

Annotation. The article analyzes the works of Erkin Vahidov about the external beauty of women. In the ghazals of Chustiy and Erkin Vahidov, thoughts about beauty are compared. The skill of the creators is evolved.

Key words: E. Vahidov, Chusty, beauty, woman, dancer, eyebrow, eye, face.

It is known that in the history of Uzbek literature, poets sang the Jamal of beauties with pleasure and enthusiasm. In the poetry of the 20th century and finally in the Nazi literature of the independence period, the beauties expressed their admiration in passionate verses of husni jamoli. Continuing the traditions of its predecessors, Erkin Vohidov also as a poet of his time, many poems were completed dedicated to the description of women husnu Jamol in a unique way. The poet remains true to tradition in creating a portrait of beauties. Like its predecessors, yor's face and eye, husnuyu jamoli, qaddi-qamati, lutfiyu nazakati absorb the jilos of artistically described words into verses. For the purpose of interpreting artistic femininity, the poet thickens samples of poetic art, and each sample of fine art is triggered by the artistic charm that the poet has to fulfill his goal. Among the works of Erkin Vohidov Nazmi is Ghazali, known as "Dancer", dedicated to the people of art, dancers, written in 1995. It begins with verses as follows:

Bazm aro noz birla janon o'ynasa,
Ne ajab, jismimda jon o'ynasa,

In the history of Uzbek literature, in the 30s of the 20th century, a large number of examples of ideological fiction were created. But even during this period, there are those works that embodied the essence of fiction, which were created and preserved until our days. It is known that the ghazal genre as a genre that refers only to the samples of classical literature was discriminated against in the days of the show. Some creators, on the other hand, sought to preserve the ghazal genre and created masterpieces. Among such poets was Chusty (Nabijan Khodaev). Inside the Chustian ghazals, which served the development of the art of singing, there is a Ghazali, known as "when playing", in which the skill of dancers is expressed. The paragraph is as follows:

Sahnada gul ochildi g'unchalab o'ynaganda,
Jonim qitig'lab o'tdi yo'rg'alab o'ynaganda.

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Davrada o'ynar pari, andoq bo'lur,
Oy to'lib yulduzli osmon o'ynasa.

Artistic perception requires artistic discovery from the artist. In the image of a dancer, Erkin Vohidov draws a bright image that an ordinary person does not pay attention to. In the verses lies the purpose of stating one whole point. Because the poet unites where he is due to the tense state of his situation in love with the dance charm. The dancer who plays in his mind is not the child of the earth, he is an inaccessible celestial being-Fairy from heaven. The mask you are playing is not the Earth, but a catastrophe. As a result of the character John in the byte above, he is also cut off from the surface

of the Earth, and he also sees himself in the catastrophe. It is given to the illusion as if the moon is overflowing and the starry sky is playing. Moon fullness-visibility is a factor in the drawing of a unique plaque. The likeness of the dancer as a full moon is interpreted in an unnatural way. As a result of the full moon, the movement of stars around the dancer is compared to the various movements of the dancer that fascinate the person in the continuation of the dance. Light appears in the heart and thought of the lover, bringing him out of the state of night-devotionalism. But dili and her heart are still attached to the dancer.

This is how the attitude towards celestial bodies is expressed in the ghazal of Chustius:

Dersizki, ikki yulduz o'ynab bulutga kirdi,

Ikki qo'lin yuziga pardalab o'ynaganda.

The main character of chustie expresses his attitude towards the eyes of the dancer with the expression of two stars. The poet used the image of a star in the sky, the state of the star flashing, to depict the eyes of the dancer. The fact that the dancer drapes her hands on her face is comparable to the entry into the cloud, under the cloud of two flashing stars (eyes). The hands are so white and their movements are so light that they are cloudless. The dancer hides his eyes with the cloudy whiteness and mobility of his hands. As if the clouds of the night hid the stars in their depths.

In general, we tried to draw our attention to traditional and newly discovered artistic discoveries by analyzing the artistic expression of the image of a dancer in the gazelles of Erkin Vohidov and Chusty. At the same time, we sought to highlight the specific aspects of the pictorial style of poets, albeit short. We are far from the analysis of ghazals in its entire state. In fact, the analysis of ghazals in one whole case gives effective results in determining the skill of the artist. And our goal is limited to the examples obtained, since there is little information about methodological artistic expression. Like all artistic creators, the poetic works of Erkin Vohidov and Chusty included beautiful and unique examples of artistic poetic art. Through them, they were able to revive certain socio-moral ideas with very bright paints. We are confident that the works they create will serve as criteria for artistic skill for young poets.

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