



POETRY IS A MIRROR OF HAPPINESS.

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Abstract:

This article discusses the role of poetry in depicting the image of self-aware people, a leading principle in the 80s short stories.

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Human history consists of periods of transition. The same is true of artistic thinking: it constantly changes. As it changes, the possibilities of artistic image expand, narrow, and do not stand still. In this way, the artistic thinking of each period forms a link in the chain of stages passing from one to the next. If this gradual continuity is followed, it is easy to imagine that artistic thinking is a holistic process. In order to determine the ring of artistic thinking "inside" this integrated process, it is necessary to study the creative concept of writers. Because the creative person uses the tools of artistic representation according to how he perceives the world and man. Discovers news.

Literature, whose original "profession" is anthropology, has been honored in all times. Uzbek realistic prose is no exception. However, the main feature of the literature and art of the 80s is expressed by the fact that the feeling of humanity has reached wider and deeper, higher levels than ever before. Such a rise was observed in the 1980s. Attention to the depicted hero as a person increased, that is, the image of a person's personality began to become an object of artistic research. Humanitarianism was manifested in personalism. The effort to explore personality has led to the expansion of the range of intellectual and artistic image tools.

As the artistic thinking of this period reconsiders the world and man, it puts individual needs and interests in the first place. Each value is evaluated in terms of its individual benefit.

The main character in Khayriddin Sultanov's stories, written in the 80s, is the person himself. The impact of period tragedies on the psyches of the heroes and the existence of a social and spiritual crisis in the environment in which they live are the main reasons for the evolution of the heroes' psyches.

However, our heroes get out of the circle of these vices and realize themselves later through the events that happen in real life.

Talented people have an alert heart and a restless mind. This situation is clearly visible in the short

stories of the 80s. This situation can be observed in the character of Adash Karvan in the story "The Lonely Monument of Summer."

In both works, the events of the time are analyzed in depth. The issues of man and time, appreciation of humanity, and national values are prominent in the creations of artists. So, the leading principle in the 80s short stories was to depict the image of self-realized people, and special attention was paid to uncovering their ordinary wealth the qualities that make a person respectable at the level of humanity.

There is a gem of spirituality in people's hearts. The creators of this period set themselves the goal of demonstrating the moments when this gem fell in their works, or, more precisely, the moments when the human language shines. This goal is based on national independence motives that we have achieved today.

We all know well that, unlike other forms of art, the weapon of literature is the artistic word. Various aspects of life and the human psyche are revealed through artistic words.

In prose works, artistic details play an important role in describing the spiritual image of a person. At this point, it should be noted that the poetic fragments included in the prose works can also fulfill the function of such a detail. In the short stories of the 80s, which we are analyzing, there are many cases of skilful use of poetic fragments to reveal the spiritual world of the characters.

In the story, such episodes serve to make Adash Karvon and the upheavals happening in his inner psyche more effective and to increase the power of expression. Literary scholar Tokhta Boboev expresses such an opinion.

The heart cry of a lover who has committed a crime because of love, who has killed someone's only child, someone's beloved spouse, who has completely distanced himself from his lover because of the crime he committed! (Exclamation of Sattar):

"... goodbye forever, love!"¹

¹That work. – B. 176. (Oybek)



The expression of the owners of aching souls seeking shelter from night to night (Adash Karvan and Sattar)

"...Oh, the mysterious trade of moonlit nights!"²

The poem is a mirror of the soul, a balm for the pain in the heart of the translator. He is able to comfort the turmoil in the hearts of every person. These definitions are justified in a certain sense. We considered this place above in the example of Khayriddin Sultanov's story. Although the story "The Lonely Monument of Summer" is a prose work, the writer used the science of poetry in order to fully realize the goal he set for himself and ensure that the work is perfect in all aspects. Through the poem, the writer serves to more beautifully reveal the hidden charms of the hero's psyche, and through these circumstances, he was able to create a new mentality, a new worldview, and a new image of the hero in the heart of the hero.

We recall the meaningful line of Hadrat Navoi, "Man is turned into a beast by words."

"Language and heart, spirituality, mind are the gifts of God that distinguish man from animals."

Poetry (poetry) is a unique, complex, rich and high-class language.

It reflects the subtle feelings, thoughts, and emotions of the human heart, struggling and influencing its development. Poetry, like prose and drama, can discuss a variety of topics. Its image options are wide"³.

It is possible to find in the short stories of the 80s that the poem reflects the subtle feelings, thoughts, emotions, struggles, and development of the human heart in an impressive way. This period serves as a poem-a detail that reveals the psyche in the works of artists. As evidence of our opinion, let's dwell on some places in the short story "The Lonely Monument of Summer" by Khairiddin Sultanov, created in the 80s: Fatiha is the confession of a young man who was surprised by the loyalty of his daughter, who valued our national traditions as the seal of God and trusted him for twenty years:

"...Is the white road of loyalty so long?!"⁴

The expression of the suffering of the old man, who felt that he was nearing the end of his life, wrote a will and wanted to do good to people.:

"...My will is my will!.. No one listens?!"⁵.

