

LABORATORY WORKS OF GAFUR GULAM: POETIC IMAGE AND IMAGERY

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Abstract – In this article, poetic images in the legacy of the well-known Uzbek poet Gafur Gulom are studied in connection with the creative aesthetic ideal and the skill of artistic expression. Poetic images associated with the psychology of artistic creativity and creativity, widely used in the poet's lyrics G.Gulam is observed in a harmonious connection with the worldview, spiritual world and lyrical "I" spiritual experiences. Through the analysis of artistic images, such as "paper", "pen", "poem", "siyokhdon", the problem of imagination was studied and the leading Paphos of poet poetry was identified. The mood of the poet in the moments of creativity is analyzed. The laboratory of creativity of the lyrical heritage has been studied in comparison with the poetic creativity of its predecessors in the context of tradition and originality, the problems of image and imagism, artistic skill.

Key words: artistic skill, originality, lyrical hero, communion, image, figurine, gazelle, Beth, feeling, do not get along.

I. Introduction

It is known that poetry differs from other types of Word Art in that it expresses a passionate attitude towards reality, impressively reflecting feelings and experiences. Each image, detail and illustrative means contained in it will help to reflect spiritual experiences. "Every new poem is a new phenomenon. It means that he has his own nature, his own livelihood, the quirk of his own images. Therefore, it is impossible to completely cover all the magical, subtle sides of poetry in general" [14. Ten P.]

Although each poem has its own nature, the world of images, its livelihood, there are also such general laws of artistry that they help to form a sound picture of a poetic work.

The main hero of the poetic work is a lyrical hero, many elements of which are aimed at illuminating the lyrical "I" senses, its complex and contradictory spiritual world. In this process, poetic images are considered to be a factor combining all the components of the poem. Poetic images in a way directly related to the artistic intention and skill of the poet perform different tasks. They show not only the worldview of the poet, the illumination of his spiritual world, but also his spiritual and spiritual appearance. Analysis of the originality of Gafur Gulom in the use of poetic images allows to understand the leading features of the poet's poetry.

II. Literature review

The problem of the psychology of artistic creativity and creativity in the laboratory of creativity of a separate poet: literary relations, mutual cooperation, analysis and research of the problems of imagination and individuality, poetic individuality are topical in the world literature at all times. In particular, Aristotle poetry in antiquity [when poetry says it refers to artistic creation in general) although "catharsis[3. 42] that is, he saw a desire for purification.

In the world literature of the twentieth century poetry was considered as a means of poetic attitude to social problems, artistic expression of the creative spiritual and spiritual world-the truths of Botany. In an interview with renowned writer Frans Kafka Czech musician and writer Gustav Yanoux, he expresses such thoughts about art: "art is an expedition that has always been guided by reality... The truth is the most necessary thing in life for every person and, nevertheless, it is impossible to get from someone or buy. Everyone should be able to create it regularly in his boots, otherwise the truth will perish" [6.117-118]

Therefore, a real work of art should serve the spiritual maturity of Man and society, the triumph of truth and truth. Already every artist, relying on his inner world, creates works of art, so the same aspect becomes the main factor that ensures its creative originality. Famous Russian critic V.G.Belinsky: "poetry is an expression of life or, more correctly, life itself. Not, life in Sioux is more realistically manifested than reality" [5.99] - style opinion is based on the conviction and conviction that fiction is sincere, truthful and trustworthy.

Writer and literary critic of E. Khovardschol: "poetry is neither an imitation of Real existence nor its interpretation. Sioux himself is in excess of reality" [16.459] - also emphasizes that artistic creativity relies on the truths that are leaking from the heart. Therefore, judging by the artistic work, it is considered an important criterion not only how Real his real life views are shown, but how sincere and touching he can express his feelings.

III. Analysis

Specific studies have also been carried out in Uzbek literature on the peculiarities of poetry. For example, one of the well-known figures of Uzbek literature of the 20th century-poet, writer, playwright and literary critic Abdurauf Fitrat in the article "what is poetry?" he answers the question: "in the poem there is a kind of power, a spiritual power that boils the blood of people, makes their sisters play, shakes their brains, provokes intuition. Such a word without power can not be a poem, Let It Be "weight" and "rhyme"... The true poem is to show the feelings of the heart. Weight, and rhyme is the decoration of the word..."[1.].

