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PHILOSOPHICAL DESCRIPTION OF THE LAST UZBEK ESSAYS

Abstract

This article highlights recent changes in the style, style and style of Uzbek epoch. The mysterious-philosophical melodies and poetry of modern poetry were analyzed and analyzed by the poem Ikram Atamurod's poems "Fractures", "Huviyyat", "Urin".

Keywords: *Mystical and philosophical tone, unconventional style of painting, lyric hero, symbol, lyrical "I", poetic image, heart image, love, modern tone, national spirit.*

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Introduction

Great changes have occurred in the spiritual and cultural life of our people since independence. Particularly significant is the revival of national, religious and universal values, the stabilization of a sense of respect for the scientific literary heritage of the great figures of the past. These changes, of course, are reflected in the literature that reflects our lives. These changes are based on the dominance of mystic and philosophical melodies in the Uzbek epics of independence.

The world of mysticism is a peculiarly complex world that gives broad freedom to figurative and figurative thinking. "Mysticism is a mirror of human helplessness and weakness. Looking at it, it is possible to purify morality and to cultivate the soul with divine feelings." [1,48] The philosophical justification for ideas related to education has become a tradition. The works of the well-known poet I. Otamurad, such as "The Table", "The Tree in the Yard", "Tagazzul", "Inside Out," and "Place" can provide very good material.

All the poet's poems reflect philosophical views, which glorify patriotic desires, love, consequence, love, goodness, truth and truth; Satan's desires, such as lust, pride, and envy

are condemned. In this way the poet's lyrical hero looks philosophically at the reality, the innermost and the outward appearance of the poet:

Еру кўкдек улкан масофа кангул.
Игна кўзи киби қисқа масофа кангул.
Қош ила қабоқ орасидек энсиз масофа кангул.
Қолгани – шунчаки ўткинчи ҳодислар,
шунчаки нафс омборини тўлғазиш,
шунчаки кун чиқиш,шунчаки кун ботиш,шунчаки .[2, 20-21]

In the poem "The fragments of ceramics", the poet writes: "Self-consciousness, self-consciousness, ever turning to kanglung, ever to return to solitude." A person is in self-examination, which leads to self-awareness. Those who understand themselves are indifferent to the fate of the country and do not oppose it:

Сезмоқ – қувват, англамоқ – поклик,
беҳабар қолмоқ – жабр.
Рухинг туфроғида уйғонсин оқлик –
Ҳақнинг нуридан гуллаган таъбир.
Сен унга интил, йўлида илҳақ,
у – фурсат, у – лаҳза,у – бир он,
Шунда пўккалигин сезасан ёлғоннинг,
англайсан давроннинг мўртлигин, шунда.
Ўзинг билан ўзинг дучлашган онинг,
ҳақ ила бақамти келганинг кунда... [2, 24]

The lyric hero of the poem is also deeply saddened by the suffering people and at the same time. His heart is in despair over what is impossible. "The tombs in his heart are more than flowers, and much more than desire for joy."As the lyricist seeks out into the sky, he pours out his heart:

Кел,ўзинг қадрдон,
кўлим тутаман.
Меҳрибоним ўзинг,

Меҳрибон азоб! [2, 26]

It is amazing why he is so busy with his hard work. It is through these hardships and aspirations that perfection is achieved. In order for a person to realize himself, he must experience spiritual torture.

Throughout the poem, it becomes clear why it was named and what it means to be broken pieces. The ceramic fractures are the root of the soul. The spirit belongs to the Motherland, the people, and the nation. The poet sees in the moon's bouquet, in the wolf's bag, in the lace of the nets, in the gleam of swords, in the wind blowing, in the glorious praise of his motherland - Kashkadarya, a small part of his, his miserable past.

This city and its people, which continue to be heard for thousands of years, will always be in the imagination of the poet, and they will be accompanied by sorrow and pain. The poet refers to life, life, destiny through the symbolic image of the traditional path in the poem "Huviyyat". The style of the poem is impressive. As a human being is born, it goes through a predetermined destination. The dear thing to look for is the TRUTH, the reality of self-realization. Is it possible for everyone to find the truth and to face the truth !? Here's the problem. The poet is also troubled by this thought, and the endless feelings of his soul do not give him rest.

Тонг – тун қаъридан униб чиққан жозиб шуъла.
Кун – тонг қурбидан қурбат олган шошқин фурсат.
Тун – кун ташвишин танасига жойлаган сукут.
Вақт – ўчиргич.
Ўчириб борар айлананинг тонг,кун,
тун чизган чизгиларин пайдар-пай... [3, 15]

Ikram Atamurod knows the origins of mysticism. In this passage, life's vicissitudes, the abundance of time, sound like philosophical judgments. In the composition of the poems: either in the epigraph or in the poem, the poet refers to the rare examples of classical literature, and can be said that the fictional passages serve as a means to convey the essence of the work: In the poem "The Table" by Fariduddin Attor, "How is the secret of the world

and what is the secret of the light?" In the poem "The Hope of A," he uses the words of Navoi's words "Do not desire love for the sake of love; In the poem, the poet prefers the theme of the lyrical development. The lyrical content of the poem, its poetic images, symbols, and details are at some point in mysticism. The essence of life that the poet wants to represent in the style of a pair of jugs in the ceramic fragments is:

Синик кўзани бағрига босди авайлаб,
синик канглу кушойиш топгандай бўлди.

Канглунинг армонига тўлдириб,
кўзининг чашмига тўлдириб,
қайғусин қайғусига тўлдириб,
кўмди ... синик кўзани ...

... туфроғини туфроғига қўшди ... [2, 22]

The appearance of soil images in mystic literature is related to the fact that Adam was created from clay, that is, from clay. Here is the breath of Omar Khayyam. The ceramic fractures are inextricably linked to the origin and end of man. It is said that when a person leaves the bright world, he becomes something and is born again, "his feet are joined to his spit." The soil is therefore sacred.

These points are expressed in the "Place" poem:

Нақл бор: Бугун ибтидо нарса,
табиийки, эрта интиҳо бўлгай ...
... Бугун интиҳо нарса,табиийки,
эрта ибтидо бўлгай. [4, 30]

Achieving purity of heart is one of the main responsibilities of mysticism. In the poetic image of someone, the different characters are represented. The poet suffers from the downturn in the spirituality and the spirit of the children of the last period:

... Қизик: бор бўлса кўзланади,
йўқ бўлса бўзланади, кимдир ...
... Қизик: кун бўйи ҳаллослайди,
тун бўйи талвасалайди,кимдир ...

... Қизик: зоҳирин яйратар,
ботинин ингратар, кимдир ... [4, 30]

Conclusion

The poet attempts to open painful points in the spirituality of the nation in the trio of a poor old man - a bus. In the image of the child, a generalized image of those whose mentality is impaired is drawn. The artist reflects his thinking and status in his works. The more he believes in the infinite of the imagination, the more he will rely on the power of thought; understands how to stay calm and stay updated. It is no wonder that the beauty of the heart is higher than the outward beauty. The art of the word relies more on appearance than on the appearance of the bat. The main criterion of mystical works is that love is recognized as the cornerstone and the light of spirituality. Dullness - malice, greed, and fanaticism. The world as well. Eternal is pure spirit. So it is beautiful and precious. There is nothing wrong with adding the poetry of Ikram Atamurad to the efforts made to purify the soul.

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