



ARTISTIC WORD POWER

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Annotation:

In this article Khosiyat Rustamova's creative work has been chosen as an example of modernist interpretation of philosophical ideas in Uzbek poetry during the independence period. In the works of H. Rustamova there is a brief discussion about the harmony of modernism and philosophical thoughts, as well as the poetic nature of poetry, the ability to create images and the power of words.

Keyword: Uzbek poetry, modernism, modernist thinking, philosophy, philosophical thinking, interpretation, analysis, image, poetic image, word skills.

1. Introduction

Instead of discussing or looking over the poetry again, our purpose is to briefly examine it. It is clear to everyone that in our poetry, weight has been renewed, feeling has been polished, and thought has taken root. We will write an essay about a new - modernist poem, which has been praised by many and has caused some misunderstandings and objections. It is said that the pain is strong in such a poem, and in the center of it are feelings. But if you look at it, there is not a single ghazal of Navoi that does not express hijran, dreams, and heartaches; Babur and Mashrab did not say that they are doomed to live even though they know that the disloyalty of the world, cruelty of the time, and the fate of man is complicated...

Objectives of the Study

Modern poem "regard the world as chaos" and prioritized the inner world over the feeling he gets from the external environment and focused on it. He advocated love for man and worked with "I" by forming it in himself. He was reckoned with, fought with, obeyed, fled from, and again became "I" himself. In this poem, the form has been renewed, and the content has been philosophically enriched. There are two questions





that form the basis of philosophy: "first, what is a person himself, what constitutes his essence and nature?" The second is what is the purpose of a person's life, what should he strive for?"(1.22.) These questions form the essence of modernism, and only a person can find an answer to them. We can say that the modernist poem that makes us laugh at the same time, at the same time makes us feel that this philosophy has become a feeling.

2. Analysis

Among the poets and poetesses, the poetess Khosiyat Rustamova, who has found an invisible way to the hearts of everyone with her painful words, finds expression in the work of the above-mentioned mood. The work of the poetess has been studied to some extent (People's Poet of Uzbekistan Usman Azim (Foreword to the collection "Najot", 2003), Hero of Uzbekistan, People's Writer of Uzbekistan and Karakalpakstan, Tolapbergen Qaipbergenov ("He discovered himself", "Rido" collection, 2003), poet Bahrom Rozimhammad ("In through color", "Guliston" magazine, issue 6, 2006), famous literary scholar Ibrahim Gafurov ("Qalb durlari", "Tafakkur" magazine, No. 1, 2008), we began to study the world of the poet's creativity.

3. Results and discussions.

Ochilmagan siring qolmadi, afsus,
O'ldingmi ko'rsatging kelib o'zingni.
Osmon uch kundirki, kecha-yu kunduz
Yerga urib bo'ldi qadringni...(4.174.)

The poem is written with the title of rain. But if you read it again and again, you will realize that the meaning is about the condition of the earth after the rain. The rain comes from our poetry as a different image from the usual image, that is, as a revealing image rather than weeping and oppression. When it snows for three days, it paints the whole earth in the same color as itself - white. Good and bad, white and black, high and low are of the same color. But the rain that has fallen for days shows everything in nature in its original state. Dusty beauty exposes the false beauty that seems to be beautiful. The poet is reminding the earth that it is earth. In the creation of man, the Creator reminds him that he has chosen him, and that he is humble. And the earth is silent...

In the work of the poetess, in harmony with the image of nature, the spiritual world and experiences are deeply reflected:





**Dunyo kengga o'xshar.
Havo beadam,
Soya tashlab o'tar quyoshning aksi.
Orzum ushaldimi?
Murodu maqsad
Ko'rgan-ko'rishganim shumi hammasi?
Yashin tezligida uchdim-beqanot
Shunaqa bo'lar, deb yashash tilsimi.
Azizim, ne kuyga solmadi hayot
Ruhimning ko'rinib turgan qismini?! (5.85.)**

In another poem, the poet says:

**Nimadir ahtardim dunyoga kelib,
Hammasini topdim shu yerga kelib (4.174.)**

The poem consists of only two lines. If you read it again and again, the poem reflects the deep meaning of vacation for the whole life of a person. A person comes into the world only once, and only when he reaches a certain destination, when he turns back and looks, he feels that he has been searching for something in his whole life and has lived the UMR - the gift given to him in the hope of understanding what it is. The word "everything" means that the whole life has been lived, happiness and luck, happiness and luck, pain and sorrow, silence and retreat, struggle and surrender - all the emotions that are given to man - during his life. It means that it is passed from the heart. The lyrical hero was born and had time to experience all of these ups and downs. The name of the poem "Inscription in the heart" also means that the wanderings left a deep and indelible mark on the heart. The reader who wants to get to know the poetess's inner being can find her heart strings – key words, if she reads these two lines.

**Go'yoki men ketsam,
To'xtaydi dengiz,
Yashashdan bosh tortar
Zamin-u maysa.
Xom xayol suraman:
O, endi mensiz
Ichingga tushmaydi hech narsa. (4.181.)**

The poem was created from the feelings of a lover. Just as a lover's work is hijran, a lover's work is a young outpouring from separation, a prayer to the Creator.

The lover fantasized about pain and suffering: as if the sea would stop if he did not disturb his lover again. In other words, the eyes are like two seas, and now he does not



cry. The seas are without water... as a result, the existence that exists with water - the earth, and the grass that decorates the earth refuses to live, cannot live. And the worst thing is that the lover is afraid that nothing will get inside the lover (here in the sense of the heart): that is, neither murmuring, nor longing, nor seeing passion.

This is the worst pain for a lover, because what he means by "leaving" is not passing from the world, but not loving his neighbor. If he doesn't love, he imagines that there will be so much destruction, but he turns away from it. He changes his mind not for himself, but to save the world and not to deprive his beloved in this world of existence. H. Rustamova's poems have a clear image of pain that has been forgiven. This poet has enough power to equate his work with world poetry. If you think about it, the choice of nationality for poetry seems crazy. At this point, we turn to Goethe's opinion: "Poetry is the wealth of humanity, and I am more and more convinced that it is manifested everywhere in thousands and thousands of people... Therefore, I observe with pleasure what other nations have and tell everyone I recommend doing so. National literature is no longer important. Now it's time for world literature." (2.35.)

4. Summary

Khosiyat Rustamova is a poetess with a unique power who was able to introduce a unique new thought and style, a unique feeling and the style of painful heart tones to Uzbek poetry. His poems contain not only beautiful experiences of a woman's heart, but also poetic discoveries of universal pain. His feelings are true; he conveys the world through artistic images and leads the poet to a different world.

**Shabnam yuzlarini
Yuvmagan paytda,
Daraxtlar gullashni qilganida rad,
Ismingni pichirlab qayta va qayta
Ibodot qilyapman, ibodat (3.22.),**

Poetess H. Rustamova can leave the heart familiar with the magical world of words alone on the waves of the world of wonder. It is worth saying that this is the priceless wealth of the artist.

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