

THE ROLE OF IDEA EXPRESSION IN THE FORMATION OF ARTISTIC CRITERIA IN THE WORK OF OYDINNISO AND GULJAMOL ASKAROVA

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Abstract

In the article, the synthesis of artistic attitude and semantic essence was interpreted in the poetry of Aydinniso and Guljamol Askarova. The poetic image is an extremely vivid and meaningful artistic device, and it is an aesthetic center that embodies the ideological and spiritual power of the poem.

Keywords: modern, metaphor, rhythm, art, phrase.

Introduction

The main weapon of literature is the word. Indeed, a literary work is not only a means of information. Wisdom, enlightenment, education, traditional moral culture and philosophy of life are synthesized in it. As the art of words transforms the image object into its own system of images, while artistically researching reality and the fate of people, it re-polishes them from the point of view of the laws of beauty. Original art can give such a meaning to simple and ordinary objects that, as a result, the depicted content acquires historical content. The artist conveys his perceived reality, the world, his thoughts and ideas to others through words. The appropriate use of phrases is necessary and necessary, especially for poetry. As you delve deeper into the poetic world created by the power of the poet's words, you will believe in its perfection, maturity in form, and completeness in content.

In almost all of the poet's poems, the scope of the subject and the characteristics of expression are consistent with their uniqueness, and they show the most effective forms of expression. Although the scope of the poetess's research appeared in the form of various trends, colors and even, in a certain sense, mutually exclusive tendencies, none of them left a trace. By mixing and complementing each other, a qualitatively new poetic style was created. If we take into account that the consciousness of the creator is determined by the consistency of words, sound, and tone, it becomes easier to achieve the intended goal. By identifying the poetic elements formed on the basis of word and function, in revealing the essence of the artistic text, it is possible to observe the equality of expression and image, the combination of analysis and interpretation, the integrity of imagination, form and content, the compatibility of signs and tools, the cohesion of worldview and skills:

If we pay attention to poetess Guljamol Askarova's poetry:

Oh, they say, wow other countries,

Friends traveling together.

They say I'm weird

The verb has many diminutives

In the interpretation of the poet Oydinnisa:

Sometimes I sang like the wind,

Sometimes I poured like rain.

Turn into four seasons,

I read as you, as you.

In the logically complete thoughts of both creators, one common feature is clearly visible before our eyes: in the wonder of the poet, the strange image of great and pure love, like the light of the sun growing from a particle, rings like silver in allusions in its own way. They share a happy mood with a transparent drop. We paid serious attention to the objective and subjective aspects of both artists. Like the ancient minarets of Samarkand, in the eyes of the poets who love the Motherland, which expresses the breath of today in a new way, in the form of their poems, the Motherland is one, the Motherland is one.

Depicting the image of the Motherland in one's own work is the primary characteristic of a true artist. Although everyone has their own worldview, living conditions, aspirations, and goals, sincerely loving and honoring the Motherland in the huge fortress called the heart forms true patriotism and cherishes it.

We witness the creation of the following interpretations by poetess Guljamol Askarova in her poem "Vatan" with her brave, martial and rhythmic musicality:

Maybe in a foreign country

We are likely to be surprised.

My home is good for me,

Open and close the door every day.

The artistic components of the poem: in the essence of allegory and imagery, the fact that love for the Motherland is found in objects that are simply unimaginable becomes more alive. Especially the poetess loves her Motherland, considers it sacred in every corner, and cannot stop her excitement even for a moment. This surprise and excitement can be understood as the highest value for him - seeing the Motherland at a higher level. On the one hand, glorification of Vtan lies at the heart of ordinary life and philosophical observations, and on the other hand, the poetess compares her own love freely and in the manner of opening and closing the door. This simile fully confirms the originality of depicting the Motherland from other artists.

The well-known poet Bahrom Rozimhammad, who wrote the lyrics to her book "Hovur", said that we consider Oydinnisa to be a full-fledged "modern" poetess. There are many. Modern allusions in Ammoun make the reader think. While organizing Oydinnisa's book of poetry called "Draft", we find more traditional "interpretations" in it that are slightly different from the modern style. Oydinnisa and Guljamol Askarova's lyrics are unique in that they strive to raise the quality of advanced Uzbek artistic traditions.

In general, in the interpretations of both creators, it is evident that they analyzed the theme of the Motherland in their own way. Because in his figurative allusions and interpretations, he is full of wonder and excitement. After all, the task of a literary critic is not to know the existing interpretations, but to interpret and evaluate the work based on them (sometimes agreeing with them, sometimes denying them) from the point of view of today.

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