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Forms Of Dialogue And Artistic Expression In Modern Uzbek Poetry

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ABSTRACT

The article examines the factors of creating a dialogue in poetry and its formation, the synthesis of lyrical and dramatic images, forms of artistic expression, creative artistic skills. On the basis of the poems analyzed as the object of research, the peculiarities of the theory of literature and the issues of the poet's creative individuality are widely analyzed. It is also scientifically and theoretically proven that each poetic work created is in a sense a product of dialogical thinking and its main factors.

KEYWORDS

Lyric, dialogue, monologue, lyrical image, dramatic image, artistic expression.

INTRODUCTION

The expression of the artist's inner world in the lyric is created by the uniqueness of his style of expression. In this sense, the artist's internal emotional management and interaction with

the external environment shape the possibilities of artistic perception. This process is reflected as a speech (I, you, other) in relation to reality. Rather, it creates a

harmonious image and imaginative harmony between clarity and abstraction. The process of artistic perception, on the other hand, relies indirectly on the interaction of rhetorical form and means. Given that the existing poetic dimension creates an internal harmony of typology and logic during artistic interpretation, it becomes clear that the possibility of expression in poetry is limited.

In the words of literary scholar D. Quronov, "Poetry is characterized by a stronger aesthetic effect than a prose work and the ability to give a special pleasure. Of course, this quality of the poem is also associated with the appropriate rhythm of emotion in it, expressed in a musical tone. However, the impact of the poem is not provided by a single melody. Since poetry is an expression of emotion, its influence is in many respects based on this image, in which the poet can describe his feelings or describe them as an artist." [1, 173].

Poetry always serves to analyze the human psyche. In turn, a particular concept expresses the author's concept of life in the form of a dialogue in the expression of a particular meaning. That is, the monologue that is formed in the mind of the creator creates questions and answers that belong to the style of dialogue and live speech. In the process of this discussion, the descriptive statement takes precedence, and there is a competition of a different essence (personal experience and general mood, lyrical expression and rhetorical attitude) in the subject of the poet, which serves as a link between the poetic language and creative spirit and the general essence of the text. It clearly shows the author's skill in the use of artistic means of expression, his literary position, the expansion of analytical capabilities in reflecting the content of the idea he wants to express.

It should be noted that text formation is a certain stage in the logical development of thought. The structure of speech does not in itself form an independent expression, but it acquires a literary essence only in a methodological function. Indeed, in this case, the evaluation criteria are combined with the cognitive processes. In the course of communication, amazement, pleasure, wonder, desire, appeal, and understanding of them are essentially intertwined. Rather, in a system of monologue dialogue, the duration of the imaginary conflict (affirmation or denial of the essence) rises to the level of the guiding principle.

RESEARCH METHODS

Modern science, like all fields today, has set clear tasks for literature. After all, one of the main goals of literature is to study the ancient heritage of our people, national values by universal criteria and to show their role and importance in the development of world civilization. Therefore, as can be seen in all types and genres of literature today, poetry is undergoing changes and updates in terms of form and content. This is manifested primarily in the interpretation of man and his destiny, and in the artistic study of such problems, specific forms and methods of expression are emerging.

In Uzbek literature, no major research work has been done on the features of dialogue and its interpretation in poetry. This article examines the use of dialogue in modern poetry and its scientific and theoretical basis. After all, dialogue is the most important factor in the theory and psychology of artistic creation. Also, no matter what type and genre the work of art belongs to, it mainly reflects the artist's dialogue with the world and man. The original

poetic work emerges as a product of dialogical thinking. In it, the poet expresses his heart's experiences in the form of dialogue (internal and external) in one form or another.

There are poems created in modern Uzbek literature in which the synthesis of lyrical and dramatic genres can be understood. The dialogues used in them embody dramatic elements. At this point, we must not forget that the influence of lyricism in the formation of the dramatic genre and the dialogue in the lyric is related to the characteristics of the dramatic genre. In this sense, the article used the method of comparative-historical study in highlighting the uniqueness of artists in artistic perception and expression.

