



THE BIBLE'S VIEWPOINT

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Annotation:

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.

Kalit word: Uzbek literature , grief , Abdulla Oripov poems, kuy, munojot

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 the product of a person'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. Absalom usurped Jehovah's Witnesses but now out of print. Abdullah Oripovhas dozens of poems, such as "Uzbekistan," "Didn't you miss 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 emphasize that researcher M. Kholiyorovdistinguished the last paragraph of Abdulla Oripov's poem "Listen to Munojot" and analyzed it as an independent poem. It even conditionally headlined these four as "Gloom." As Abdullah Oripov goes on a word of grief, which is widely used in his work, it seemsnecessary to react to the 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 consideredone of the greatest words in our minds. It contains 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 consider that there are more grieving factors in social life than there are



factors that cause joy, 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 va songs began to be elevated 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:

Eshilib, to'lg'anib ingranadi kuy,

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 studied artistic truth and was elevated 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 being filled and suffering unbearably. Meaningful words that can further describe the power of torment are not in English, and the English word *ingranadi*, which represents such the highest-resolution characters, is also an expression of the voice of the most severely suffering person. There is no word in English that can accurately describe the voice of a suffering person, and 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, how mankind endured grief itself." Thus, the musical reality, which is reflected in hundreds and thousands of songs and songs, was transformed into an artistic study with a neutral four-line poem. Abdullah Qahhor epigraphed the poem "Grief" in the story "Tales from the Past." In fact, any major piece of art dedicated to the depiction of human suffering can be epigraphed of the poem "Grief." It is known that the desire and desire of hay horse truth to be 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. The inability to describe grief itself was created by both the tip hun and his artistic portrait. This - the only correct way. The national spirit in the poem "Grief" is also reflected in the consistency of words that represent human characteristics, such as the sound, filling, and english used in it. Artisticism in many ways depends on how moving words are. Words that are embedded in the magic of art are visible, giving a person already joy, regardless of whether his content is sad or joyful, and the poet uses a lot of words of pain and sorrow in his poems. 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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