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Ideological-Aesthetic Significance of Stropha in the Poetry of the Independence Period

Signifikansi Ideologis-Estetis Strofa dalam Puisi Masa Kemerdekaan

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Abstract

This study delves into the exploration of ideological-aesthetic and artistic poignancy within independence-era poetry through an analysis of strophic structures. Employing psychological, structural-poetic, and descriptive techniques, the research examines both the internal and external compositional properties of strophes. By focusing on the poetry of notable figures such as Sirozhiddin Sayyid, Fakhriyor, Abdulla Qutbiddin, Abdullah Sher, and Ulugbek Hamdam, various strophic structures are identified and analyzed. The conclusions drawn from this scientific inquiry serve as the foundation for advancing the scientific-theoretical understanding of lyrical genres in poetry, contributing valuable insights to the broader scholarly discourse.

Highlights:

- The study investigates the intricate strophic structures of independence-era poetry, shedding light on their ideological-aesthetic significance.
- Psychological, structural-poetic, and descriptive techniques are utilized to dissect both internal and external compositional properties of strophes.
- By analyzing works of prominent poets like Sirozhiddin Sayyid and Abdullah Sher, the research contributes to a deeper understanding of lyrical genres and their artistic implications in poetry.

Keywords: Strofa, Ideological-Aesthetic Property, Rhythm, Poetic Thought, Artistic Detail.

Introduction

Great importance has been attached to bringing ideological-aesthetic characteristics to the surface through strophes even at all times. This tradition has continued in the present era, with methodological research into ensuring the diversity of strophe systems in artistic poignancy [1]. It is known that in a poetic work, strophe acts as a surface area of thought and tonality, ideological-aesthetic and artistic expressiveness. The strophe consists of the sum of lines that are completed in content, in which poetic thought is expressed, rhythmically completed. Composed of pieces of verse united by means of rhyme, strophe defines the rhythmic-compositional structure of the poem. In this respect, strophe is derived by the quantity of stanzas-distich-binary, tercet - triple, quatrain - quaternary, quintuple, Sextina - six, octave - octave, nona - nine, desina - decimal v.h. named in the way. In Uzbek classical poetry, it is referred to as duality - Masnavi, Triune - musallas, quaternary - murabba', quintuple - mukhammas, six - musaddas, seven - musabba', eight - musamman, nine - Mustasne', ten - muashshar [2].

Most notably, strophe has a central place in the overall composition of the poem, performing a specific function in the poem artistically-ideologically, emotionally-aesthetically, stylistically-semantically. Sirojiddin Sayyid is also gaining success in using various strophe systems to ensure the ideological-aesthetic and artistic poignancy of the poem. Ranked from his collection "exploring the Homeland," "interrogation," "birth," "Elar from lifetimes...," "Nomard, boasting...," "A poem written on a sick sheet," "inside the world again a thousand..." poems include binary strophage, "poetry night in Sariosia," "Motherland yodi," "Master first," "ilinj," "khurjunim," "denov manzumasi," "Oqsaroy," "land of the polwans," "Christmas song," "Spring," "Cuckoo," "exploring the Fatherland," "begging," "between two eyebrows," "O friend," four-strophage, "Surkhan song," "yolborish," "zahiriddin Muhammad Babur Ghazaliga Mukhammas", a five-stanza in the poems "in adolescence, In the poems "Homeland," "wisdom," "my name to this world", an octave strophesis is used. For example, in the poem "O friend"[3]

Bu olam hamisha shundoq chatishgan:

Kimdir yetishmagan, kimdir yetishgan.

Bulbullar hamisha qon yutgan, ey do'st,

Qarg'alar hamisha tezak titishgan, - [4]

(This universe has always been like this:

Someone lacked, someone did.

The bulbs have always swallowed blood, O friend,

Crows always trembled quickly)

in his lines, the Quaternary effectively used the possibilities of strophalization to bring about the reflection of age-old reality, deep philosophical expression. In the image of the bulbs in the poem, The Defenders of goodness, good, pure intention are expressed, while in the image of the Crows, the personification of Fisk-fujur, the bearer of pride, ill-wishers is implied [5].

Sirojiddin Sayyid actively employed binary, quaternary, quintuple strophe systems to define the basis of lyrical composition. In the opening poem, "reverse flowing rivers are back", strophe is said to have formed an internal composition in the overall structure of the poem. This increased the importance of strophe:

Teskari oqqan daryolar qaytdi,

Tog'larda yo'qolgan sadolar qaytdi.

