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Research Article

A Mirror of National Spirituality and The Human Heart: The Artistic, Aesthetic, And Philosophical Features of Abdulla Oripov's Poetry

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Itolmasova Nilufar Behzod qizi
A 9th-grade student of the creative school named after Abdulla Oripov, Uzbekistan

Abstract

This article analyzes the distinctive features of the creative work of Abdulla Oripov, the People's Poet of Uzbekistan, the depth of the creative soul, and the artistic expression of humanity, justice, and truth in his poetry. In particular, through the example of the poet's poem "The Tightrope Walker," the article explores human skill, responsibility in life, and the importance of looking at society with profound insight. Furthermore, the poet's spiritual anguish and his opposition to moral poverty, envy, and narrow-mindedness are revealed through his poetic works. The article interprets, through an analytical approach, the role of Abdulla Oripov's poetry in elevating the nation's spirituality and intellect, as well as the poet's artistic and philosophical views concerning the human heart and social life.

Keywords

Abdulla Oripov, creative soul, Uzbek poetry, "The Tightrope Walker," humanity, justice, truth, spirituality, spiritual anguish, artistic thought.

Introduction

The Creative Soul

Uzbek literature, spanning many centuries, has had its own geniuses in different eras. We have grown accustomed to calling them great creative

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minds. These individuals regarded their own destinies as inseparable from the fate of their people and devoted themselves to serving their nation. Even in the most difficult circumstances, they were able to speak the truth. They stood on the side of justice and integrity and raised their voices against injustice. Indeed, only such creators deserve to be called the conscience of their people. One of our poets of this kind is Abdulla Oripov.

An archaeologist takes a fragment of a rock to study its composition. The essence of the whole can be found within that very fragment. Likewise, as we analyze Abdulla Oripov's creative legacy, we have selected this poem of his, which caused considerable controversy at different times. In it, the creative soul and the full extent of the poet's perceptive abilities are revealed. One such work that sparked debate is the poem "The Tightrope Walker." Although tiny in form, the poem's power of impact and strength of meaning can be compared to a flash of lightning. Short, yet apocalyptic in its force.

Beneath the sky, close to the clouds,
A tightrope walker stands, like a tear on a lash.
Upon a rope as sharp as a sword's keen edge,
He walks with his eyes closed, daring the crash.

People, O people, applaud him today!
Look how agile and fearless he seems.
But we—alas—some of us, though our eyes are wide open,
Cannot even walk the broad road with ease.

I believe no one could have imagined that this tiny poem would rumble like thunder across the stage of literature and flash like lightning, illuminating the minds of human beings. Perhaps even the poet himself did not expect it. Let us first observe this scene as ordinary spectators, in the simplest possible way.

The tightrope walker is performing his act. Thousands of eyes are fixed upon him, and apprehension fills their hearts: "May he not slip and fall, goodness forbid." With his eyes blindfolded, the tightrope walker runs along the rope. After every difficult feat he accomplishes, the audience applauds him. Once the performance ends, the audience's attitude toward both the rope and the tightrope walker comes to an end as well.

The poet Abdulla Oripov, however, wishes to prolong this very moment. He wants human goodwill toward one another, concern for each other's fate, and the joy of witnessing another person's achievement never to leave our hearts.

Until the poet's intervention, the tightrope walker's skill had been regarded merely as entertainment, something to watch for amusement. The poet urges us to transform it into a lesson—a source of knowledge to be pursued throughout one's life.

I would like to draw your attention to the poet's line: "People, O people, applaud him!" The very line reveals how profound the poet's inner world is. Pay attention to the repetition of the words "People, O people.
" From this, we can understand that the poet's appeal is not addressed solely to those present at that particular gathering. His cry is directed toward the people of today and tomorrow as well.

After all, humanity exists across three dimensions of time: the people of the past, the people of the present, and the generations of the future.

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Indeed, the poet could have written the line as "People, applaud him, applaud him!" In that case, there would have been no flaw whatsoever in the poem's technical structure. Yet the vibrant shades born within the poet's soul would not have appeared as beautifully as they do now. A new phenomenon affirming the distinctive beauty, charm, and uniqueness of poetry would not have emerged.

For it was through Abdulla Oripov's poetry that the sorrows of the heart, its inner landscapes, the tragedy of hopes and longings, and the scenes of spiritual anguish entered Uzbek lyric poetry.

Abdulla Oripov is a creator who dives deep into the ocean of life, like a diver gathering pearls from a treasure house of meanings. The talent bestowed upon the poet by the Creator, as we have mentioned above, has not always brought him praise or congratulations.

Because he wrote well, because his poetic compositions appealed to many, and because his capacity for thought seemed boundless, he endured much suffering. The group that caused him the greatest distress was, in the poet's own words, the "group of failures."

Because they could not embrace him, such people were even prepared to tear history itself to pieces. Their lives pass in endless anguish and profound torment. If they can wish harm upon someone or darken another person's heart, that day becomes a celebration for them.

The unsuccessful are a dangerous group. In various ways, they give rise to misconceptions within society. This is a sign of spiritual impoverishment. Such individuals inflict considerable harm upon other people's nerves and peace of mind.

Indeed, such attitudes wound the poet's heart. They pierce his soul like a sharp pain. They torment him as an unnamed sorrow, an indistinct ache. And these torments find their way into poetry:

Everyone in this world has a goal to pursue;
You cannot ask a goat-herd for a camel or two.
As no miserly soul can become a sage,
No blunt-tongued flatterer speaks truth on the stage.

If you choose to race a tortoise for pride,
You must admit you stand equal at its side.
Such is the way this world is arranged;
Be broad of heart, though all else may change.

The poet has always expressed his attitude toward those who cause such suffering. This stance stands out prominently in nearly every one of his poems and poetic epics.

It would not be wrong to say that the crooked deeds of this very group contributed to the creation of his drama "Ranjkom."

What is most regrettable is that these people live within the narrow confines of their limited outlook, revolving around tiny goals and petty interests. The poet grieves over such pettiness, unworthy of the very name of a human being.

He struggles with anguished thoughts, wondering why a child of humanity, the sovereign of the universe, should sink to such depths. He wrestles with painful reflections and questions that seem to have no answers.

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Before you, I sink into thoughts with no solution:
When will you become a people, O crowd, and find your resolution?

https://sites.google.com/view/markaziykutubxona/mualliflar/mualliflar/abdulla-oripov

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