RESULTS AND DISCUSSION

Dialogue is a tool that determines the complexity of the style of expression in lyricism. Although the author's perception in the form and image of communication forms a monologue system, its main function (conflict of views) is focused on defining the essence of imagination. In turn, the construction of the statement determines the order of mutual consideration. Verbal consciousness, on the other hand, is nourished by the historical and cultural life of the period. It is a symbolic-figurative interpretation based on the cooperation between the ideal image and the literary subject, created from the imitation of reality and turned into a realistic essence.

Erta tong shamoli sochlarin yoyib,

Yonimdan o'tganda so'rab ko'ramen.

Aytadir: Bir ko'rib, yo'limdan ozib,

Tog' va toshlar ichra istab yuramen!

Bir ko'rdim men uni – shunchalar go'zal,

Oydanda go'zaldir, kundanda go'zal! [2. 11]

Early morning wind spreads her hair,

I'll ask when he passes me.

He says: When I see it, I go astray.

I want to go through the mountains and rocks!

I saw one of them - so beautiful,

More beautiful than the moon, more beautiful than the day! [2, 11]

Cholpon's well-known and famous poem "Beautiful" can be said to be built on the basis of dialogical relations as a whole. In the literary interpretation, the lyrical "I" interacts with the star, the moon, the sun and the wind in order to clarify the situation. The goal is to determine the value of beauty that has a mysterious-attractive meaning. Regular repetition of logical emphasis (more beautiful than the moon, more beautiful than the day) not only thickens the hidden essence, but also ensures the accuracy of expression. Conversational consistency gathers the breadth of analysis into a specific chain. The predominance of emotion and mood fills the lines with strong excitement. Significantly, the protagonist's suffering does not hurt the reader's heart, but inspires confidence, will, and hope.

Indeed, "Every lyrical genre is born in the world of art with its own ideological and artistic function. Otherwise there can be no question of genre diversity. Usually, poetry is born out of a vital necessity, a spiritual need. The category of genre is the various forms of this need and necessity, the form-worthy content, the form-worthy form." [3, 204]. Indeed, every concept of artistic form is based on an ideological-aesthetic function. The transformation of a vital necessity into a spiritual need stems from

internal functional features. In poetry, the transition of monologic consciousness to dialogic relations is also characterized by the current situation. Methodological diversity indirectly and indirectly defines genre possibilities. The division of internal functions creates precisely the leading features that define artistic integrity.

- Mendan so'rasalar ne deyman?
- Degin, ko'rganim yo'q, kelmadi.
- Meni qiynab so'rasalar-chi?
- Degin, ko'rganim yo'q, kelmadi [4, 18].

“What do I say if they ask me?”

“Tell, I didn't see, didn't come.”

“What if they torture me?”

“Tell, I didn't see, didn't come.”

The naturalness of the drama is preserved in the piece developed by the gradation method. The course of the dialogue seeks to conceal the vital logic, and the colloquial language presents an illustration of expression. Both social and descriptive distribution, filled with tone, rises to the forefront of the image. In the interpretation devoid of conditional manners, there is a tendency to express the author's “I” differently according to the requirements of the situation. The commonality between the creative statement and the protagonist's speech is strengthened by the harmony of mind and emotion. Direct contrast demonstrates the intensity of perception based on sensitivity. The socio-psychological ambiguity of the individual is the most convenient way to create a rhetorical relationship, in which the dramatic situation rises to the level of the object of aesthetic interpretation, which determines the dependence of artistic meaning and content.

Consequently, the fact that affirmation does not require denial realizes the imagination.

As the literary critic Q. Yuldashev noted, “Usmon Nasir's poetry is figurative poetry. In order to understand his poems, to enjoy their feelings of beauty, to understand the mood of the poet, it is necessary to be able to get closer to the world of symbols created by him.”[5, 338] The tension of rhetorical appeal in the above passage from Usmon Nasir's poem deepens the symbolic relational contradiction. However, as the image differs from the worldview (creative-reader), the level of application of the concept acquires artistic integrity. In turn, the aesthetic consciousness that is formed between life and artistic reality creates a dialogic connection. The syntactic choice of grammatical parts in speech creates the integrity of the text. The sum of clarity, logic, confidence and sensitivity is built from the very creative potential.