Meni izlab ketgan nidolar qaytdi,

Bolalik qaytmadi. Qaytmadi [6].

(Reverse flowing rivers returned,

The sounds lost in the mountains returned.

The Nidos who went in search of me returned,

Childhood did not return. Did not return).

Methods

The first, second, third stanza of stropa came in the function of a thesis that expressed the idea that the poet wanted to put forward. The fourth row is antithesis. The bright memory left from childhood in the poet's heart, when the content is received, the expression of the feeling of longing for him takes the lead. The theme of the strophe is about the relationship of Man and the universe, and in our understanding of childhood, reverse flowing, unfeasible things have also come true, once said and forgotten, and the sounds lost among the mountains go back, but childhood itself does not return [7] The fact that actually remains the axiom is known by the lyrical "I". However, it is she who does not miss childhood. His unselfish, sincere, pure days are needed today for a person who can tell sincerity, correctness, pain and seek medicine for him. He can't find someone like that. Therefore, the lyrical hero does not miss his childhood. During this period, Rivers also flow upside down, sweet dreams are bisected, life is colorful, living was simple. And today, when he grows up, he cannot tell others like a child what he feels is because of the complexities of life, the barriers of marriage.

In the above strophe, the melody of the poem is provided using rhyme (River, sado, exclamation), radif (returned, did not return). In radif, the contradictory meaning of two different words broadly defined the construction of a sentence in a poem, while in a narrow sense it also defined the semantically ambivalent pole of the contents of a sentence in a strophe. Hence, in the first stanza, the compositional structure of the poem is built on the basis of contradictory meaningful words, with sentences in each stanza rising intonationally in the initial stanza, and falling in the final stanza being related to the construction of the stanza in the stanza [8].

Result and Discussion

At first glance, the poet wants to emphasize the reality that fits into an epic work with a whole head in a strophe [9]. This strophe, however, serves as the beginning of the poem, a thesis in the general composition of the poem, entering into a relationship with the rest of the strophae. So the poem has two compositions. The first is a general (external) composition covering all strophas. The second, being a private (internal) composition, will be present in a single strophe.

In this sense, the lyrical reality concretizes in the image of the second stropa of the poem:

Somonlar yanchilmay qolgan kuz payti,

Adirlar za'faron alvido aytdi.

Meni olib ketgan podalar qaytdi.

Bolalik qaytmadi. Qaytmadi

(Salmon unripe autumn,

Adir zafaron alvido said.

The herd that took me back.

Childhood did not return. Did not return).

The internal composition of the strophe also seems to repeat the earlier strophe in the general plan. In relation to the general composition, here the artistic-aesthetic effect of stropa is individualized by the image in the medium of clear details about the herd, "the fall when wheat is not milled", "the entry of animals into the jewel color in the fall", on the rural life of the lyrical "I" as a child [10].

As the poet goes from generality to privity in putting strophas into one system, he assigns each stropa a separate artistic-aesthetic task. They are held together by the last row in each strophe as a general repetition and the main ideological line of the poem. But in the rest of the strophes there is a special image of the lyrical reality:

Bu ko'cha, bu hovli, bu uy, bu tandir.

Bir kun seskanadi, sassiz siqtaydi.

O'n yil g'oyib bo'lgan olapar qaytdi!

Bolalik qaytmadi. Qaytmadi.

(This street, this courtyard, this house, this is the oven.

One day he shook, he shook silently.

Olapar, who disappeared for ten years, returned!

Childhood did not return. Did not return).

Here the lyric "I" hurts, *armoni* now takes a national tone and gives a hint that the street, Yard, House, oven in which childhood was spent is missing the child. They become an image in context: they miss the child, they cry unconditionally [11]. In this sense, this strophe serves as an antithesis. More precisely, strophe has the details and images that he expresses the lyrical "I" Concept. That is, it concretizes the relaxation expressed in the above strophes. In terms of conditionality, the experiences of the lyrical "I" move into detail. So, both the evening in the strophe and the lyrical "I" will belong to the place where the lyrical reality took place - the street, the yard, the house, the oven, the jack russell terrier. And in the next one, mental parallelism intensifies, with the help of rhetorical interrogation, both lines of the feeling of longing in the strophe overlap, forming a high point of the plot line: [

Qoldirib ketdimmi uni dashtlarga?