The question that seeped from the heart of a person who has lost his only son, who has longed for it, and who is passing without seeing the light:

"...there is suffering only in fate?!"⁶

The task of literature is to educate a perfect person. To be perfect, man must be free. Only free people with all-round spirituality know the truth and themselves, and walk on the right path. In the short stories of the 80s, we can witness the depiction of scenes of the spirit of independence in harmony with spirituality. When depicting the inner world of an image, creators first of all pay attention to its spirituality. The attitude of the writer to his hero and, as a result, the attitude of the reader to the hero depends on his spirituality. In particular, the more lovingly Qadiri describes his characters, the more we readers fall in love with Otabek and Kumush. Similarly, the closer we are to Adash Karvon, Bakir, Gaybarov, Madhi Sharipov, and Elomonov, among the heroes of the stories created in the 80s, the closer we are to Nasibbek, Safura, Kabin, Uncle Murad, and Shodi, and we feel sympathy for them. The reason for this is the presence of some kind of inner self that shows the faith, faith and spirituality of our heroes, who embody Uzbek traditions. We hate Sattar, Chinnibek, Zakir, and Samad, who are their opposites. Sometimes we try to understand them, to find out why they are in such a situation. We regret that they could have been good people. And we come to the conclusion that the reason for their downfall is a lack of spirituality. In fact, it is the environment of the former Soviets that created the ground for the lack of spirituality in their nature and the existence of some vices that have been nurtured in this environment?! The existence of those evils, the fact that they gradually become a tragedy of the times and affect a person's psyche, does not prevent them from discovering their true identity?!

In the short stories of the 80s, the subtle aspects of the human psyche are deeply revealed. In particular, the spirit of people with a high sense of independence and spirituality—joy and sorrow, sadness and joy, everything is beautifully described so that while reading them and recognizing the skill of the writer, Kh. Sultanov, M. M. Dust, The Works of E. Azam, A. Azam, T. Murod, and O. Ottakans can be recognized as being of great importance.

²That worr. – B. 183. (Mirtemir)

³Boboev T., Education of Poetry.-T.: Teacher Publishing House.,1996. – B. 5.

⁴Sultanov H. Babur's dreams. - Tashkent. G. Ghulam Publishing House for Literature and Art, 1993. – B. 140. (Ghafur Ghulom)

⁵That work. – B. 157. (M.Shaykhzoda)

⁶That work. – B. 171. (H.Olimdjan)



Literature is the humanities! The description is very concise and meaningful. Literature as anthropology promotes the idea of a perfect person. About it: "A perfect person and a perfect life; the harmony of the universe and man... This is the highest ideal that humanity can never fully achieve, but cannot give up hope of achieving. All aspects of culture or civilization in the broadest sense meet at this point. They strive for this ideal in its highest form, trying to bring life closer to it.

So, the main pathos of any true artistic work, of the entire world of literature and art, and of aesthetic perception in general, is the glorious ideals of the perfect life and the perfect person, their harmony."⁷.

As in all trials of life, it is not possible to live in the old way. Fundamental changes have taken place in the socio-economic, economic, cultural, and educational spheres. In the works of artists of the next period, the concept of independence is aimed at uncovering the essence of socio-spiritual ills with human spiritual experiences, sharp words, images, and interpretations, cutting off their very deep veins one by one, and giving strength and air to healthy veins. We are happy. From this point of view, Uzbek literature, including Uzbek literature of the 20th century, moves and develops faithfully to the highest aesthetic ideals. The image of a person striving for perfection and independence will be a phenomenon that defines the image of Uzbek literature of the 20th century.

Against the background of such changes, the works of writers such as H. Sultanov, M. M. Dust, E. Azam, A. Azam, T. Murad, and O. Otakhonov are also important.

In conclusion, we can see that in the short stories of the 80s, the national independence motifs were mainly reflected in the background of the characters' psyches. Although the heroes of the story analyzed above are late in understanding themselves in terms of intelligence and perception, they have the same common aspects that connect them. Adash Karvon, Gaybarov, Mustafa, Bakir, and even Elomonov, after passing a certain period of life, looked back and asked themselves the question: who am I, why am I living, and what do I want to spend the rest of my life on. The emergence of the problem of human will in the psyche of the hero through this one question is the main tool that determines the writer's skill.

Writers of this period prioritize the spiritual and spiritual essence of a person, and in their works they promote the idea of great respect for a person and the

idea of seeing each person at the level of a person. In this regard, poetry serves as a key to clarifying the original purpose of the work.

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