

Philosophical-Aesthetic Conception: Community And Individuality

Matyokubova Tozagul Rajapovna

Associate professor of Tashkent University of Uzbek Language and Literature named after Alisher Navoi, candidate of philological sciences

E-mail: tozagul_matyakubova@mail.ru

Tel. 998284171

Abstract: In this article, based on the poetic observations of the Uzbek poet Gafur Ghulam about the great Eastern poets Nizami and Mahasti, certain generalizations were made about the historical and genetic roots of the age-old friendship and brotherhood between the Uzbek and Azerbaijani peoples. Common and unique aspects of the philosophical-aesthetic concept of Samad Vurgun and Gafur Ghulam are researched based on the ideas of literary traditions, succession, creative cooperation, and inter-ethnic friendship. A poem written by G. Ghulam dedicated to Samad Vurghun was widely analyzed. The views advanced in the article are summarized

Keywords. Artistic skill, originality, lyrical hero, commonality, image, feeling-experience.

It is known that Gafur Ghulam is an artist who studied Eastern literature in depth and conducted serious scientific research. It is not without reason that his achievements in the field of literary studies were duly evaluated and he reached the academic level. The basis of the poet's literary and critical views are the problems of folklore, modern literature, as well as Eastern literature. "I am an oriental poet. Therefore, it is not surprising to say that all Eastern classics are my relatives... I was brought up by their heritage and traditions. While I was still lying in the crib, my mother would sing to me from the ghazals of Hafiz, Jami, Navoi and Fuzuli. Naturally, their works were absorbed into my blood with mother's milk and polished my body and soul" [9. 298], - says the academic poet Gafur Ghulam. Eastern way of thinking, expressions, culture of using words took a strong place in his works. Therefore, the poet's work should be understood and analyzed based on these criteria without separating it from the traditions of Eastern literature.

In his lectures, articles and speeches, he reacts to the current problems of Eastern literature to one degree or another. He wrote "Fuzuli Says", "Historical Relationships", "The Great Poet and Thinker of the East, Abdurrahman ibn Ahmad Jami", "The Great Poet of the People of Azerbaijan", "Navoi and Our Time", "Muqimi", "Muqimi's Letters", "Saidahmad Usta Saidazim o Eastern poets in his articles "g'li Vasli", "Democratic Poet", "Atoy not Otoy", "Great teacher", "Two Mashrab", "Poet accuses", "Furqat about the power of Russian soldiers" and others. a certain attitude was expressed to his work [9].

In the lyrical heritage of Gafur Ghulam, there is a poem entitled "To Samad Vurgun" written in May 1955, dedicated to Azerbaijan's national poet, academician Samad Vurgun (son of Samad Yusuf Vekilov, 1906-1956). This poem was written before the 50th anniversary of the famous poet of the country located in the south-east of Transcaucasia, whose history dates back to the distant Paleolithic period, or rather, on the occasion of his awarding the title of People's Poet of Azerbaijan. In the poem, G. Ghulam, according to his way of thinking and poetic expression, illuminates the subject by comparing his time with history:

Sharafli bu o'lkaning muhit kabi ko'kini
Porloq yirik yulduzlar bezab kelmish sarbasar.
Turlab ko'rsang tarixlar karvonining yukini
O'z xalqi irfonidan olamga berar xabar [8. 62]

It seems that the poet considers the honorable history of Azerbaijan as deep as the sea and as high as the sky. Since the 9th century AD, it has been decorated with bright stars: the brave fight against the caliphate, the heroic death of the general Bobak; He mentions the poetess Mahasti (Munisa), who was born in Khojand in the 12th century and lived in Ganja, and her follower, the great poet and poet Nizami Ganjavi (1141-1209). G. Ghulam does not intend to cover the history of the people and literature of Azerbaijan in detail. In order to give the reader a comprehensive idea of the courage of this country, as well as its science and culture, which

made an incomparable contribution to world civilization, he makes a concise historical excursion in the poem. As the poet said:

Qadim otashkadalar muqaddas o'chog'ida
Sarkarda Bobaklarning so'nmagan nafasi bor.
Adirlar, vodiylarda, tog'larning quchog'ida
Mag'lubiyat bilmagan xalqning gurros sasi bor [8. 62] .

