



IBRAYIM YUSUPOV AND UZBEK LITERATURE

Gulandam Karimbaevna Kurambaeva

PhD in Philology, Assistant Professor at the Department Uzbek language and literature of Tashkent Tashkent Pediatric Medical Institute, Tashkent, Republic of Uzbekistan

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ABSTRACT

This scientific article analyzes the role of Ibrayim Yusupov and his role in Uzbek literature, his constant activity in the promotion of Uzbek literature in Karakalpakstan, establishing friendly relations with poets and writers and making a worthy contribution to the relationship between the two literatures.

KEY WORDS: *Ibrayim Yusupov, poet, Uzbek literature, friendship, lyrics, genre, friendship.*

INTRODUCTION

The works of the Hero of Uzbekistan, People's Poet of Uzbekistan and Karakalpakstan Ibrayim Yusupov are well known to Uzbek readers. The author's collections of poems such as "When the springs are boiling", "Golden shore", "Desert dreams", "Desert sparrow", "Thank you, my time", "Karatol", "My young time, your girl's time" have been published in Uzbekistan. One of the last collections of the poet published in Uzbek is called "Sofiturgay salomi" (2015). The poems included in the book were written by such national poets as Zulfiya, Shuhrat, A.Oripov, M.Ali, H.Khudoyberdieva, J.Jabborov, O.Matjon, H.Sharipov, N.Narzullaev, R.Parfi, O.Hojieva, as well as A.Abdurazzoq artists of different generations, such as M. Jalil, Ya. Kochkarov, M. Ahmad, translated into Uzbek at different times.

RESEARCH METHODS

There is a great interest in I. Yusupov's poetry in Uzbekistan. There is a reason for this, of course. The poet was one of the closest writers to Uzbek literature and creators. He was always active in the promotion of Uzbek literature in Karakalpakstan, established friendly relations with poets and writers and made a worthy contribution to the development of literary relations between the two countries. Second, in the poet's lyrics, the theme of Uzbekistan is more widely covered than other Karakalpak poets. He did not shy away from the theme of friendship and brotherhood, no matter what genre of lyric he touched on.

RESULTS AND DISCUSSIONS

Yusupov has written about thirty poems in various genres of Uzbek life. "Uzbekistan", "Uzbek suzi", "I cut a flower from Chirchik", "To my poet friends from Tashkent", "Let your daughter be beautiful, let her be a poet", "Khivalik is beautiful", "To Navoi", "To the memory of Ulugbek", "To Khorezm", There are "I will miss Tashkent if I don't see it", "Come to Beruni gardens" and dozens of other poems, each of which delights the reader with his artistic and aesthetic feelings, thoughts on the social and enlightenment significance of friendship. I. Yusupov does not describe the subject in dry, ineffective expressions, but interprets it in artistic components that are not found in any other poet, which are memorized in one reading, and you recognize the ingenuity of the poet. A small example can confirm our opinion.

*We have congenital blood clots in our veins,
Grandpa found a loaf of bread and tasted it together.
Our people stand on both sides of a river,
"Assalamu alaykum!" asked the nasvai.
Or: You are one of two eyes under a black hat,
Doomsday is your neighbor, they took the pot...[1].*

Examples are taken from the poet's poem "To Khorezm". In this passage itself, a concise picture of life seems to be embodied before your eyes. Many poems have been written about the neighborliness and brotherhood of the Khorezm and Karakalpak peoples. But no poet describes this friendship, its history and present as I. Yusupov's "finding a loaf of bread and tasting it together" or "standing on both sides of a river and asking for nasvai" or "two eyes under a



black telpak” or “a pot” in the style of the peoples they have acquired, must not have been described in a unique figurative form. This is a true artistic discovery, a sign of the poet’s skill in illuminating the friendship of our peoples in poetry. A unique view of local-national color interpretation.

Yusupov’s poems are simple, sincere, but have a deep philosophical interpretation. The author’s figurative way of thinking is perfect, and the conclusion to be drawn is also very exemplary. We have read many poems about Uzbekistan, poems have been written. I. Yusupov also addressed this issue and wrote a poem called “Uzbekistan”, unlike other poets. The Karakalpak poet described Uzbekistan on the basis of his heart and creative principles. That is why he does not repeat any of the poems of Uzbek poets about Uzbekistan. The poem is twenty bands. It can also be called an example of the genre of poetry. In the poem, the unique potential of Uzbekistan, nature and people, cities and villages, the quality of hospitality in the pen of the Karakalpak poet sounds more beautiful, more attractive and unique. The land where Ulugbegu gave Navoi, Tashkent, Khorezm, Bukhara, Andizhan and Ferghana glorify the land so much that everyone who reads is proud to be a child of this country. The fact that these thoughts are expressed in the language of the Karakalpak poet reinforces the importance of the poem. Another achievement of the poem is that the theme is interpreted in connection with the ideas of friendship. In one part of the poem:

You are my own soul

You are my beautiful Uzbekistan.

And in another paragraph we read the unique lines:

From the Uzbek who loves the country

If I love this country less,

Don’t call me Karakalpak ...

