



## **Poetic Expression and Thematic Originality**

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**Abstract:** In this article, Poetic, i.e., artistic expression is one of the elements that bring the work to the level of beauty and art. This phenomenon applies equally to the form and content of the work. Poetic expression is clearly visible in works of art. Rather, only when real reality is poetically expressed can it rise to the status of a work of art. Vivid depiction of things and events in a work of art, vivid expression of feelings and experiences, attractive language of the work - all these are considered parts of poetic expression.

**Key words:** Poetic, i.e. artistic expression, beauty of the work, to the level of art, educational prose.

### **INTRODUCTION**

The ability to create landscape and portraits is reflected in the writer's ability to express reality poetically. Expressing an idea in a figurative and emotional way is a poetic expression of reality. Artistic expression takes the lead in a work of art. It does not make sense to look for artistic prose from educational prose. After all, educational prose is considered to be the prose that combines artistic and scientific. Therefore, poetic expression occupies a secondary position in educational works. It is not appropriate to look for vivid expression of the components of artistic expression, such as simile, animation, qualification, hyperbole, landscape, etc. from educational works. Because in such works, as we have emphasized many times, facts and evidence, documents and memories occupy a leading position. In scientific-educational prose, the author approaches the life and work of a literary figure from the point of view of a researcher-scientist.

This point of view is leading in the enlightening novels of Naim Karimov "Cholpon" and "Maqsud Shekhzade" that we are examining. However, this does not mean that these two educational novels do not have elements of poetic expression. In contrast to works of art, in this type of work, artistic expression has not reached the level of an important factor that constitutes the work. However, at the same time, we can witness that the author created these two works with special love, enthusiasm, and pathos while reading the novels. For example, in the "Debocha" of the educational novel "Cholpon", the edges of poetic expression shine brightly. "Imagination, imagination... Alone imagination is beautiful..." Cholpan began a poem with these words. And he immediately wrote down the thought on paper: "I am afraid of the eyes of the truth." No wonder he is afraid of the eyes of truth. The eyes of the era in which he lived, the era that engulfed him - the eyes of the faction that took the reins of this era into their hands, the eyes of the rich, whose land, water, and property were taken away, into pain and suffering, the innocent who was sent to the torture chambers stretching from Belomorkanal to Kolyma and shot on the right place people's eyes were crying and crying, and the eyes of the laborers, who sweated from dawn to dusk, were full of lamentation and supplication. These eyes are the Eyes of the Truth that he saw and

feared. It is clear from the passage that N. Karimov does not fill his novel only with documents and evidence, but also infuses them with his mental and emotional attitude. This piece, which so vividly reveals the spirit of the time, gives the artistic spirit to the whole work.

Due to the sufficiency of documents and information for writing this scientific work, there is no need for textual events and textual images. Our literary experts believe that it is impossible to have a work of art without fabric. Russian writer M. Gorky says: "Art is alive with tissue...", A. Glodko says: "without tissue, there is no good novel." Indeed, it is impossible to achieve full perfection in works of art without images and events created in imagination and imagination.

However, the viability and significance of Naim Karimov's works is the lack of texture and the fact that they were created based on the needs of readers and based only on evidence and documents. It should not be forgotten that not only textile scenes carry elements of artistic expression. The author uses artistic means of expression effectively and appropriately to logically connect the arguments. Let's take a look at the following passage: Sulayman Bazzaz (Cholpon's father) himself recites his romantic and comic ghazals to the memory of Faiqa Aya (Cholpon's sister), and feels proud that he is close to the people of Andijan's pen, such as Bimi, Mahjuri, Zakiri, and they in the conversations held over "a cup of green tea" with him, he used to take a deep breath from the poetry of Uzbek and Persian literature. Although he practiced ghazals and even turned them into manuscripts, he does not give himself too much credit, he knows that he is not a nightingale worthy of the chamanzar of beautiful Eastern poetry, and perhaps that is why he chose the nickname Rasva. We can't help but admire that the scientist gave a beautiful artistic explanation for Sulayman Bazzaz's choice of the pseudonym Rasva. In this piece related to the work of Suleiman Bazzaz, his soul's desire for creativity is expressed through poetic images characteristic of N. Karimov. Or, in the picture titled "Ilm istab..." the author artistically describes one of his educational goals to the reader as follows. "If a person's spiritual world and human form first sprouts in the family environment, gradually wraps itself in green leaves and blossoms, then the scope of his knowledge expands at school, and private reading allows the flowers picked at school to turn into a beautiful bouquet." he compares the importance of education in its blooming to the care of this flower. The researcher-scientist, writing the love scenes of Cholpan, does not approach them scientifically, because it would be very illogical. There is no way to scientifically justify this feeling.

**Conclusion:** The author compares Obida, Cholpan's mistress, to light. As if Cholpan fell into darkness when he lost Mahiroya, he describes it as if a light named Obida brought him to bright days. He evaluates it as a prototype of Cholpan's Cleopatra. At the same time, he expresses the rift between Obida and Cholpan in a unique poetic way. That is, it is compared to "Cholpan's ship of love for Obida also went to the sea rocks."

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