdulla Oripov, who came to the Square as one of the peaks of Uzbek poetry of the 20<sup>th</sup> century.

It is fair to say that although , Abdulla Oripov created beautiful poems even before the arrival of poetic thought at the Gafur Gulam stops, he created his gardens and a flower of his poetry to the destination where the Gafur Gulam stopped. In this sense, Gafur is wearing a shepherd's skullcap, who presented Gafur Gulam as a teacher, and Gafur Gulam is a second, beating a raft in the fascinating field of poetry" [20; 102]. Literary Critic N.As Karimov described above, Gafur again made Gulam's philosophical views a wider image and a creative birth:

**In Uzbek:** Bechoraman, deya o'kinma inim,

Senga o'xshaganlar dunyoda bisyor.  
 Bir pancha non uchun, o'tsin deb kunim,  
 Tomirdan qonini berguvchilar bor.  
 Baxtiyor zotlar ham mavjuddir, biroq  
 Ular ham tiriklik ovorasidir.  
 Zimdan nazar solsang, shu er – dumaloq –  
 Asli bechoralar sayyorasidir. [19; 62]

The poet's poem "Yupanch" reminds us of teacher Gafur Gulam's poem "You are not an orphan". However, the lyrical hero of Abdulla Oripov is today's contemporary. Therefore, he expresses his views based on the time scale. On a large part of the planet called Earth, people are ready to give even their blood for a piece of bread. Therefore, the poet's righteous judgment is only a reflection of today.

In his philosophical views, Gafur Gulam gave ideas relevant to all eras and times and was able to draw moral conclusions based on these ideas. We believe that Abdulla Oripov's philosophical poetry also has this characteristic. The poet connects his philosophical views with the mind and thinking of mankind. The human mind repeats in every line to associate its thinking only with services for the cause of good. That's why the poet's poetry is embodied in the boundaries of thought, which are his decoration and money. However, this image of thinking is not simple. By resisting it, he attributes it to the shortcomings and vices of time and life. His philosophical poetry was created on this basis. Gafur Gulam does not observe such a feature in his philosophical views. It does not emphasize human thinking by showing the vices and shortcomings of the times. However, the basis of his philosophical views is embodied through the spiritual maturity of mankind. In the style of Gafur Ghulom and Abdulla Oripov, he does not depict complex images and details (for example, both have a simple clock detail) to convey philosophical ideas. They effectively use the details and images that we encounter in life and every day. As N. Rahimjonov correctly pointed out, A. Oripov's poems are devoid of complex images. But the intensity of his dark thoughts and observations, reflected in the intensity of his tones, reflects the shimmer of colors. And he, in turn, provides deep imagery in the poet's poems. He creates magical poems from a series of simple and simple thoughts. Words that are familiar to each of us gain deep mental power as they express psychological experiences (see [18; 46]). The following poem of the poet can be an example of our views:

**In Uzbek:** Bir kun xaloyiqning oldida oshkor,  
 Muttaham o'g'rining qo'lin chopdilar.  
 Nihoyat jazosin oldi-ku makkor!  
 Yig'ilgan odamlar taskin topdilar.  
 O'g'ri-chi, atrofga boqib har nafas,  
 Sizning go'lligingiz bilgandim, derdi.  
 O'sha o'g'rilikni u qo'lim emas,  
 Bunisi bilan men qilgandim, derdi. [19; 53]

