

Abdulla Oripov's Portrait Articles Dedicated To Alisher Navoi

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Annotation: This article analyzes and studies portrait articles dedicated to the great Uzbek poet and great thinker Alisher Navoi, the Hero of Uzbekistan, People's Poet of Uzbekistan Abdulla Oripov.

Keywords: portrait article, creative and human image of the poet, language, style, artistic skill, navobakhsh, ulus, people-land, individual pen, symbol of the nation.

In world literary studies, various theoretical definitions of the genre of portrait articles and its specific features are given. In particular, the book History of Uzbek Literary Criticism says this about it: "...It can be seen that three types of literary-critical articles are widespread:

1. Portrait article.
2. Review article.
3. Problem article.

1. The formation and development of the portrait article is determined by the requirements of the era at the beginning of the 20th century: writers and poets whose lives and works are poorly studied, and the scattered nature of information about them led to the need to create the first examples of this or that genre, providing holistic and generalized information about the artist. Fitrat, Cholpon, Vadud Mahmud were active in creating portraits of classic poets and contemporary artists whose lives and works are poorly studied. In this way, portrait articles, and later the creation of literary portraits based on them, became traditional in Uzbek criticism. [4,356].

Portrait articles also occupy a significant place in the journalism of the Hero of Uzbekistan, People's Poet of Uzbekistan Abdulla Aripov. He wrote 67 articles in this genre, dedicated to 39 artists, 11 of which, namely "The Gift of the Nation" (1991), "The Testing School of Perfection" (1998), "The Good Within the Homeland" (2000), "Eternal Life" (2001), "Great Pride" (2001), "The One Who Has Become the Symbol of the Nation" (2001), "The Symbol of Ourselves" (2003), "Understanding Navoiyni" (2007), "The Champion of the Spirit" (2008), "The Priceless School" (2010), "The Genius of Navoiy" (2013), are dedicated to the great Uzbek poet and thinker Alisher Navoi.

In 1991, the poet's portrait-article entitled "The Nawabakhshi of the Nation" [1,129] was published in the press. It is natural that the reader, reading this title, first of all comes to mind the poet's famous lines: Be the Nawabakhshi of the Nation without Navoi, If Navoi is bad, be good [3,17]. We know that Navoi's brother Darveshali was the governor of Balkh. He was absorbed in political games and remained unaware of the state of the nation, which is why people were dissatisfied with him. Sultan Husayn Mirzo even had a chance to execute him. In such a situation, the poet fatherly admonishes his younger brother, "Be the Nawabakhshi of the Nation without Navoi," and calls on him to be honest, just, and helpful to the suffering people. A, Aripov attributed this definition to Alisher Navoi himself, and included the combination "Ulusning navobakhshi" in the title. Now let's pay attention to the explanation of the words in it: "Ulus, el, halq, "navobakhsh" – to relieve oneself, to take care of". [4,624] So, from this we understand the meaning "carer, supporter, patron of the people-land", [4,495]. We know that Navoi was a humanitarian, a people-loving, a just, a benevolent and possessed many other qualities. But the author of the article puts people-loving at the top of those qualities and pays attention to emphasizing this meaning in the title.

The article begins as follows: "These days, we are all experiencing truly historic moments. We are celebrating the 550th anniversary of the birth of not only the Uzbek people, but also the genius of humanity, Alisher Navoi" [2,129]. This sentence implies that the article was written on the occasion of the 550th anniversary of the great poet. Secondly, a sense of pride and honor is felt not only for the Uzbek people, but also for humanity, that he is a genius.

We know that the great commander and master Amir Temur, thanks to his just policy, established a centralized state and was described as a "worldly" person. The author's skill is that he also calls Navoi a Jahangiri of the poets, and by comparing the two, he concludes that "Where Timur's blade could not reach,

Alisher took with his pen," conveying to the reader the depth of the people's people and the universality of the poet's works and the ideas put forward in them in an emotional and symbolic way. For this, he also quotes an excerpt from his ode "Uzbekistan" in the article:

*Many Jahangiris have seen this world,
The witness to all is the underground.
But, friends, among the poets,
Jahangiris are few, it is true.
Five centuries ago, a chained
lion trembled the poetic palace,
Where Timur's blade could not reach
Alisher took with his pen [2,129].*

Then the following definitions are given to prove it: "Alisher Navoi is first and foremost a poet. He is the architect of magnificent poetic palaces like "Khamsa" and "Khazoyin ul-maoniy", "One can talk about Navoi's poetic skills for a lifetime. He used his magic and ghazals not only for artistic decoration, but also for specific goals, noble ideas and intentions. This is his uniqueness", "Navoi is not only a poet-lover, a lover of the magical world. He, especially in his epics, In hundreds of stories, he has responded to the most sensitive socio-political issues of the era with enterprise and grace. In this sense, he is an extremely brave person", "hundreds of stories have been created about his civic-mindedness and compassion", "Navoi's ideals do not fit within the boundaries of one nation, one people. The teachings of this person are all addressed to the human child, to those who have a clear mind", "In different corners of the earth, the great Navoi is honored not only out of admiration, but also because he is a person whose work has penetrated humanity", "these days, it is undeniable that the blessed places of the great figure who "uniquely" made the Turks of the world "unique" are once again filled with light" [2,129-134].