“The use of linguistic and non-linguistic means in dialogues depends on the state of communication, the interaction of communicators, the topic of conversation, the nature of communication and the situation. Therefore, the object of dialogic analysis consists not of the analysis of individual sentences, but of the analysis of the text (micro-in some cases macromatn). A dialogic text is a whole speech unit consisting of a set of sentences in which two persons form a thematic and logical whole, one complementing, defining, and interpreting the other.” [6. 70]. Indeed, in dialogic discourse, free analysis leads when worldview, perspective, and evaluation criteria are combined. Both the subjective and the objective nature of the artistic textures in the image are subject to a certain balance. Consciousness provides textual consistency by

nature in speech and observation, the relative independence of new sounds during communication embodies the logical development of artistic thought.

Jannat der: – Xush kelding, ey karam ahli.

A'rof der: – Sabr qil, ey alam ahli.

Bu yerda hech banda javobsiz qolmas.

Do'zax der: – Yon endi, muttaham ahli [7, 83].

Heaven says, “Welcome, people of cabbage.”

A'raf said, “Be patient, O people of pain.”

No slave here will go unanswered.

Hell says: - Burn now, accusers.

Usually, the logic that comes from the essence of religious enlightenment refers to spiritual ascension. The discussion, which has become bright lines in three dimensions, analyzes the essence of human life. The action and its calculation determine the end area of the slave. “The people of cabbage”, the ruling of the guided believers, “the people of sorrow”, the fate of those who are lost in the path The “accusers” are the devil's tricks of evil. At the heart of the appeal is the continuity of emphasis, the sharpness of social judgment, and the propensity for debate. In the film, which moves from the author's monologue to the dialogic contradiction, there is a desire to see a person in a higher position. “No slave will be left unanswered!” - said the cruelty of the firm solution shakes the heart of the reader. In fact, it is a recognized phenomenon in poetry that expression is incomplete and variability expands the possibilities of interpretation. It is the demonstration of artistic perception that relies on inter-form speech collaboration.

Commenting on A. Aripov's poetry, Q.Yuldashev said: “With Abdulla Arif's poetry, Uzbek lyricism is full of images of heartaches, tragedies of dreams and mental anguish. At the time of the emergence of this poetry, it was customary to rhyme rhyming words, to write mournful lines on worldly topics. The subject was not poetry, but the subject matter of the poem. It was necessary to shout about the world and the world events in it. Abdulla Aripov brought thoughtful grief and sorrowful thought to the withered Uzbek poetry. The poet wrote about the inner pains of a particular man, meditating. This man was the poet himself. Therefore, it would be uncomfortable to shout about a person, to whisper about him, to read sad poems about his sorrows. Because noise, loud noise takes a person away from a person, deprives him of sincerity” [5. 251].

The poet's personal sincerity actually connects the expression of the heart and the philosophy of the soul. The essence of the matter becomes even clearer when we consider the exchange of low and high waves in the landscapes of the heart. Image bubble and expression independence are interdependent poles. In it, the image of mental anguish symbolizes happy moments, the tragedy of dreams glorifies happiness, a series of sad feelings creates mental radiance, and the need for expression turns the delicate emotional-conscious curtains into a vital necessity.

“Poetry is a child born from the union of life with the heart. So he has to describe the qualities and experiences of both of them. Meaning is also necessary for a poem to be beautiful. Being able to choose a word to add more meaning to the lines is a very labor-intensive task. It is impossible to order such an impressive poem. A poem composed of a bunch of beautiful but vague words sounds like

a rattle of shiny paper to the ear, does not affect the reader, does not touch the heart. Attempts to justify giving in to such a play on words as a peculiar style of the creator are also somewhat risky. It is worth noting that it is the task of literary criticism to prove that it is nothing but tastelessness and frustration” [8. 160], Y.Solijonov writes. There are a few points to note in this review. Firstly, the poem describes the inner contradiction of emotion and consciousness, secondly, the density of form and meaning indicates the secondary nature of emotional perception, thirdly, the naturalness and artificiality of each word collide, fourthly, the original art form emerges only when word clarity and artistic function .