In this "Narrative" poem, the poet creates a simple image of "Thief". However, this image has a philosophy that makes it clear that even if the wrong thing is being done, it is inevitable that it will continue. The poet divides human thinking into two layers. In one layer, the people are satisfied with the justice of the punishment given to "Thief", while in the second layer, it shows through irony that "Thief" is complaining to the people. As the narrative is created on this basis, the concept of right and wrong is decided through the vast boundaries of human thinking. It is noteworthy that the concepts of the innocent hand becoming guilty and the guilty hand not receiving any punishment are given at the skill level. Many of the poet's philosophical poems contain such connotations. In general, in the philosophical poetry of A. Oripov, the characteristics and vices that appeared in human personality have been succinctly expressed. "Abdulla Oripov makes artistic generalizations that gain philosophical content from a small life detail, memories of the distant past" [18; 42]. Abdulla Oripov's deep philosophical thinking began with the collection "Yuzma-yuz". M. Koshjanov also thinks about this and notes that the poems included in this collection are written at the most perfect and poetic level (see [21; 259]). The critic focuses on the dynamics of the poet's poetry. This dynamic is called specific (acute) dynamics. Literary critic defines the

dynamics of the poet as a dynamic that connects small feelings to great feelings, moves from a static statement to evident observations, and raises calls with a louder voice in which a sad thought is expressed. The same dynamic is observed in the poet's poem "Awareness": Someone wishes others safety,

**In Uzbek:** Kimdir sog'inadi faqat yomonlik.

Bir qarasang o'xshash rangu ro'ylari,

Biroq tamom boshqa fikru o'ylari.

Sirdagisin ko'rib turibsan har on,

Ichdagi olangdan ogoh bo'l, inson! [19; 35]

As the poet finishes his verses on the basis of the long-standing views of the people, he further clarifies its meaning through the concepts of urate and photography. It is clear what the concepts of urate and photography can expect from people who are obsessed. However, it is not clear when and at what time other people can strike in the image of Sire. Therefore, this is how the poet invites the parties of human diversity to unite and act in a monotheistic way on the concept of man. At the time of reading the first verses of the poem, the poet gives the impression that he is taking out one small feeling. However, in the conclusion of the poem, The thought is exchanged, as this thought has become a hit. Feelings get bigger. The conclusion of the poem can either make a person immerse himself in thought and make a sentence for himself, or the rhythmic dynamics of the poem will give the same concept of yourself as an Wife. The lyrical hero will move to the heart of poetry of melancholy and tenderness in his heart. After all, the appeal in the above verse, which resonates like eloquence, makes us think so. Such a feature is determined by the style of the Gafur Gulam. As Ibrahim Gafurov wrote, Gafur Gulam writes all his poems as eloquent. Of course, this is a very high level of poetic eloquence (interpretation is our own). A literary critic notes that an important sign and feature of eloquence is – Appeal. Gafur Gulam always refers to someone in his poems and epics, and even in his prose. And always communicates with whom – with his own reader, with the general public. Abdulla Oripov also instills this feature in his style. He also appeals as a wise child of the East.

"In Abdulla Oripov's poems, whether miniature or large, there is an integral, a whole, a system in which inter-sectional continuity is not violated at all. The poet is not empirical, that is, he does not collect all what he sees, does not follow the path of naturalistic depiction. Bil'ax also does not weave philosophies in which the waist breaks before the realities of life. He sees shaman lying in every moment of everyday life, in every event of which there are great philosophies that not every soul can invent. With talent and moderation, he chooses only the brightest of those he sees and knows, feels, and in a subtle way lines up like a necklace on the thread of art. Or, if we say otherwise, he will find and clean the jewels buried in the dust of the living, and give us a thousand and one glitters. And this method Awakens in oneself the spirit of a natural admiration, attitude, a critical look at oneself and one's surroundings, evokes feelings and sensations, encourages thinking, while providing an explosion in thought, a tattoo" [22; 6]. In the above verses of the poet, a similar feature is striking. Of course, the characteristic of such sages did not arise by itself. As we have described above, the poet has mastered the wise thinking of Gafur Gulam as such. Created in sync with his thoughts. The forearms, as a result of the study, are so skillfully imbued with their own method that it is possible to feel the effect of the ghouls without having to clearly study the processemas. As if these features were Abdulla Oripov's. Hence, the understanding of the poet's philosophical thinking, due to the poet's absorption into his own style, forces the search for a wide range of thinking.