Yoki topshirdimmi shiddat, shashtlarga?

Bo'zlab chorlasa-da bitib xatlarga,

Bolalik qaytmadi. Qaytmadi.

Have I left it to the steppes?

Or did I submit to the intensity, to the scapegoats?

To the letters of the end, although it is called,

Childhood did not return. Did not return.

The longing in the strophe becomes the crest, and the anguish of the lyrical "I" is expressed at high points. The poet thus assigns each strophe a specific task, giving one or another phenomenon in lyrical reality as a detail, while developing the story in the lyrical plot and bringing it to a high point. As a result, the poem fully reflects the holistic period in a compact form. Therefore, each strophe of the poem is of particular importance in the general composition, contributing to the implementation of the poet's artistic-ideological goal.

Academician N.Karimov correctly noted, "before the poem falls on paper in the form of words, rhythmic units, it first appears in the poet's imagination, in the form of emotions and blurred curls, and then it becomes more and more bright and acquires clear edges. Only then does it begin to become realistic with the help of the word" [3: 361] from this point of view it must be said that strophe also occurs through this process. As a result, various strophe forms are created. They will be unknown when the poet is still in his imagination. However, as the poem becomes more identifiable and realistic, the form of the poem is defined, including strophe. This proves that the process of the poet's creation, the psychology of creativity, is extremely important in the formation of strophe. This results in strophes of various shapes in addition to isometric strophes as above.

In literary studies, "in classical poetry, isometry is strictly followed, including the uniformity of strophae (number, measure, rhyming order) in a poetic work, while in poetry of the later period (from the time of romanticism in the West, from the 20th century in Uzbek poetry) it became common to retreat from this rule. As a result, astrophic (the number of stanzas in the strophae varies) poems, metrometric (strophic, whose measurements are composed of different stanzas) poems also became popular" [4:62]. One aspect characteristic of modern poetry is the search for new ways in strophe structure, poetic syntax, rhythmic-intonation, using different strophe systems in the same poem at the request of content, thus achieving an impressive expression of thought. For example, in the work of a veteran, it is possible to observe Astrophysical strophe systems. In the poem "friend", the poet's rhythmic construction is applied in a mixed way, from two-line strophalization to five-line strophalization, and through the image of reality, which at first glance seems unnatural, we see that the bitter reality of life is expressed in its own way. Of the poem

bozor aylanaman bekorchilikdan

qandolat rastalari oralab

birdan ko'zim tushar peshtaxtadagi

ulkan novvot bo'lagiday kristallanib

turgan o'zimga

asta bolg'a bilan ushatib

va tarozi pallasiga tashlab

qayta olib oshiqchasini

sotar bir do'stim

chakana narxda[5:195]

(market turn from idleness

confectionery rastalab

suddenly my eyes fall on the counter

crystallizing like a giant branch of a baker

to myself standing

slowly catching up with the hammer

and throw the scales on the palate

re-take your lover

a friend of sotar

at retail price)

in the lines, the image contrary to the feelings of friendship, kindness, affection are condemned. A friend who is grinding and selling a friend who has become a giant Baker's piece betrays for his own good. The friend on sale, however, finds himself haunted by the fact that he is being paid at a retail price. The poem can be conditionally divided into four parts according to the structure of the strophas. The initial distich strophas is the beginning of events, the second terset strophas is the thesis, the third cathrene strophas is the antithesis, and the last terset strophas is the conclusion. Professor D.Quranov's " ... the nominative representation and expressiveness of the word means the basis of any image in fiction, ore... The word returns to its original - figurative nature only in fiction, a full-fledged reflection of the universe, serving to recreate it in our imagination"[6:70], it can be said that the words and phrases in this poem manifest their various extortion of meaning in a poetic context.

Last terset

shukur

xaridorim bor ekan

mening ham

("shukur"

as long as I have a buyer

my too)

concludes with a conclusion in the style.

In the slightly ironic lines of the conclusion, the experiences of a person who is deeply offended by the deed of what he considers a friend are expressed in the form of oxyumorone. As you know, there is no big profit through the retail price. Therefore, a friend who is being ground and sold like a baker is saddened that his dignity is being hit by the ground. Puts his identity against the ever-growing outsider. The ideological-aesthetic impressiveness of the poem is embodied in the third and fourth strophes.

Ideas such as not knowing the value of a friend, betrayal of a friend can also be seen in the following lines of Sa'dulla Hakim:

Do'st bizni sotibdi.