In Abdulla Aripov's works we find many poems based on dialogue on various topics rich in philosophical observations. In particular, in the poet's poem "Ajrim" through the questions and answers of parents and children, the issues of friendship, fidelity and loyalty, which are the most important values for humanity, are observed:

Dunyoning yarmini sayr etdi o'g'lon,

Kelib otasidan so'radi ajrim:

- Chin do'st topolmadim, nega otajon?!

Ota esa jim [9, 335].

The boy traveled half the world,

He came and asked his father:

“I can't find a true friend, why father?”

Father is silent

The poem describes a boy who travels halfway around the world asking his father, “Why can't I find a true friend, father?” “I haven't found loyalty, why father?” he asks. The father, on the

other hand, can only answer these questions by remaining silent. The last verse of the poem describes the answer given to the son of a father who is impatient with questions repeated in the same context:

- Nega savolinga bermaysiz javob?!

O'g'lon turar edi nolakor, haqir.

Ota javob berdi uh tortib shu tob:

- Sen ham bor narsani axtarda axir!.. [9, 335].

“Why don't you answer my question?”

The boy was moaning, humiliated.

The father replied, “Oh, that's it.”

“Look for what you have in this world!”

In the poem, the answer given by the Father resounds as a firm judgment against humanity. But the meaning that emerges from the content of the poem does not mean that human feelings have completely disappeared today. In this sense, from the base of the sentence “The boy who traveled half the world” in the first verse of the poem, each reader may receive a different conclusion.

“Regardless of the period in which a real artist lives, one of his primary creative achievements is to determine the development trends of life accordingly,” said I. Sultan. [10. 162]. Furthermore, as VG Belinsky puts it, “... the beauty depicted in a work of art exists in life itself, and the vivid expression of this beauty is the first condition of art and truthfulness.” [11. 556].

A. Aripov's work reflects the issues of the past and present, in particular, our great history, our ancestors and their work, as well as today's attitudes towards it. In the poet's poem “Aytishuv” similar problems are artistically

interpreted. This poem is also based on the dialogue of ancestors and generations:

- Samarqandu Buxoroni bizlar qurganmiz.
- Bizlar esa siz qurganni borib ko'rganmiz.
- Shaxmatni biz o'ylab topdik, shavqlarga to'ldik.
- Bizlar esa uni o'ynab chempion bo'ldik.
- Ipakni ham yetishtirdik qadim zamonlar.
- Bizlar esa u ipakdan eshdik arqonlar ... [9, 104]
 - We built Samarkand and Bukhara.
 - "And we've seen what you've built."
 - We invented chess and were full of excitement.
 - We played it and became champions.
 - We also grew silk in ancient times.
 - "And we heard the ropes from that silk."

In this dialogue, the great monuments inherited from our ancestors, the world-famous work done are emphasized. Even in the lines told by the generations, it seems as if the ancestral heritage is being improved and new victories are being achieved. But this is not the goal the poet wants to express in the poem. If we take a deeper look at the content of the poem, we will see that humanity is becoming increasingly evil, ignoring the national and cultural heritage and ruthlessly fighting with nature, and its tragic consequences. These things are clearly expressed in the following verses of the poem:

- Til yaratdik, yozuv tuzdik go'zal hamda boy.
- Biz ularga muzeylardan topib qo'ydik joy.
- Bizdan qolgan sho'x daryolar, ko'llar musaffo.
- Ularni ham quritgaymiz bir kun, inshollo...
- Biz poroxni xumga tiqdik kashf etgan oni.
- Xum ustiga o'tirg'izdik bizlar dunyoni [9, 104].

