

## Artistic Expression of The Word "Sorry" in Abdulla Oripov's Poetry

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### Abstract

This article focuses on the artistic expression of the word " Grief " in the poetry of the People's Republic of Uzbekistan Abdulla Oripov. Behind this topic are discussions about the artistic ideas and ideas that the poet has put forward. Conclusions about the artistic skills of the poet will be given.

**Keywords :** Uzbek literature , grief , poems by Abdulla Oripov , song, munojot.

### Introduction

Literature is such a field that it is a magical creature that brings the human heart to the fore, gives our spirituality and crafts sense of brightness and pure feelings. Poetry, one of the miracles of human artistic thinking, is a product of man's emotional and emotional attitude toward the universe and all things. Time passes, times are updated, new generations come into literature, and they are tempted to contribute to this spiritual riches. Abdullah Oripov stepped to the threshold of poetry at a time when literature began to enjoy one-sidedness, rhetoric, declaration, explanation, praise for "a happy time," and the socio-esthetic value of literature began to deteriorate. Abdullah Oripov has dozens of poems, such as "Uzbekistan," "Have you not missed the spring?" "Nay," "My First Love," "Man," and "Listening to Munojot," which are also considered examples of vocabulary. These works are very perfectly designed to provide free scientific insight into their individual bands, even on some illustrations. In this sense, in an article entitled "Portrait of Art", published in the Journal of Uzbek Language and Literature ("1991, No. 3,"), it is important to note that researcher M. Kholiyurov distinguished the last paragraph of Abdulla Oripov's poem "Listening to Munojot" and analyzed it as an independent poem. It even conditionally headlined these four as "Gloom." As Abdullah Oripov goes on the word grief, which is widely used in his work, it seems necessary to react to this article. The author of the article begins to talk from afar. First of all, it comes from the semantic value of the word "grief." He likes to determine his place in the language life: the word "life" is considered one of the greatest comprehensive words in our minds. It includes concepts that are divided into two poles, such as "grief" and "joy." The concepts of "grief" and "joy" cover almost all topics of poetry. No matter what topic a poet creates, he becomes associated with the concepts of "grief" or "joy." It either awakens feelings of joy or creates a sad mood. The scope of the poem "Grief" is so great. If we take into account the fact that there are more factors that contribute to joy in social life , our imagination will be incapable of understanding the scope of the poem "grief." After that, the researcher paints the evolution of the concept of "grief." The researcher initially reports that the appearance of "grief" was formed in musical form. Mankind has lived a very hard life full of suffering. The film's subjects included gems



who were then implanted in the womb follows a predescription of the holy Scriptures. Sad songs were created, sad songs were sung. Skilled performers began to grow up among the people. In addition to delivering sad songs and songs from generation to generation, artists have contributed to increasing its types and improving its quality. Someone has sang a new song. Someone has created a new song. Someone gave a new tour of old songs. Someone delivered it and performed it. Thus, the musical appearance of asthma grief began to evolve. Sad songs and songs began to rise to the level of musical reality after centuries of testing. Only then will the scholar reflect on the origin of the poem "Grief." In these ideas, the content of the poem is clearly opened. While listening to one such song, which has become a musical reality, a deep artistic imagination captures the young poet Abdullah Oripov. The hard-to-reach past of the ancestors begins to pass one by one before his eyes. This historical series begins to tell him a sad song in his own language. The artistic appearance of grief begins to form in the poet's mind. Gradually, his emotions became an inner cry, and the poet began to flow from his heart:  
Sing and sing,

Slaughter the grief of the centuries.

If so, grief itself

How he endured, mankind!

(Volume 1, page 47). The history of literature had not yet performed such a miracle. Sha'drach, Me'shach and A·bed'ne·go had not yet fully understood the artistic value of their work. In his poem "Grief," Abdullah Oripov created both artistic truth and was able to rise to the point of geniality. The poem "Grief" begins with a moving depiction of the song: it is portrayed as a typical sign, vivid expression, of a person's condition, whose words are unbearable. There are no meaningful words in English that can further describe the power of suffering. The ingranadi word, which represents a movement with such the highest resolution characters, is also an expression of the voice of the most severely suffering person. Nor is the word in English, which can accurately describe the voice of a suffering person. The characters of human suffering, composed of the ridge of such strongest words, are similarly consistent with the artistic appearance of the word grief. The most acceptable way to improve the effectiveness of artistic influence was also chosen: "If so, mankind was able to endure grief itself." Thus, the musical reality, which is reflected in hundreds and thousands of songs and songs, has been transformed into an artistic reality with a neutral four-line poem. Abdullah Qahhor epigraphed the poem "Grief" in the story "Tales from the Past." In fact, the poem "Grief" can be epigraphed into any major piece of art devoted to the depiction of human suffering. It is well-known that the desire and desire to turn the truth of life into a artistic reality creates works of art. The poem "Grief" was created by transforming musical reality into artistic reality. It has been transformed from musical art into vocabulary. Literary works depict events or upsets that cause grief by 37, not grief itself. Grief is not reality, it is the product of reality. Grief is not a collection of suffering, but a collection of the essence of suffering. Even because grief cannot be described itself, an artistic portrait of it was created. This was the only correct way. The national spirit used in the poem "Grief" is also reflected in the consistency of the lyrics of the vocabulary of the vocabulary, such as the vocabulary of the vocabulary, the vocabulary of the vocabulary, and the vocabulary of the vocabulary. Artisticism in many ways depends on how moving words are. Words that plunge into the magic of art are visible, and they give a person already joy,



regardless of whether the content is sad or cheerful. In poetic poems, he uses a lot of words of pain and sorrow. These words were illustrated by an analysis of a paragraph of the famous poem Listening to Munojot that the poetic text contained a particular image

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