Shod etdi bu hol,

Dildan ko'tarildi gard g'uborimiz.

Bozorda o'tmayin yotar qancha mol,

Ming shukr, bor ekan xaridorimiz.

(The friend is selling us.

Glad this case,

Rose from the heart our Gard cave.

Do not pass on the market lay how much goods,

A thousand thanks, as long as there is our buyer).

In the literature of this period, we also observe the commonality of thought between poets.

Fakhriyor skillfully uses anaphoric repetitions in the following katren, generating an unexpected thought-conclusion. The poem does not use rhyming words, nor does the number of stanzas and syllables in the lines correspond. In the quadruple

gunohingni oqlamayman

gunohingni qoralamayman

gunohingni tushunaman

gunohim bilan[5:141]

(I will not justify your sin

I will not condemn your sin

I understand your sin

by my sin)

in his verses, the poet expresses in his own way that only a person who understands how severe the burden of sin is, that he does not justify it, that he does not condemn anyone who realizes that it is suffering, that a sinner understands a strophaagine Sinner. Innocent-Lord, sinfulness-typical for strofaa. Man makes mistakes that life, sin happens. Therefore, Rauf Parfi wrote that "I made a mistake by burning, I made a mistake by leaning, I would not make a mistake by dying". Thoughts in katren are characterized by the fact that such associative observations evoke.

In this place we observe another aspect characteristic of Fakhriyorov's work, in which most strophes express vices, flaws that occur in the way of life and life of people. It should be mentioned that through a critical approach to them, the ideas of cleaning society take the lead. In the works of the veteran, the ideological and aesthetic effectiveness of strofa systems is also determined by this. In the poem "without owner and conclusion" by the poet

odam atoning

havo enamizga kundosh yasay olmagan

hilol qobirg'asini

puflab shishiradi o'n to'rt kun

mardikorga ketgan tohirni

yillab kutayotgan

ko'rpasi bulut

o'tovi qaro tun

zuxro yulduzga

bolish yasab bermoq uchun[5:198]

(Adam

the air could not make a sunshade for our nanny

Hilal shell

inflated bloating fourteen days

Tohirni who went to the mercenary

waiting for years

carpet cloud

oatovi karo tun

Zukhro to the star

to make a child)

in a desina-based stropa in style, the reality of life may have found its interpretation with its brutal expression. Being able to correctly put the rhythmic pause in the above stropa lines without any punctuation marks makes it possible for the reader to correctly understand the idea that the author wants to express. Also, placing rhythmic pauses in stropa lines in different ways will give rise to turfa meaning extortion. Rhythmic intonation in the strophe is clearly manifested in the process of reading it. The author also puts it at the discretion of readers to form sentences with different meanings from the words and lines of the strophe without placing any punctuation marks. This evokes various associative observations and thoughts. The literary critic M. The following thoughts of yolandeva, reflecting the essence of the updates in the current Uzbek poetry, are relevant: "due to the absence of punctuation marks, the non-observance of grammatical rules, both the verses and the poetic tone seem to be savings. With this, the poet does not give halal to the reader's pleasure, encourages the full use of his imagination, does not limit him to dots or commas. It allows you to extract from the poem a content that is completely different from the meaning that the poet meant, even the opposite of it. A person reading a poem, based on his soul, mood, concept, level, chooses the necessary tone, finds a rhyme in a way that suits him, reads some word with a capital letter. And it deepens the reader's imagination by nurturing his artistic taste " [12].

The poem "which day", based on the pen of Abduwali Qutbiddin, who is creating in a modernist style, consists of an eleven-line stropa structure, in which optimistic feelings lead in the poem:

Qaysi kun -

Giyohlar temir bo'larlar.

Qoyalar bosqonga,

Oy temirchiga aylanar.

Tayoqlar bolta bo'ladi - u kun

Yaproqlar o'q bo'lar,

Shamollar o'qdon.

Mening ham ko'zlarim bir nima bo'lar -

Yo qalqon,

Yo kamon,

Yo sopqon... [8:12]

(What day -

Herbs will be Iron.

Cliffs to the Bosque,

The moon turns into a blacksmith.

Sticks will be an ax - that day

Leaves would be Arrows,

The winds are sharpened.