- We created language, we wrote beautiful and rich.
- "We found them in museums."
- "The rivers and lakes we have left are clear."
- "We'll dry them one day, too, inshallah."
- "We put the powder in the sand."
- We sat the world on the hum

According to the poet's interpretation, man is a child of nature: the more intelligent and clever he is, the more evil he is. For a person to be perfect, he must have qualities that protect and uphold goodness, beauty, and justice. In this sense, no matter how bitter, it is argued that we must tell man the truth of his guilt, the truth of the soul that he cannot see and know, the truth of life.

In these lines of the poem we can see an important principle characteristic of A. Aripov's work. In particular, the realistic expression of life events, realities of life, in-depth analysis of human behavior is clearly visible. This not only determines the intensity of social activity in the poet's research, but also the thickness of the artistic and philosophical meanings in his works.

It seems that the form of communication used by the poet in the artistic study of the existing flaws in man and society has been useful in expressing the content and enhancing the dramatic spirit in it. Because, "The poetic image is boldly combining the principles of traditional and new approaches to the transformation of external and internal processes in the world of the soul into the main object of the image, the discovery of its way of thinking and feeling, moral image. Naturally, in this process, there is a need for creative experiments in the field of formal and

methodological research, the use of new unexpected ways of expression.”[12, 9].

The harmonious synthesis of the reality of life and the reality of the soul, the combined expression of the psychology of the time and the landscapes of the heart is a unique manifestation of the philosophical and psychological interpretation in the poems of A. Aripov. As a commemorative effect of this principle, a series of psychological states, moods, philosophical meanings about the meaning of life, the essence of life emerge.

In the poems of the poet Muhammad Yusuf, who has a special place in Uzbek poetry, the uneasiness of emotions in the artistic pursuits of the nation's dreams, interests and aspirations in an international tone turns into a picture of the psyche.

- Ona meni nega tug‘ding?
- Yurting uchun.
- Ona meni nega tug‘ding?
- Baxting uchun...
- Ona meni nega tug‘ding?
- Zoriqqandan.
- Ona meni nega tug‘ding?
- Zerikkandan... [13, 154]

“Mother, why did you give birth to me?”

- For your country.
- “Mother, why did you give birth to me?”
- For your luck ...

“Mother, why did you give birth to me?”

- For my hardship.

“Mother, why did you give birth to me?”

‘I'm bored.’

The ability to find painful points in the heart of society, the tendency to paint a picture of

suffering, the principle of expressing the specific expression of the people's pain determine the aesthetic principles of the creator. The most important feature that stands out in it is the sharpness of the image and the clarity of the feelings. Simple sincerity and fluent expression are combined in the literary interpretation that attracts the reader's attention with the origin and meaning of the logical development of artistic thought. The usual conversation between mother and child on the plate creates a highly rhetorical relationship. In fact, the essence of monologue dialogue is dominated by verbal description. In a discussion that moves from socio-psychological analysis to logical thinking, the life situation becomes the subject of the image.

There is a deep philosophical observation in the answers given in the poem. Of course, this issue is reflected in the answers given in the poem. At first glance, the poem, which at first glance seems to be a question and answer of mother and child, has become an artistic discovery through the poet's high philosophical and logical thinking. If attention is paid, a retreat is felt in the answers given. The question posed is the biggest problem that has plagued the poet's heart for a lifetime. In order to find answers to these riddles, it would be expedient to first pay attention to the question of the expression of the lyrical experience in the poem.

We have come to the conclusion that in the days of the former Soviet Union, society educates people, develops them, and creates hope for their future. But then we realized that life was the complete opposite. This poem by Muhammad Yusuf was written in the years before independence. True, a poem may have been created in just one sitting, but the question on which it came into being has been

on the poet's mind all his life. As the literary scholar B.Sarimsakov noted, "Lyrical experience sometimes passes as an instantaneous state of mind, gives a product of aesthetic value and disappears. And sometimes it cannot be formed as a work of a certain completeness, of aesthetic value, and remains in the heart and mind of the creator for a long time." [14. 85].