Words and expressions used by the author such as "architect of poetic palaces", "the enchanter of the magical world - the poet in love", "who has been responding to the most delicate socio-political points of the era with entrepreneurship and grace", "who "uniquely" made the Turks of the world", "the blessed places are once again filled with light" served to embody both the human and creative image of Navoi.

In 1998, the writer published an article about the great thinker "The Perfection of The second article, titled "The School of Testing," was published. It states, among other things: "There is no aspect of life or history to which our grandfather Navoi did not respond; there is no aspect of human behavior to which our grandfather Navoi did not give a worthy assessment." In this sense, the work of Hazrat Navoi can be considered a mirror for all eras", "Husayn Baykara describes Hazrat Navoi in his work "Risola" as follows: "... that is, Mir Alisher, known by the pseudonym Navoi, breathed life into the dead body of the Turkish language with the breath of Christ (Jesus) ... And today, in the uppermost part of the world of poetry (the part of the Earth inhabited by people), he is a hero and can be called the owner of this country", "Hadrat Navoi complained about the imperfection around him, suffered when he saw the lack of spirituality", "in this sense, Alisher Navoi's work is a testing school of perfection or an incomparable treasure of spirituality" [3,147-148]. After these definitions and descriptions, the reader will see the image of a great nationalist poet who highly valued spirituality, especially our native language, raised its prestige to the skies, and fully proved this with his works.

The article "The Good Within the Fatherland" published in February 2000 begins with the following words: "The blessed names of our grandfather Navoi are a certificate that every Uzbek can proudly display in the palace of world literature," "The hand of a person who has tasted even a little bit of Navoi's work will never turn to evil. This work is a powerful work that enriches and sharpens not only our spirit, but also our mind and thoughts. This work is a work that calls only for goodness, only for goodness" [3,172-173]. Usually, the identity of each person, the place of birth, and the nationality are indicated in their passport or birth certificate. The author's ingenuity is that Navoi's name is likened to a "certificate" that every Uzbek can proudly display to the world. The expression "a person who has tasted even a sip of Navoi's works" means "a reader who has read the poet's works with pleasure," and the words "a sip" in it serve to emphasize that the poet's work is extremely sweet, delicious, and readable. Our people have an expression called "a sip," but "a sip" can be called a creative discovery of the writer.

In August 2001, the opening ceremony of the magnificent monument to our grandfather was held in the city of Navoi, and on this occasion, A. Oripov published an article entitled "A Person Who Became a Symbol of the Nation." It also emphasizes that our grandfather, a great poet and great thinker, is the pride and joy of the nation. Much has been written about the injustice of the ideology of the former Soviet regime, about the oppression of nations to practice their native language and national traditions, and this will continue. A. Oripov expresses this idea in a unique way, in a way that no one has ever imagined, which you cannot help but recognize. That is, in the classical poetics of the Muslim East, the art of using words or expressions with contradictory meanings is called "contradiction". The writer used this method in prose, or rather, in a journalistic article. "Today, Hazrat Alisher has become a true symbol of the nation. When guests from far and near visit our country, they pay their respects not to a foreign statue holding a cap in its hand, but to his grandfather, Alisher Navoi, who demonstrated the greatness of the Uzbek people" [3,187-188]. There is a contradiction between the expressions "a foreign statue holding a cap in its hand" and "his grandfather, Alisher Navoi, who is demonstrating the greatness of the Uzbek people." That is, through the two statues, the former Soviet regime, which violated national values and instilled false beliefs in the minds of people, and the idea of national independence, which restored the name and heritage of our ancestors and gave life to them, are contrasted with each other. The author, in the title "The one who became the symbol of the nation," achieved his intention by skillfully using this method to tell the reader and instill in his heart.

In short, the portrait-articles about Navoi written by A. Oripov are a reflection of the genius of humanity, an unattainable peak, the embodiment of goodness, beauty, and feelings of kindness to humanity in his figure, and his creativity. Its inexhaustible treasure, its abundance of lightning thoughts, beautiful allegories, its inextinguishable light that purifies our spirituality, calls humanity to perfection and greatness, its blessed ocean, its symbol of the nation, is skillfully depicted with the help of artistic language tools and figurative expressions, as if a skilled artist had painted it in bright colors. These drawings complemented each other and served to create a complete and perfect image of Navoi. The writer's drawings of Navoi's portrait can easily serve as the basis and sketch for epics, novels, stories and other major genres created about the great poet.

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