



Idea And Literary Interpretation in the Lyrics of Erkin Vahidov

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ABSTRACT

The article examines the idea and literary interpretation of Erkin Vahidov's lyrics, the uniqueness of the poet's style of expression, and the artistic function of words. It theoretically summarizes the demonstration of the nature of the creator, the level of the image object, the principles of poetic research of life, the nature of aesthetic perception, the author's skills and evaluation criteria.

Keywords:

Lyrics, literary interpretation, style of expression, poetic outlook, stylistic and form research, artistic essence, logical consistency, flow of imagination, feeling, spirit of image.

It is known that every poet puts the moral standards set by the society into the dimension of the psyche. The human spiritual world is so colorful and complex that its complete perception and perception causes certain conflicts. In turn, the regularity of the process determines an important edge of social consciousness - the quality of fiction. The need that connects life and spirit, person and environment, always requires perception. In it, a person's goals and aspirations, interests and interests are stabilized, in which the uniqueness of the direction of the human will and the integrity of the belief are centered, in which the intensity of human emotional development and the pressure of mental potential collide, in which the spiritual experience is the philosophical depth of the system and the system of ideas are mixed together.

Erkin Vahidov is one of the leading representatives of Uzbek poetry of the 20th century. In his works, the spiritual world of man is shown in various colors. The poet, who introduced the "morning breath" to the national poem from his first work, is full of imagery and imagination in his literary interpretation. In the literary heritage, which is rounded up with honesty and sophistication,

the emotional expression of subtle feelings is the priority! It should be noted that in the poetic thinking of the creator, the originality of the mental image, the variability of the scale of emotional perception, the rapidity of the scope of observation, the appropriateness of interpretation and analysis, the literary function of the idea, the depth of meaning manifested in the analysis, allegory and understanding the contrast is polished. The author strictly expands the scale of words, as a result, the emotional outbursts of the mind prepare the ground for the aesthetic assessment of the essence. In it, the vital belief describes a lively observation, in which the synthesis of analysis and interpretation becomes a complementary factor, in which the narrative technique serves to define the transformations embodied in the person both outwardly and inwardly, in which the connection of consciousness creates the basis for creative independence, in which the way of expression and the nature of the image becomes a factor that determines the status of the creator:

*Ey, men bilgan,
Bilmagan dunyo!
Zarradan to Koinot qadar
Fikrat bovar qilmagan dunyo! [3, 79].*

The connected nature of emotion and experience actually teaches the reader to understand and re-evaluate the conflicts of both personality and societal attitudes. The accuracy of expression and the brightness of the spirit of the image ensure the density of imagination, experience and worldview. Therefore, in the text, the concept that occupies the poet's inner self acquires a natural essence. Although the melody is observed in the lyrical expression aimed at awakening the reader's imagination, it is not enough to give the end of the image - it is precisely to brighten the feeling formed from the relationship to reality. In it, the mental attitude illuminates the social essence, in it the observation deepens the perception, in it the originality of the mental image determines the independence of expression, in it the combination of images turns the individual's spirituality into the subject of poetic analysis. In it, the syntactic selection opens the way to the intensification of the poetic worldview, in which spiritual elevation characterizes the feeling of freedom, in which the heart is satisfied, personal interest collides with real-life artistic perception.

Erkin Vahidov is considered a poet who occupies a worthy place in the history of Uzbek lyrics of the new era. There is a weight of expression in his work that shows a unique aesthetic potential. In the poet's "I", the individual psyche and the requirements of the social conditions are combined in a holistic way. In it, the concentration of analysis determines the psyche of the image, in which the perception of thought increases the vocabulary, in which the magician penetrates the cells of sophistication, in which the philosophical generalization indicates the integrity of the spiritual and moral world, in which the creative imagination separates the human soul and breath, voice and need in the image field. and evolves into generalizing aesthetic assessment criteria:

*Inson jismin berib menga bul sifat,
Keng olamni qilding ko'kragimga jo.
Dilimga his berding, boshimga fikrat,
Qulog'imga ohang, ko'zimga ziyo.
Solding qalbgga jonu jonga muhabbat,
Qo'limga soz tutding, tilimga navo [3, 122].*

It is known that human belief in life is always limited. Because the universal value and the national standard have a relative character, and each character instability is related to sociality. That is why, when it comes to the criterion of creating an artistic character, great importance is attached to defining the inner world of the hero and logically justifying the variety of mental regions. Therefore, the artistic character is based on the ratio of various mental states and experiences. The direction of movement of the image is determined by the transformation of imagination and impression into general mood. Therefore, in the process of every literary interpretation, the rational narrative technique provides a sequence of analysis. Man and existence, man and society, in a broad sense, the perception of the puzzle of existence brings out various philosophical and aesthetic generalizations. Since the movement is in constant development, the artistic consciousness also has this characteristic. This situation requires raising the character direction and completeness to the center of expression. Man is a complex individual according to his character. Because his way of thinking is a free and independent pole and ensures individuality. At the same time, the independence of consciousness also has a conditional nature. Literary idea arises according to the demands of society. Therefore, every perception of character belongs to objectivism even when it is taken in a narrow private sense:

*U, dunyoga kelib, tashvishning
Orqasidan yelib-yugurdi.
Na so'ngiga yetoldi ishning,
Na dunyoni anglab ulgurdi.
Oxir bir kun,
Aqli to'lgach, u
O'z jonining qadriga yetdi [3, 148].*

In the poetic landscape, a word is spoken about the beginning and end of life. An unbiased external observation prepares the ground for a full understanding of the essence. From time immemorial, creativity seeks to discover the human heart. The gap between desire and possibility determines its life span. In turn, every literary interpretation tries to

understand and master the "enigma of existence" embedded in human nature. More precisely, the nature of vital perception and the level of aesthetic coverage require it. In this sense, literary thinking has the ability to reflect its logical development in poetic observation in a complete and integrated way, the connection of feeling and consciousness in a complete and detailed way, image and expression in a concise and compact way. Consequently, the tendency to generalize the active attitude of a person in the harmony of state and movement expands artistic expression. In it, analysis and image are mixed.

In general, the literary calendar created by Erkin Vahidov will continue to strengthen the spirit of national independence. In the poet's poetry, which serves to renew the aesthetic ideal of the regular society, the noble beauty is the priority. In it, perception turns from the heart to the scenes of real life, and the organized sensation in the image awakens strong impulses. The depth of observation and philosophical dispersion determines the power of the poet's ideological-aesthetic world. The mental state of the author's artistic thinking is related to the integrity of the spiritual image. The existing process, fed by the human worldview, requires a regular elevation of thought. A strange freshness seems to be bubbling up in the poetic selection of the poet, which is aimed at illuminating the social roots of the state of mind. In the literary interpretation of the poet who socialized the spiritual inviolability of the soul, the feeling of confidence in the direction of human will is leading. In it, the summation of art, pain and sophistication finds a vivid embodiment.

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