In this sense, it can be said that between each verse in the poem there is a certain time, a life lesson, a mental perception. If we take a deeper look at the essence of the poem, through the various answers to the same recurring question, the poet embodies the image of the protagonist - the Mother, who is returning from the existing system and her belief in it. Because the lyrical protagonist in the play can not clearly see the reality of "For the Country", selfless people, the result of the struggle "For Happiness". He cannot even imagine such great feelings. The lyrical protagonist is amazed by this answer of the mother, who gave birth to a child from "for my hardship" in order to leave a descendant, to continue the generation. Because a child who has already grasped the ideas of a certain environment that does not care about the fate and future of the next generation, now repeats this question in a completely dissatisfied mood. The mother, who clearly feels the child's heart, is forced to answer "Bored" because she can't stand it any longer. Since the conversation consists of the child's questions to his mother and the answers given, the series of questions is more serious, but the attitude towards him seems a bit superficial. It is not in vain, of course! This is how man behaves when he refuses the right answer. Most importantly, the author seeks to delve deeper into the essence of human life. The psychological sequence of

dialogue is explained by two aspects of the need for understanding: first, the verbal attitude confirms the style of expression of the protagonist's behavior, and secondly, the author describes a picture of communication in which the creative intention is objectified.

It seems that the system of artistic and philosophical ideas expressed in the analyzed poem has a special significance. After all, from this short poem we draw our own conclusions about the fate of people who were deceived by the false ideas of the past, and about the value of these ideas today and how to honor and appreciate it. It should be noted that logically, a person always lives in his heart with conflicting thoughts and feelings. In this sense, if in A. Aripov's poem a father-child, and in M. Yusuf's poem a deeper look at the dialogue of mother and child, they have a great logical meaning. It reflects the attitude of poets to life, the dignity of the human race, their virtues and vices.

In general, in the dialogues of these poems, the poets seem to be talking to the reader about the indifference to life and the existing social reality, the understanding of the essence of the time, by accurately reflecting the realities of life, expressing their philosophical views on the concepts of truth and justice.

The deep and clear contrast of the unique stylistic units enhances the brightness of the image. However, a direct or indirect connection between the protagonist's speech and the author's statement is always observed. Rather, the inner world of the character is nourished by the experience of the creative soul. In this sense, "other speech" becomes a form of psychological self-awareness of the poet as well as the expression of emotions. The "inner speech" mixed with the author's

statement logically demonstrates the deep line of a person's will.

- Boshimdan qor erimadi, onajon!
- Kuyma senga quyosh beraman, bolam!
- Ko'zimdan yosh arimadi, onajon!
- Sen chidaysan, bardosh beraman, bolam!
 - The snow hasn't melted on my head, mother!
 - Don't pour, I'll give you the sun, boy!
 - Tears never stopped, mother!
 - You're patient, I'll give you endurance, boy!
- Ona, mening oyog'imdan chaldilar.
- Dunyosi shu, menam kuyaman bolam!
- Nima qilay yuragimda qasos bor?
- Men tangrimga aytib beraman, bolam!
 - Mother, they kicked me in the leg.
 - That's the world, I'm burning too, boy!
 - What can I do if I have revenge in my heart?
 - I'll tell God, my boy!
- Bu bo'htonlar ichra qandoq yashayman?
- Sen shoirsan, seni bilaman, bolam!
- Ona, yomon sanchiyapti yuragim...
- Yo'q-yo'q...

Endi nima qilaman, bolam!!! [15, 158]

- How do I live in the midst of these scandals?
- You're a poet, I know you, boy!
- Mother, my heart is pounding.
- No, no...
- What do I do now, baby !!!

In this poem by the poetess G.Askarova, the conversation between mother and daughter discusses the beginning and end of man. Painful thoughts about life, its meaning, define the philosophy of poetry. In it, the generous parent seeks to put ointment on the heartache of the creator. The fate of poetry actually goes through the throes of pain. Although the

destiny of mankind is concerned with spiritual maturity, the paths leading to it are full of contradictions and complexities. But there is a great power against evil - goodness! The first two verses emphasize the current truth once again. In communication, the emphasis is mainly on the symbol of the "heart". Consequently, the path to happiness begins in the heart. One of the noteworthy aspects of the literary interpretation is that the poet generalizes the philosophical depth of life's contradictions through the organs of the human body (head, eyes, legs, heart). The culmination of the rhetorical tone (no, no) cannot hide the mother's helplessness.