So, in real poetry, the reader is embodied in consciousness, spirit, and spiritual power, which can influence his body and feelings. If the lyrical work does not have the above-mentioned qualities-adjectives, it can not even be an example of high artistry. The well-known Uzbek poet Oybek said: "many people think that the lyric consists only of emotion and feeling, which is completely wrong... it is to look. In reality, an "independent" feeling that is not associated with thought content, there is no sense. The poet attaches his thoughts and feelings to the lyric in such a way that as a result, lyrical heights arise" [11.79],- the look of which is also understood to be in harmony with the thought Hall of feelings and forgiveness in the lyric. In fact, the monakkid . As O.Sharafiddinov rightly admitted: "the poetic image in the lyric is come from an inalienable combination of thought and feeling" [18.147]. All the views observed complement each other logically in a certain sense. They are significant in terms of the fact that the lyrical work begins with creative intent and confirms that many characters-adjectives, such as thought, feeling, forgiveness, inner sincerity, an explanation of the truth of the soul, poetic skill-are found to be evasive.

G.Gulam poetry in Uzbek literature Mamajanov [8], A.Akbarov [2], B.Nazarov [10], D.Capacity [22], B.Garlic[21], H.To a certain extent, it was analyzed and studied by scientists such as Boltaboev [20]. In many articles and studies of Matyokubova, too, it is called. In addition to the nature of his prose and publicist works, the work on such issues as national and World basis of the lyrical heritage, artistic skills was analyzed in a particular tree [9.40-43]. However, the poet's skills of creating images, lyrical experiences and feelings are not studied specifically in terms of the aspects directly related to the poet's Laboratory of creativity. Referring to this, we academic poet to the problem of artistic creativity and the psychology of creativity in the article. We put forward some generalizations about the laboratory of volumetric creativity: literary ties, mutual cooperation, image and image, poetic individuality.

The study of the problem of the psychology of artistic creativity and creativity in the context of a comparative-typological or holistic literary process in the context of a separate laboratory of creativity of the poet: literary relations, mutual cooperation, image and image, inextricably linked with the problems of poetic individuality is one of the pressing problems of modern literary science. Based on the nature of the scientific problem set forth in the article, the methods of biographical, comparative-historical, comparative-typological and descriptive were used.

Gafur Gulom, having thought about the ruboi of one of his masterpieces, writes: "It is possible to be a great poet, but not a great architect." It is no wonder that the poet, who approached the people of artistic creativity and creativity with such a demanding attitude, comprehensively understood the language of art. He seemed spiritually, thoughtfully understood that his phenomena were ravaged in artistic unique images. Mushahada and impressions, embodied in the images of his thoughts, which occupied his mind. The details, which at first glance can be met in an incredibly simple and everyday life, rise to the level of an unusually complex artistic image in the poet's lyrics. Relying on creative thinking, the ability to skillfully express poetic imagination shows the uniqueness of the Gulom iqtidor. Expressing thoughts in vivid images, combining them with the idea by "infecting" the reader is a rare happiness for the creator. Gafur Gulom was the artist who achieved this.

In the history of literature, it can be seen that many mature creators use the word art and the concepts associated with it as an artistic image in an impressive illumination of spiritual livelihood and emotion. Poetry, pen, pencil, ink, ink, paper, davot and other images were widely used for various artistic purposes. In particular, Alisher Navoi, Sultan of the Gazal estate, writes about the divine love grass as a number: "sözdin kuyar Kalem, Korur Kara, erir davot". The poet achieves the creation of an exaggerated image with the help of the concepts "pen", "ink", "davot", describes the spiritual-spiritual existence with emotional power.

It is recognized to be in the post-Alisher Navoi position in terms of its merits before the national literature and culture, in terms of artistic ability, scope of its creative heritage [7. 5]. Muhammad Reza Ogahi actively appeals to such images as "pencil", "pencil", "leprechaun", "paper", "David". It is possible to observe such bays in the ghazals and masnawi of Agah as "exclamation to the pen", "poetic hymn". In them, it is possible to meet those moments when the moon rises to the high horizons of the dream, wishing to show a special compliment, to hold a show DAV davotu paper, to make a habit of cuddling a pencil of Atorud: "always near me Atoru, let my pen or profession", - appeals to falaka Ogahiy.

