

ARTISTIC SKILL AND CHRONOTOPE HARMONY

Yallayev Bekzod

Researcher at Shahrzabz Pedagogical Institute

<https://doi.org/10.5281/zenodo.20624033>

What is important to the creator? In which style is effective description the main criterion? Everyone answers this natural question in their own way. In this way, we need to see what is reflected in the essence of creativity. Only skilled, talented and gifted individuals are worthy of any recognition. Because experience-skill-talent-talent are complementary characteristics. How have the world poetic forms that came into being at the beginning of the 20th century developed to this day? How have they matured? This criterion allows us to have a complete picture of Uzbek poetry. In the midst of literary changes that began in the 30s of the 20th century If Soviet policy aimed to instill its ideology into the people's soul, then these goals gradually strengthened their position in various genres. The nature of poetry, the structure of the text, the ideal of the poet were completely subordinated to the former ideology. As a result, a spiritual crisis began for a true creative person. By the 70s, after the generation of Abdulla Aripov, the desire was reflected in a new form, style and content in creative people such as Jura and Shavkat Rahmon. In fact, each of these poets discovered a great novelty that is clearly visible in both style, form and content.

Prof. H. Umurov notes: "There are those who say that talent is, first of all, taste, the ability to have good taste. Talent is a limitless concept. If it could be defined, if it could be limited within certain characteristics, people would be ashamed of nurturing and nurturing talent that does not exist. In this sense, the consolation of those who "play the tune of the days" - that we are not great, that this will happen to us - is a disaster for literature. Whether a poet or a writer, having set foot in this blessed place, he must understand that Nizami, Navoi, Shakespeare and Pushkin wrote here. He is this great He enters the circle of figures. He must think before his heart, before his conscience, before these great beings"¹. Indeed, talent is important first of all. Its future is measured by the effort that was made to cultivate its talent. How many poets have passed? Hundreds and thousands of poets have carried the burden of the era on their shoulders and failed to reach those times. Most of them lived surrounded by the problems of the place and time in which they lived. Those with true talent are bound to find their way in any situation, condition, mood, and system. We all know that such talents in Uzbek poetry are few and far between. A society, environment and era that is not indifferent to the upbringing of talent given by God the Creator will be able to see the happiest days. The future of a nation that seeks to show its talent and talent is doomed to the swamp of decline. Such a sharp truth is equally necessary for all eras. For example, the works created by representatives of Uzbek poetry in the 70s are still read with love today. The works created by such talents contain sorrow, burden and, most importantly, pain. No one can deny this. The mood of the era in which the talented Uzbek Tilak Jura lived is the same. We compare his poems and become a vivid witness to this. In the poem "Munajoti Mansur", the spiritual suffering of the old man Chori determines the genetics of psychoanalytic interpretation. The untimely death of his son is revealed through inner suffering. Because in a prayer, any lyrical hero turns to God. In the epic, time accelerates. It is combined with strong drama and a tragic crisis. The following beginning is striking when it carefully connects the inner suffering world of the old man Chori, his emotional and cognitive rhythms in a certain environment: "What is left of the old man...

¹ Умурув Ҳ. Бадиий ижод асослари. – Тошкент: Ўзбекистон. 2001. –Б. 9-10.

One sunny day,
 With the shade of cotton around their faces,
 He bent over the furrow and died
 Chori is the son of the old man!
 Blue creepers from the vines,
 From the view of the creepers;
 Blood splattered from his lips,
 The creeps are from the body
 that has not yet cooled down,
 Slapping like a lifeless body
 Creepers from cotton leaves,
 Ҳолсиз япроқлардай ҳолсиз,
 Barely melted ooze
 Creepers from the rivers,
 Bending over the streams
 Creepers from bent branches;
 Creepers from the chirping of sparrows,
 To the left from the hard way,
 Looking at the creeping birds
 from flapping wings,
 In the branches of the willow,
 taking care of each other
 flapping its wings
 Creeps from lying quietly...”²

The above-mentioned picture – The spiritual suffering of the old man Chori coincides with the death of his son in the poem. The poet, like Tagai Murad, expands the lyrical feeling with epic time, as a result – folklore melodies realize a new dramatic interpretation modification. The emphasized word “Ormalar” determines the mode of manifestation of feelings and emotions in a tragic mood. Because, when a person suffers greatly against the background of spiritual experiences, this mood, as a product of which, creates a very large picture of the world and man. The old man Chori is also a formula for the intensive lengthening of time in this poem (dostan). He caused the death of his son. The essence of the essence is manifested as a single person in the middle of the path that leads only to the content. The old man is neither an object nor a subject, he is only the cause itself. Because the cry of the father whose son has died organizes the true landscape of the chronotope of death. The old man is a victim of tragedy. How does life taste to him now? A piece of his heart, a piece of his being, is leaving the false world and entering the real world. Poetry is the product of tragedies. Because tragedy is hidden in the essence of any poem. The poet tries to express the image of the event, phenomenon, thing, and even characters that captivated him and moved his heart through the image of the event, phenomenon that he perceived, knew, and observed. The image of the expressed things must be truly expressed in itself as the poet's poetic observation. This is a complex process, in which the poet chooses the word that he likes. Because, "if we saturate this word with emotions, evaluate it aesthetically, and say it in a certain life situation, it will turn into a full-fledged artistic image"¹²⁹ So, the emotional response to the word,

² Тилак Жўра. Рухият. – Тошкент: “Ёш гвардия”. 1990. –Б.18.

¹²⁹ Саримсоқов Б.И. Бадиийлик асослари ва мезонлари. – Тошкент: ТАИ, 2004. – Б.35. (128)

specific situation and artistic aesthetic assessment turn it into an image. In addition, this is considered a creative process, in which the poet thinks through images and figurative expressions. He strives to make the expressions he creates look new and different from others.

Literature

1. Umurov H. Fundamentals of artistic creativity. – Tashkent.: Uzbekistan. 2001. –P. 9-10.
2. Sarimsakov B.I. Fundamentals and criteria of artistic creativity. – Tashkent: TAI, 2004. – P.35. (128)