As the literary critic D.Quronov noted, "The creative work should be an optimal opportunity for the realization of these three goals, while pursuing representative, expressive and appealing goals. It is clear that there is a typological similarity between the construction of speech and the construction of a literary work, which stems from the above objectives. Thus, it will be possible to understand and explain the structure of a literary work based on the models (constructions) of speech construction." [16. 58].

In the analyzed poems, characters such as inner cries, dialogue, call, confession and denial define the specific image nature in a synthetic harmony with lyrical passion, dramatic spirit, philosophical thought. There is a sense of closeness and closeness of the poets in understanding, knowing and comprehending the person.

CONCLUSION

Poetry is a product of the living improvisation of the artist, as an expression of the poetic form, which is created from the poet's mental

potential and becomes the subject of objective aesthetic research. Moreover, it is the transfer of the illusion of the mystery of the universe to the word and the act of the objectified essence of the subjective relation, as well as the harmonization of emotion and consciousness in the ideological beginning.

In poetic language, methodological specificity is focused on the conditional essence. In it, the creative inner experience and the speech discipline of a certain period enter into a conflicting relationship. The combination of relatively high and low style principles forms the oratory guide. The gradual development of speech skills from the general features associated with language communication creates a harmony of internal (system of images) and external (artistic content) forms. Speech form combines a culture of image and analysis as well as interpretation. Dialogue and monologue raise the accuracy of expression to the level of the leading method. The system of semantic-syntactic relations significantly deepens the social practice of speech influence. It is noteworthy that in this case, the rhetorical form, expressed through the individual style of the creator, paves the way for the expansion of artistic perception.

Indeed, poetry is a product of monologue interpretation. It reflects self-examination, description, analysis and discussion. In the lyrical beginning, which forms the relationship of consciousness and feeling, emotional experience becomes the leading factor. In this sense, forms of verbal communication have a certain functional significance in demonstrating the specificity of artistic purpose and demand. In first-person speech in action, in fact, the psychology of the vital-aesthetic essence is divided into opposing sides. The speed and variability of the narrative

technique determines the narrative consistency.

In each form of communication, different views of the semantic-syntactic communication system are mixed. The set of forms of speech acquires an essence that is directly and indirectly related to the connection of non-literary factors. The diversity of rhetorical relationships in expression ensures the clarity of meaning. This situation allows the statement to be freely creatively combined with interpretation. Indeed, the disciplinary variability of the subject of narration lays the groundwork for a balance of rapid conflict and emotional harmony.

It should be noted that the manifestation of artistic texture as a holistic view of reality does not go smoothly. The lexical and stylistic union of word structure belongs to the nature of the field of artistic logic. In this context, the process of monologue and dialogue intensification is observed in subjective speech. In the lyrical work, the form of communication allows to create a unique generalization of artistic expression. In it, the use of the word is concretized at the level of vital and artistic logic and criteria.

In general, forms of communication in poetic expression are embodied through external monologue (observation and emotion embedded in the author's statement), internal independent narration (mental process in the protagonist's mind), system of dialogic relations (sequence of intersubject communication). In it, the scale of depicting the state of the protagonist, either through speech or indirectly through the personality of the poet, is clearly felt. Ensuring the harmony of imagination and impression in the lyrical text

is in fact linked to the position of the methodological tools. Monologue dialogue plays an important role in improving the dynamism of expression. Throughout the speech process, the association of action and situation goes hand in hand with artistic mastery. Forms of communication become active creative members in nominative and semantic functions. The variety and variability of the narrative subject brings the structure of syntactic units into a holistic system. It is precisely the rate of growth that is observed in the evolution of artistic speech that allows for a combination of content and logic.

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