What would my eyes also be a -

Yo shield,

Yo bow,

Either slingshot...)

in his lines, the poet seems to express his dreams about the day when the struggle for erk and freedom will take place. Considering that this poem was written in 1981, during the silent era when our country has not yet gained independence, the hidden goal of the eleven-line strophe becomes clear. An impressive expression is achieved by not maintaining consistency in the number of syllables and stanzas in the strophe, placing nouns and verb word categories at the end of the lines.

Abduwali Qutbiddin's poem" confession " prominently features the mixed use of Sarbast-specific lines, white-poem-specific aspects, in a strophe. The appearance characteristic of the modernist style of this octave

Sizga hammasini so'zlab berdim -

Ulug' ko'rdim sizni,

Qulluq qildim bag'rimni berib,

Qulluq qilganim yo'q,

Ilikday qoqib berdim vujudim gavharin.

Chunki men borman,

Siz kabi borliqda-

Va men Abduwali Qutbiddin [8:310]

(I told you all -

Ulukkurdum you,

I took care of giving my bosom,

I did not care,

I gnawed like a marrow my body gavharin.

Because I am,

In being like you-

And I Abduwali Qutbiddin)

in his verses, the words" berdim-gavharin-Qutbiddin " have a semantic tonality, and the commonality in thought and aesthetic influence is realized. The poet effectively uses the possibilities of strofa Square to warn about the extent to which feelings of dedication, affection in the creator should be. Creates impressive expressions through the use of arts such as word repetition, thirst, return.

In Ulughbek Hamdam's poem "Where Now" we see the use of octave and terset strophage. The poet exhibits a unique style in that he harmonizes the formative aspects of modern poetry with the mode of expression of traditional poetry. The poem uses the turbulence of stropha systems to present instantaneous landscapes of nature as well as a sketch of momentary experiences. The poet's poem below, which mentions mukhammas strofai in classical poetry and his rhyming system, uses a compositional ring as well as a chain through the repetition of the lines "one spring would come", giving rise to the connection of meaning between strofa systems. His poem" The Pains of omol "expresses lyrical heroic experiences seeking an"illusory unknown breed calling for" while the Sextina-based strophesis is kept consistent.

In the poem, each person evokes associative observations that he is an unequal miracle, that one does not repeat

the other, that he will not return if he leaves this world. In this place Z.Kobulova's "Ulughbek Hamdam is also characterized by an analysis and interpretation of the botinian works of the so-called mysterious being in his lines, rich in philosophical observation, full of pictorial means such as symbols, metaphors. This is characteristic of the reader's thoughts that inner satisfaction, feelings close to oneself, seem to urge to be alone in the bosom" [10:76].

In a poetic context, we see the uniqueness in the use of the broad possibilities of stropha in the poem "the jug" with Nona strophalization by Abdullah Scher. The poem, at first glance, seems to describe a simple phenomenon that occurs in nature. The moon reflected in the spring is swallowed by a jug dipped in it. But this jug is not ordinary, powerful and terrible.

The poem describes the struggle between two forces: beauty, elegance, and power and violence. The result of this struggle is without fault. The poet creates a new expression by placing the evocative reality of various observations in a poem of nine lines. From the poem it is possible to understand the momentary state of nature and the reality of a short plot. The aspects inherent in the free and white poem seem to be harmonized by the poet in this poem. As you know, "the image in the form of concrete experiences plays an important role in the acquisition of truly aesthetic, emotional strength of the idea. The image conveys the object in a concrete way, showing its characteristic characters in the eyes of the reader"[12:294]. It is also important to be able to effectively take advantage of the possibilities of the stropha field in the acquisition of truly aesthetic, emotional strength of the idea expressed in the poem above. Abdullah sher uses two-line strophalization to pen topical problems of the period using works with fifteen-line strophalization. His book "two elements in the universe forever..."the poem, which uses a mixture of two-and five-line strophalizations, is "very interesting..."poem has a strophalization of twelve lines. The poem "life" is based on a fifteen-line strophalization. According to the interpretation in the poem, life is like a massive proclamation board set at a crossroads. Someone is announced to sell him himself, someone's friend, someone's word, someone's apartment. Only the vices of marriage based on buying and selling are exposed. Also, the flaw of bragging, through which the acts of individuals who want to be discredited, the people who applaud them, are condemned in the poem.

Conclusion

In Uzbek poetry of the period of Independence, research continues on the provision of ideological-aesthetic and artistic expressiveness in the medium of various strofa systems. In this regard, updates and challenges are also visible.

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