There is no doubt that the poet wrote these verses not from the tip of the tongue, but from the heart. There are two poems about Tashkent in the poet’s lyrics. One is “To my poet friends from Tashkent”, the other is “I will miss Tashkent if I don’t see it”. The poems are close in content, complementing each other. The first poem is twelve, the second thirteen. The first poem was written on the path of dedication. Meetings with Oybek, G. Gulom, Mirtemir, Zulfiya, lively conversations in cheerful circles, impressions from the exchange of views form the content of the poem. The poet misses his comrades and shouts: “Friends, I will not be happy without you, we are all nightingales of the same garden”. Zulfiya, the daughter of Ozod Shark, says that she misses Gulom’s loud laughter. His unparalleled love for Uzbek poetry is vividly reflected in the following verses.

From the Great Navoi to the present day

As far as Kenja Abdullah is concerned,

Uzbek poetry is a world,

The example that lives in my soul is spring.

While I. Yusupov’s devotion to Uzbek literature is expressed in this way, in the second poem this theme is enriched with new thoughts, new ideas. In the essence of the

nostalgia here, the poet speaks of the longing for the poetry of his comrades, who created a partner. The names G. Gulom, Oybek, Mirtemir, Zulfiya are also found in this poem. The names of E.Vakhidov and A.Oripov were added to them. Poems and exchange of experiences with them during the years of independence are mentioned. The poem also glorifies the Uzbek language, which is the weapon of the creative people, and is considered to be the richest language of the Turkic composition.

Navoi glorified, Babur finished his poem,

Let there be this language spoken by Mashrab Ghazal.

He insulted the Almighty for this language,

Let the nomads be humiliated in the end!

Among the poems of the poet on the theme of friendship are several poems dedicated to the historical figures of the Uzbek people. The author was able to give a convincing idea of their place in history. If he is a scientist, he has scientific potential, if he is a poet, he has poetic talent, and if he is an artist, he has described the peculiarities of his talent in the art world in high art, in figurative form. To the poet “Navoi”, “In memory of Ulugbek”, “Let your daughter be beautiful, let her be a poet!” in his poems the spiritual potential of this or that person before history, literature and art is given in emblems. The qualities that can characterize them as a person, a creator, a scientist or an artist are real sketches.

I. Yusupov’s love for Alisher Navoi’s work is special. In his poems the name of the great poet is mentioned with reverence. The poem “To Navoi” is another example of this respect. In the poem, Navoi is compared to a “garden in the desert” to a “shady, fruitful tree”. Beauty is like a lamp that illuminates the climate and illuminates the darkness. Probably no Karakalpak or Uzbek poet has ever expressed his respect for Alisher Navoi in the following artistic and figurative way:

Abraham says before your great soul

The chief disciple is Berdakh.

The ideological interpretation and artistic form of the poem “Let your daughter be beautiful - be a poet” is reminiscent of the poem “To Navoi”. The poem was written not for Zulfiya, but for her contemporaries. The poem also has the idea of glorifying Zulfiya. At the same time, the poet’s personality, encouragement to take an example from his creative and social activities. These two directions are mutually compatible and introduce the reader to new aspects of the creative personality. At first glance, these statements may seem like simple, well-known information. If we consider that these thoughts are expressed by another representative of the literature, it is not difficult to feel the socio-educational significance of the poem.

The name of a good man is the pattern of the heart,

If you put a horse on purpose - all is well.



*Tell me, who wants to name her daughter?
Let there be light in the evening of happiness,
If you want to spread the fame of your child,
Please name the girl "Zulfiya".*

*Oh, tell me, your goal is something,
Why do you break my heart, tone...
Enough musician, stop talking.
Enough, don't hit me in the chest with a dagger ... [2, p.9]*

The form of expression of the poem is simple, the meaning is exemplary, the interpretation is sincere. It is also true that the poem has become a memory for fans. I. Yusupov's style is characterized by popularization of artistic expression, interpretation of thought in a simple but philosophical direction. For example, in the poet's poem "Birth" we have witnessed another new expression of the popular image.

*Liked the fire in an oven,
Cattle grazing on a pasture,
Riding a horse at a wedding -
Satellite fertility.
He made Uzbek his brother,
He bestowed great happiness.
Sprinkle the soup in a pot
Mehri is a warm birth.*

The verses are reminiscent of a form of expression typical of folk oral art. The friendship of the Karakalpak and Uzbek peoples, who share the destiny of the two peoples, "one honor, one conscience", "one soul and one partner", "bread in one oven", "drinking water from one river", is very well written in the international artistic style.

Yusupov was also well acquainted with Uzbek art. In particular, he was a poet who was a fan of the art of melody and singing. His poems "Uzbek suzi" and "Ovozing sening (Your voice)" were written as a result of this inspiration. "Tanovar" is one of the classic Uzbek melodies. The tone of the melody is magical and melancholy. It puts the listener in a depressed mood, albeit partially. The poet felt this feeling and wrote his impression as a poem. "Uzbek suzi" is one of the beautiful examples of the ghazal genre. The ghazal testifies to the poet's talent for creativity, even in the weight of dreams. Each verse emphasizes the uniqueness and charm of the melody, as well as its miraculous power, which "hurts" the souls, "traps" them and plunges them into the ocean of spiritual pain. Even a great poet like Navoi remembers that "he could not get out of this trap".

