



THE PHENOMENON OF FORM AND CONTENT IN HALIMA KHUDOYBERDIYEVA'S WORK

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Received: October 6 th 2023 Accepted: November 6 th 2023 Published: December 10 th 2023	In the article, the phenomenon of form and content is highlighted through the works of Halima Khudoyberdiyeva.
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INTRODUCTION. The content of a literary work becomes clear to us through its form. Just as the author is not able to convey something to the reader without a form, so the reader cannot understand any content without an unread copy of the work. We can face many arguments about the form and content. Thoughts in this regard are expressed in a unique way in the sciences of literature, philosophy, ethics, and aesthetics. At the same time, the fact that Navoi was not indifferent to the issue of content and form in Eastern literature is confirmed in his following thoughts:

Nazmda ham asl anga ma'ni durur,
Bo'sun aning surati har ne durur.
Nazmki, ma'ni anga marg'ub emas,
Ahli maoniy qoshida xo'b emas.
Nazmki, ham surat erur xush anga,
Zimnida ma'ni dag'i dilkash anga.[1. 543]

The process of receiving information by a person takes place in two different ways. One is an emotional process and the other is a mental process. When Farobi dwells on this, he mentions the following thoughts: "What is perceived by feeling comes before its perception." [2.191] So, we perceive the form through feeling, that is, we see, hear, etc. And we perceive the essence. So Farobi also showed that these two concepts require each other.

Main body. Observing the phenomenon of form and content in the work of Halima Khudoyberdiyeva, it is impossible not to recognize the skill of using words and beautiful expression in the poet's passionate poems. Most of the poetess's poems are written on the themes of country, man, mother, and woman. He sang passionately about his people, his Motherland, he could feel the experiences and pain of every person. In her quatrains, which lead a person to think and deep reflection, the poetess uses weight, rhyme and tone in their place.

Balog'at mard kelar, balog'at tikka,
Xasislik yarashgay g'o'rlik, mo'rtlikka,
Hayotingni tikib yuborsang arzir,
Hayotingdan aytgan bitta to'rtlikka.

The above verses are written in finger weight in the form of traditional quatrains. Let's focus on the content of the four. In the explanatory dictionary of the Uzbek language, the word puberty has two meanings. nosi - mental and spiritual maturity, maturity. In this respect, four can be understood in two different ways. That is, the period when a person reaches the age of adulthood is a time when blood is pumping in his veins, he is not afraid of anything, he turns blue when he hits the ground, and he is full of enthusiasm. When a person gets old, he is not as lively and upright as he was when he was young, on the contrary, he bends and becomes brittle during the trials of life, and his nature becomes irritable and hot-tempered. He spends his time, his life, but in the last moments of his life, he will have passed the path of life that fits into one quarter. The poet has summed up a whole life, a whole in these four verses.

Now, if we look at the word adulthood as expressed in the street sense, it is clear to us that a person who has reached perfection is considered to be at the highest level of humanity, courage is also characteristic of the same. A person who is mentally immature and mentally fragile shows vices such as greed and envy. In these two verses, adulthood and youth are contrasted. One represents the raw, unripe period of human life, while the other, on the contrary, depicts the most flourishing and perfected period. In the following verses, the artist concludes that it is worth betting his whole life on one four. This is the end typical of Halima Khudoyberdiyeva. The reason is "Just writing is death to a poet!" The final conclusion of the quartet reminds us of Lutfiy's confession to Navoi.

Usually, in the process of selecting a poetic work for analysis, we start with larger works. The content of big works is also important, but there are such "big" works in small form, whose content expresses the meaning understood in short stories and novels.

On the relationship between form and content in literature, literary scholar Qazokboy Yoldashev gives the following comments: "The content of a literary work can be explained as its essence, and its form can also be explained as a way of manifestation of the essence. In other words, the content is the creator's thoughts about the subject, his mental and emotional reaction to an event in reality. And the form is the system and way of expression of this relationship. It can be expressed more vividly: content is what the writer means, and form is how he means it. [3.123] That is, the content happens inside the form. For example, Halima Khudoyberdiyeva's poem "Ulug'bekka aytar so'zim" (form) tells about the advice (content) of the poetess to her son. Both form and content are important in evaluating a work of art. Therefore, these two concepts cannot be separated from each other.

The content of the text is regulated by the form. Information is provided through text. How to present the information is a process that depends on the author. Therefore, a writer can absorb a huge content requiring philosophical observation in two lines of poetry or create a novel containing hundreds of pages.

Navoiy – non. To'sma. Unga borar yo'ldan qoch,
G'ashlik qilma, to'rt yonni ham yoritarkan toj.
Navoiyga o'zin urisa, urma kofirni,
Axir, nonga musulmonu kofir birday och.

Let's put these four in a simple scatterplot. Navoi - bread. Don't be an obstacle. Avoid the path leading to it, Don't be angry, while the crown illuminates all four sides. If you hit Navoi yourself, hit the infidel, after all, a Muslim and an infidel are equally hungry for bread. The first verse does not change, the whole is subject to grammatical rules. In the second stanza, the words taj and yaritkan are replaced. This situation is also observed in the third stanza. In the fourth stanza, no change takes place. We turned a work of art subject to beautiful rhyme, weight and rhythm into a simple sentence built on the basis of grammatical rules. In this, no words or additions were changed, only the words of the four were replaced. The content was not affected, but the form was changed, and as a result, the work of art was destroyed or lost its overall value. So, in fiction, especially in poetry, the content is important, so is the form. At four, the poet compares Navoi to bread. Bread is the main food and sustenance of every person, whether he is a Muslim or a non-believer, and Navoi is spiritual food and a source of spiritual strength. Halima Khudoyberdiyeva's respect and love for the great poet and thinker of our nation, Hazrat Navoi, is reflected in the above lines. While encouraging the reader to read Navoi's work, the artist admits that they do not oppose it, do not look at it with hostile eyes. The reason is that during the time of the former union, there was a strong tendency to search for atheistic and intellectual ideas from Navoi's heritage. Religious figures, including the works of Navoi, are also condemned in the textbooks.

Even the meaning of ghazals and rubai's have been completely changed and interpreted. That's why the poet is saying don't be angry, that is, don't be hostile. After all, the crown can illuminate the four sides! Navoi is a great poet who has achieved the status of royalty in our literature and speech art, an unparalleled representative of our national literature, and his literary heritage is literally the crown of our spirituality! In the third verse, the word "ur" is repeated twice (if you hit Navoi, you will hit the unbeliever). Don't resist the person who is determined to study Navoi's work, even if he is a kafir, because bread is necessary for both a Muslim and a kafir. This quartet sounds like a voice against the policies of the authoritarian regime.

CONCLUSION. In conclusion, we can say that Halima Khudoyberdiyeva created beautiful and unique works of art using various forms and themes. In expressing his philosophical views, he uses traditional and non-traditional forms to create poetic images in harmony with the subject and idea. This condition ensures completeness, content and form perfection in the poems.

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