And Shota Rustaveli describes the beautiful Tamar in his work "the Tiger covered his skin", which he created while standing in the poem "The friend on the land is the perfect of the poets": "the Agate drank ink from the hands of the eye my pen, let the hearts like a scallop my heart!" [19. 8], - ends the Egyptians. Apparently, in the works of poets who lived in different periods and conditions, artistic creativity and the concepts associated with it were skillfully used to describe spiritual experiences, reflecting the vastness of the horizon of imagination and thought.

Many such images can also be met in the poetry of Gafur Gulom, which continues the traditions of classical literature creatively. Drawing attention to this issue as one of the first, academician Bakhtiyor Nazarov, analyzing the poet's poem "paper", notes the following: "Gafur Gulom "interprets the images of" creativity", "paper" in the meaning of life, life, life... V the study of the problem of the psychology of artistic creativity and creativity in the context of a comparative-typological or holistic literary process in the context of a separate laboratory of creativity of the poet: literary relations, mutual cooperation, image and image, inextricably linked with the problems of the poet V the study of the problem of the psychology of poetic individuality is one of the pressing problems of modern literary science. Based on the nature of the scientific problem set forth in the article, the methods of biological, comparative-historical, comparative-typological and descriptive were used. A forms the golden rings of the integral Trinity in the works" [10.165]. By analyzing the poem of a personal-intimate character in relation to the life, nature, events related to the FE'l-atvor of the Gafur Gulom, the writer manages to show both the power and skill of the Gafur, hidden in the course of images, and the images raised to the level of poetic discovery. Let's look at this paragraph of the poem:

Come to life, tell yourself, in which word
Sing your praise, paper!
My friend Muharrem with an eye in love
For a lifetime I was thermul, both of you are classical.
[27. 49]

In Egypt, the White and unselfish nature of the paper was reflected in the fact that the show was always accompanied by friends in joyful and sad moments, that the Gafur Gulom had "fallen on a piece of paper", that is, he had lived a life without interruption from creativity.

"The fact that the text should give flavor is an important law that should not be forgotten, regardless of any research commitment," says Rolan Bart, theorist of the poetics of structuralism [4]. 428]. In the above poem, it is possible to understand not only how high the Gafur Gulom considered creativity, but also how he respected it as a "classical" friend – a special distinguishing feature in the eyes of "Asik", heart temperature, heart palpitations. The comparison of the attributes of a certain historical person – Muharramkhon aya with the characteristics inherent in the image of "paper", undoubtedly, is built on the basis of finding certain common signs between them. And this provided the brightness of the expression of the object of the image. The lively expression of spiritual warmth in the poem made it possible to achieve a thoughtful realization of the intended idea. The fact that the image has acquired visual acuity and impressiveness arouses interest and admiration in relation to the object of both images in the heart of the reader. In the image of the Gafur Gulom, the purity of the paper is described as "the White of the eye", and the width of the Gazelle meaning "the Immaculate embrace of the paper". Just as poets who fell in love with the intention to please their soul, also on the chest of the paper, arrange the pearls of the word mother-of-Pearl.

Each point in the poem, created by the temperature of the heart, is likened to the "pupil" of the eye as a logical continuation of the above thought. The poet's eye is both an arrow and a pupil, the soul of all poets is also a soul, the vast area of the Lands of Azamat, the bosom is open, immaculate, the image of "paper", which is not full of praise, the poet can not find a word, and the image of "paper", which does not disappoint from its qualities, seems to rise to the level of a symbol of creativity and aspirations of all lovers poets of his life, go.

From our point of view, it seems that Gafur Gulom partially places the literary and aesthetic views of the artistic work on the sincerity of expression, depth of content, sensitivity of feelings, creative responsibility, artistic creativity.

Another of the images associated with artistic creativity, which the poet encountered in his poetry, is ink. The writer Said Ahmad writes in his memoirs, "Crystal inkdon," about how much honor Gulom inkdon has shown in his memoirs, and the Ukrainian showirga, which presents a new inkdon, Shows special respect [13. 25].