Poetic images in the ghazal, symbolic meanings, and other means of expression are aspects of art. The ghazal also seems to have inspired Uzbek poets. When we read A. Aripov's poem "Listening to Munojot", we remembered I. Yusupov's ghazal "Uzbek suzi". Indeed, between these two poems, there is a similarity in the interpretation of the content. In both poems, the poets' "dissatisfaction" with the melody echoes. The poetic images of "Sozanda" and "Kuy" in both poems are focused on one goal and one idea. A. Aripov's poem contains the following lines:

The difference between this poem and I. Yusupov's ghazal is that the Uzbek poet compared the weight of the melody to the past life and interpreted it in the image of the sorrows that befell mankind. Both poems have the image of Navoi and were used for the same purpose. If the image of Navoi in I. Yusupov's ghazal is quoted in the context of "I asked Navoi for a way out of this trap", "I also burned, he said", A. Aripov described the great poet's attitude to the song as "Where does this cry come from? expressed through verses. In any case, there are many common features that bind these two works together. But the peculiarities of the poems are no less. First of all, their form of expression is different. I. Yusupov covered the subject in the ghazal genre, while A. Aripov's poem was written in the style of a finger. Poetic images, figurative interpretation are two different in two poets. Although the image of melody is central in the poems, in essence, the power of aesthetic influence, the artistic potential in the use of words is unique to each poet. Especially in "Listening to Munojot" the intonation and the tone of demand are stronger. In fact, no matter how similar these two works are, one remains one of the highest examples of Karakalpak ghazal poetry and the other of Uzbek poetry.

I. Yusupov is a writer who has mastered the Uzbek classical literature, especially the traditions of ghazal poetry. This experience allowed the poet to shake the pen freely in the weight of desire. We have seen the results of this experiment in the poet's ghazal analysis "Uzbek suzi". I. Yusupov creatively followed the classical poetry and created a series of ghazals. This is a series of poems by the poet "Spring and you" [3, p.182-190].

The category includes ten meat gazelles. The first ghazal was written in Navoi's "Navodirush-shabob" office: A couple of flirtatious eyes flirting, Let them sleep, verse in their flower work

Each of the poems consists of seven bytes. This form is widely used in Eastern ghazals. In some of his poems, the poet gave the nickname "Ibrahim", in others – "Ayozi". The author dedicated a ghazal to each of the famous poets of the East, including Uzbek literature, such as Hafiz, Lutfi, Navoi, Fuzuli, Mashrab, Nodira, Furkat, assessing their place in world literature and characterizing them as poetic geniuses.

I. Yusupov did not forget to dedicate ghazals to contemporary ghazal poets. He also wrote with inspiration about their position in Uzbek literature and their poetic potential. There are also beautiful poems about S.Abdulla, Zulfiya, E.Vakhidov in the category. In particular, it is not surprising that both the method of interpretation and the content of the ghazal dedicated to E.Vakhidov are imprinted in the memory of the reader.



*Although I am obsessed with poetry,
I was hooked on love and couldn't be counted on.
This is Ayazi, even if he draws a free pen in a spoon.
In the Gazelle chapter but I was not a Free Child.*

Respect for Uzbek literature and the talent of his pen friend in the humble confession of the poet testify to the generosity of the Karakalpak writer, his appreciation of talent and sincerity. There is another exemplary point in the ghazal. The poet used the genre of chickens in the poem. The term "free" has two meanings in two verses. In the first verse, the word "free" means "I could not be free to shake the pen," while in the second verse it means the poet Erkin Vakhidov. This proves that I. Yusupov was an expert in the genre of classical poetry.

CONCLUSION

We have already described I. Yusupov as a true fan and promoter of Uzbek art. He continued the tradition of glorifying Uzbek artists in his poems. Uzbek and Karakalpak masters of art, such as Mukarrama Turgunbaeva, Yunus Rajabiy, Halima Nosirova, Oyimkhon Shomuratova, became the heroes of ghazals, each of them glorified their place in the world of art with the language of poetry. Songs such as "Dem bermes", "Tanovar", "Samarkand ushshaqlari" from the repertoire of artists point to the existence of two peoples and their art. It is unreasonable to conclude that we have included in this study all the works of I. Yusupov from Uzbekistan and Uzbek life. Because the scope of the topic is wide and varied and it requires separate research.

REFERENCES

1. *Ibrayim Yusupov. Greetings from Sofiturgay. -Tashkent., 2015. -p.30. All the poems that were then analyzed were taken from this book. As mentioned above, the poems were translated by famous Uzbek poets. We compared the translations to the original. Well translated. We didn't realize there was a serious flaw. With this in mind, we preferred to use translations rather than the original in the analysis (author - G.K.).*
2. *Abdulla Oripov. Poems. -Tashkent, 2016. -Page 9.*
3. *I.Yusupov. Age.Songs. -Nokis., 1977, pages 182-190.*