In the poetry of Gafur Gulam, the image of a loving father is embodied. This image is a wise person who enjoys Oriental masterpieces. Ibrahim Gafurov expresses the following thoughts on the poetry of the poet: "one of the motive directions in the poetry of Gafur Gulam and in general in his entire work, shot out of a clear spring full of otalik mehru muruvvati and found an extremely exciting artistic expression, is associated with the East.

In the east, to know oneself as a father, to stand in the status of a father, to react to life as fathers, has long been considered a sign of wisdom, a target. East and Gafur Gulam it is a vast subject. Gafur Gulam from the heart loved and dreamed of calling himself an Oriental poet, and his acquaintances as an

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Oriental poet... Gafur Gulam seeks immense historical coverage when he writes As an oriental poet. His creative imagination writes an unusually wide eulogy. He behaves like a child of the Ancient East, and serilhom, a serzavk poet of all kinds of eastern lands, keeps his eyes on his eyes and personifies himself in extremely exciting emblems" [23; 362-363]. In Eastern wisdom, the preservation of women or the glorification of mothers is portrayed through attention and recognition in the very upper layers. In both poets, this motive was given with high sincerity. When my mother said 'Gafur Gulam' manifested white hair, nonsense, // Munis and kind face. // After all, taking care of your bosom, // You gave it to my eyes the world as a mirror" created the image of mothers as a mushfig through verses, Abdulla Oripov said: "I said you as a mother, // before my eyes // mushfig she was disguised as a manifestation. // In a DIY awake under the skirt of the Piece, // Unlimited in devotion, " draws a spiritual portrait of mothers in a way that is in sync with the Gafur Gulam.

To what extent Gafur Gulam perfectly studied the classical literature of the East, Abdulla Oripov also learns with special affection. Because Oriental classical literature is a school of creativity for every creative person. "Being a classic is a strict rejection of any excess, to what extent it is a master, to achieve such spiritual lightness by missing out on any lie that only truth is embodied in it, in a word, it means being truthful", this definition, spoken by the French thinker Maurice Borres, is fully characteristic of the work of Abdulla Oripov" [24; 129]. In each of his verses, Abdulla Oripov depicts different rakurs of humanity. Therefore, the content and essence of his poetry is embodied in the concept:

**In Uzbek:** Do'sti g'arib, kel, qo'lingni tut,  
Yuragingda yoqay alanga.  
Kel, bir zumga dunyoni unut,  
Ko'tarayin seni balandga.  
Pastda qolsin nobakor xilqat,  
Pastda qolsin Tanbal bulutlar.  
Yuragingda chaqnasin faqat  
Yorug'xayol, samoviy o'tlar.  
Yuksaklarda charx o'rib aylan,  
Ruhing mangu tursin yorishib,  
O'lganda ham vujuding bilan  
Ketmagaysan erga qorishib. [19; 119]

Speaking about human values, the poet pursues great heights. It leaves no place for misery. Because tnsion's heart is just as wide. Literary Critic . In the words of N. Rahimjonov A. While the lyrical hero of Oripov makes aesthetic assessments of the properties of today's reality, the imperfection in marriage, he approaches them from the point of view of human values. Through his work, the poet rushes to present the purity of his soul to all mankind. He urges to preserve the purity of the soul, like the Pure Sky. Therefore, the title of the poem is called "tout".

**Conclusion.** So the work of Gafur Gulam will serve as a school for Abdulla Oripov. The poet learned the ways of philosophical observation precisely from the verses of Gafur Gulam. He absorbed the wise views of the east through the poetry of Ghafur Ghulam. As a result, the style of Abdulla Oripov turned out to be in tune with the style of Gafur Gulam. In his philosophical observations, the poet turned more to humanity. As a result, the so-called human being became the main credo of the creativity of the concepts of seduction and photography.

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