In an interview with Czech musician and writer Gustav Janoux, the famous writer Franz Kafka expressed the following thoughts about art: "Art is always an expedition towards truth... Truth is the most necessary thing in life for every person and however, it cannot be bought or received from anyone. It is necessary for everyone to create it regularly in his heart, otherwise the truth will perish" [1. 117]. Therefore, a real work of art should serve the spiritual maturity of a person. That is why every artist should create works of art based on his inner world, which is one of the factors that ensure his creative uniqueness.

In the above poem, the poet Samad Vurgun evaluates his work on the basis of succession from the point of view of national spirit and geographical space. He emphasizes that the love of country in his heart is ancestral:

G'azalsiz umrlarda iqbolu kamol yo'qdir,
Qo'shiqsiz yuraklarda na ehtiros, na ilhom.

Undoubtedly, in the poem, G. Ghulam followed the atheistic teachings of his time, and made conclusions based on modernism in the way that the archons of religion tried to corrupt the people's consciousness, hindered the development of music, and reduced the freedom of women. Although his ideas about the people are not free from classism, G. Ghulam correctly defines the vital foundations of the viability of the creative heritage of the poets of the past:

Mahtasiy g'azallari shu iqlim cho'qqisiday
Qalblardan joy olardi bir mukammal jon kabi,
Nizomiy dostonlari xalqning o'z tuyg'usiday
Hamisha barhayotdir, barhayot zamon kabi [8 62]

The well-known Uzbek poet Oybek sees in the lyrics the sublime, which is harmonious with thought and feeling. About this, he said: "Many people think that lyrics consist only of feelings and emotions, and this principle is wrong...view. In reality, there is no "independent" feeling, feeling, which is not connected with intellectual content. The poet attaches his thoughts and feelings to the lyrics in such a way that a lyrical sublime is created as a result" [5. 79], - writes. These opinions of the critic O. Sharafiddinov logically complement the above opinions about the lyrics. "The poetic image in the lyrics is born from the organic combination of thought and feeling" [7. 147].

Therefore, as much as thoughts and feelings are necessary for lyrics, the poetic image directly related to them is equally important. There is no doubt that understanding the meaning of poetic images in the works of a certain poet or individual works helps to understand the poet's philosophical views, spiritual conditions, and his attitude to reality, people, and society.

It is understood that G. Ghulam respects his blood relative and fellow poet Samad Vurghun for his unity with the eternal people, not with times and ideologies. From the blood in his veins to the breath he takes, he is happy that he is close to the people and connected to them. Today, the poet of Ozar honored the country and sang the future dreams of his compatriots. G. Ghulam considers her not only a singer of beauty and joy, but also a poet:

Sen yozgan she'rlarning hurmati g'oyatda keng.
Bugunning hujjatidir, kelajak xazinasi.
Ufqlarni titratgan gulduros tovushga teng,
Ozarlik bir arslonning tortayotgan na'rasi [8. 63]

Academician G. Ghulam and Azerbaijani poet, dramatist and public figure Samad Vurgun had cordial friendship and close creative cooperation. As far as G. Ghulam's work is familiar to him, it belongs to the pen of Samad Vurgun: poetry collections "Poet's Oath" (1930), "Fonar" (1932); "26" (1935), "Basti" (1937), "Toliston" (1938), "Mughan" (1940), "Mother's Word" (1941), "The Negro Speaks" (1948), The romance of labor and struggle reflected in the epics "Oygun" (1951); "Vaqif" (1937), skillfully depicting the difficult life and creative work of the Azerbaijani poet Vaqif, who lived in the 18th century; "Khanlar" (1939) poetry

dramas based on Nizami's epic "Khusrav and Shirin"; The poetic series "Burnt Books" (1947) was so dear to G. Ghulam. A number of his poems and epics have been translated into Uzbek [4]. However, these two giants of Uzbek and Azar literature actually read each other's works with ease.

Humanism, patriotism, and internationalism, which form the ideological basis of S. Vurgun's work, were in perfect harmony with the philosophical-aesthetic concept of G. Ghulam. That is why the Uzbek poet proudly and proudly counts his name among his closest friends:

Counting my closest friends one by one,
I am proud to say the name of Samad Vurghun.
Because I lived together and created together,
Rest in my heart, with a world of peace. [8. 63]

In our opinion, the contemporary poets of the 20th century, who are brothers and blood relatives, passionately respect and honor each other, that the Uzbek-Azerbaijani peoples are eternal friends and brothers, that they are bound by fate and feelings, and that they have endless mutual respect. incarnate.

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