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THE IDEOLOGICAL AND AESTHETIC ESSENCE OF SIROJIDDIN SAYYID'S POEMS

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Summary: *The article discusses small poetic forms and their ideological-aesthetic nature in the works of modern poet S. Sayyid. Individual stylistic aspects and artistic skills of the poet are also highlighted. The artistic features of the poems of the two and four genres of the poet's pen are explained with examples.*

Keywords: *binary, four, poetic form, genre, artistic skill, palindrome, metaphor, poetic method, didactic content.*

Uzbek literature has a centuries-old history. Both the scale of epic works and the treasury of poetry are very important components of this millennial literature. It is true that the main task of fiction is to glorify people's thoughts and feelings in their hearts. Therefore, "The poem expresses the pain of the poet as an aesthetic event. In the expression of pain, inspiration and mood are important. Also, the mood of the poet is symbolically reflected in his poems, his attitude to beauty, his hatred of absurdities, his views on the universe and man, nature and the world of creatures.

One of the well-known representatives of modern Uzbek literature, S. Sayyid's literary and aesthetic content is diverse. The artist's artistic research is of great importance in creating this diversity. Color means both the content and the mental state of the poet, and at the same time, sometimes a small poem acquires a social essence. In S. Sayyid's poems, it is noticeable that both the content and the harmony of the poet's mental state are expressed in the form of the poem. That is why, in modern Uzbek poetry, the frequent meeting of the poetic form consisting of two verses, which expresses the mood of the poets of the period corresponding to the individual in the classical literature in a unique concise way, is considered a natural phenomenon for the literary process.

In the following years, many Uzbek artists, including national poets such as Mahmud Toir and Sirojiddin Sayyid, appeared in the works of folk pathos. The basis of the existence of these compact genres in the works of modern Uzbek poets is, of course, related to the fact that they have thoroughly studied the works of classical poets. From this point of view, the couplets of Sirojiddin Sayyid, who write down some examples of creativity to the weight of classical aruz, are distinguished by their closeness to the classical fard genre.

"Yurt uchun ko'z uzra bir kiprikchalik ham bo'lmading,
Bir ariq ustidagi ko'prikchalik ham bo'lmading"[1,49].

In this two-part poem of the poet, the contrast is widely used, the word "lash" in the first verse and the words "bridge" in the second verse are compared, and the metaphors express the thoughts of the lyrical hero about being loyal to the country, being a kind patriot for the people. The artistic skill of the poet is that he achieves a variety of meanings of the word through a single sound in his binary poem. That is, it is noticeable that the vowel sound "i" in the word kiprik in the first verse, and the sound "o" in the second verse fulfill the artistic task of expressing the words in two different meanings. "eyelash, bridge".

After all, the system of sounds sometimes plays an important role in poems written in small form. "Actually, each of the thoughts, images, feelings, and sounds in the poetic text is a unique independent structure that exists separately. But the ideological content of the poem serves to ensure their artistic integrity"[2,183].

Sirojiddin Sayyid's collection "A cup from Hayyam, a cup from Rumi" contains quatrains and fards, in which the poet develops the themes of classical literature. Poems with otherworldly content, which are the main themes of modern Uzbek poetry, include poems formed on the basis of the world and its transitoriness, Sufism philosophy and Islamic ideas", that the poet was inspired by the rubai of Umar Khayyam and the masnavis written by Rumi in creating the fours and individuals

in classical literature. stands out. At the same time, it is possible to observe the mutual synthesis of classical literature and modern poetry in the work of the poet. In particular, the poet:

Qaro zulfing qaro qildi kunimni tunlarimdan ham,
Kuyuk ko'ngil isi kelgay tunum ham kunlarimdan ham,
Falak toshi agar yillar un etsa ustixonimni,
Sening isming sadr bergay unim ham, unlarimdan ham[3,27].

the influence of classical poetics is felt in the description of the beauty of the four. In other words, the lyrical hero's thoughts directed to the second person are reflected, in the image of black hair, gloomy heart, the epithet poetic art is appropriately used, the repetition of the words "day", "night"

"Mukarrir" art is the result of the poet's literary research. At the same time, the words "day" and "night" are used interchangeably in the first and second verses of the poem. Philosophical thoughts related to the continuation of human life are embodied.

In the poet's collection « Xayyomdan bir kosa, Rumiyan bir jom»:

Xudoyim, shukrkim, qoshu ko'z berding,
Yana tillaringa ravon so'z berding.
Pushtu panoh berding menga o'zingdan,
Yana o'z dilimday sodiq do'st berding.[3,359]

The quatrain expresses the experiences of the lyrical hero, who is grateful to God for coming to this world, for giving him eyes to see, a tongue to speak, for having met his beloved, and for giving him a child. In four verses, the author's unique worldview and views on wisdom are expressed.

It can be observed that the result of the poet S.Sayyid's artistic research is the use of a number of artistic arts in this couplet from the "Umr Fardlari" series, and he fulfilled the artistic task of expressing the inner feelings of the lyrical hero. For example:

“Aytmangizkim, odamiydan hotamiylik istadim-

Odamiydan odamiyga odamiylik istadim”. In this poem, the repetition of the word "human" is built on the basis of the art of "mukarrar", and the word "human" comes in the figurative sense of "human being" and a double qualification is observed by adding the suffix "-lik" to it. The repetition of the "o" sound in the second verse of the couplet is of great importance in the melody of the poem.

Also, the poem expresses the fact that the purpose of living in this world is to live a good life, do good to those around you, benefit others, and leave a good name after yourself by emphasizing the word "hotamiyal". Because, in the literature of the Eastern peoples, the image of Khotamtoy, the symbol of Hotami, is familiar to readers. The poet described his views on humanity in the form of this image.

S. Sayyid's:

“Kuchukfe'l kimsalarga ta'rifu tavsif nechuk bo'lgay?

“Kuchuk”ni teskari o'qisang ham – kuchuk bo'lgay”.

In this couplet, the author used the poetic method of "tajhul ul-arif", that is, "to get to know not to know". In other words, the poet questions what kind of lowly and bad people are like. In the second stanza, he skillfully uses the poetic method of "palindrome". That is, by means of the word "puppy", he puts forward his opinion that no matter how you look at people of low, base nature, their verbs do not change[4,158]. In conclusion, it is observed that in the two-line poems of the poet S.Sayyid, a very important social-philosophical or moral-educational idea has been expressed in accordance with the time and at the same time has its own content. This incident indicates the poet's search for content and form in his work, feeding on the masterpieces of classical literature and world literature.

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Rezyume: *Maqolada zamonaviy shoir S.Sayyid ijodida kichik she'riy shakllar hamda ularning g'oyaviy-estetik mohiyati masalalari haqida fikr yuritilgan. Shuningdek, shoirning individual uslubiy jihatlari, badiiy mahorati yoritilgan. Shoir qalamiga mansub ikkilik va to'rtlik janriga xos she'rlarning badiiy xususiyatlari misollar bilan sharhlangan.*

Резюме: *В статье исследуется проблемы и индивидуальности двоестрочных и четверостишных поэтических форм современного узбекского поэта Сирожиддина Саййида. А также вопросы выражения в нем идейно-эстетической сущности. На примерах поясняются художественные особенности стихов малого лирического жанра.*

Kalit so'zlar: *ikkilik, to'rtlik, she'riy shakli, janr, badiiy mahorat, palindrom, metafora, poetik usul, didaktik mazmun.*

Ключевые слова: *двоестрочие, четверостишие, жанр, художественный навык, палиндром, метафора, поэтический стиль, дидактическое содержание.*