Even Oybek was described in the poems of Gafur Gulom inkani, who fascinated him. Perhaps this is not exactly the same donated ink. Perhaps, he is a lifelong companion of the poet, a close assistant to the expression of unselfish thoughts, spending a resin of ink on his own body, which should not be understood in the meaning of a friend who contributes to his creativity. The poet writes in the poem "inkdon": "inkdon, azizim, my black glasses, black nights are intertwined mirrors." [26. 132]. "Azizim," "my black eye" is one of the reasons for the holding of the arms of the poet in ink, and he also has a worthy contribution in the products of creativity. The poet, who made a Dong into the universe, does not forget about the bell, when his heart's harmonies are caught. Since he made a worthy contribution to the expression of clarity in his thoughts, the poet wishes peace to inku inkon. This is not just an ink cartridge or simply an ink cartridge. On the back of the poet: "my heart is boiling crimson blood", "ink", which is characterized by exaggeration, loses the quality of "black" in its lexical meaning. It is no longer just a colored liquid, intended for the poem to end or for writing a letter, but, on the contrary, a trace of the poet's heart, a

symbol of his fervor. Bunda ink is imagined in the case when the poet's heart is pure, pure, the source of violence in his chest, the color of the blood in his veins from the turbulence. Consequently, its fluid is also logically understandable. The poet writes:

During the days of ulugjang's writing
As the blood of the brave you drip into the notebook.
Cursed males when writing the name -
"I'm black!" dedingu tonding. [26. 132].

In this poem of the poet, who glorified good manners and criticized razolat, there are such aspects as political-ideological acuity inherent in most of his writings, bravery in rhythm, persistence in the tone of poetic speech, extensive coverage of life events, a sharp polar attitude to social problems, strict confidence in the aesthetic ideal. The poet, who describes the struggle of mankind against fascism as "sublime", enriches poetic speech with bubble images. Through this, Each drop of Gafur Gulom Daffodil pages, which expresses his attitude to the object of the image, mengzadir blood of ink.

If it is meant that the poet emphasizes the meaning of the life event from the Real reality, it becomes clear that Gafur Gulom was deeply sympathized with the sons who took their lives and gave their lives in the fields of the Second World War. It is understood that the poet had a full right to say: "I am not black", refusing to write the name of the evil-Blacks, if it is meant that the "ink" with the blood of the Crimson boiling in the heart is ayanized.

Gafur Gulom talks about the fact that each verse should write the lion with the blood of the heart, that is, he should approach his "pen", "paper", "ink" responsibly. So he knew that the beauty of expression, sincerity of thought, the power of the warmth of feelings, the desire for the survival of an artistic work - the poet, feeding from the heart, from the bottom of the heart. He himself also paid special attention to the charm of the poetic text.

The above-mentioned poem of the poem "raging crimson blood in my heart" harmonizes the consonant sound of "q" in Egypt in five places, the melody of the poetic verse through the consonant alliteration. In the third paragraph of this poem there is an example of "we made white black - a pen of paper". In this Egypt, the poet's sincere respect is expressed, and at first glance, we recognize its external meaning. After all, it may seem that paper, pencils, ink and a new masterpiece of the poet do not represent any other meaning than "blacken white paper". However, the purpose of the creator is not shugina. To understand the poem, the reader must find that second hidden meaning. In this place of the moment shows the hullness of the hullabaloo the subtle aspect inherent in skill and talent of hullabaloo.

He refers to social injustice, subversion in his time in the means of the art of conscription. By understanding the second meaning of "blackening white", it is possible to imagine not only the injustices of the period in which the poet lived, but also the worldview and soul of the poet, who could not always work as he wished, suffered spiritually and spiritually in a gloomy environment. In this Gafur Gulom spoke about the nobility of the poet and loyalty to the leader, opening the pages of the book.

Maksud is also developed in the poetry of Shaykhzadeh as a close confidant and companion of the poet. The poet skillfully describes his boundless passion for her, dedicating a special poem to inkon. This is how his poem "My Bell" begins:

Black eye fellow, old sirdonim,
To me you always frown.
We worked a lot together, O My Bell,
You are like sleeping-not sleeping at night[17. 15].

The poet is close to many years with the lyrical hero inkdon. His "black eye Fellow", which has been working together for a long time, suffers from blindness. Illo, ink - "old sirdon" too. This secret is due to the fact that the capacity of the ink, which opens with close cooperation, in addition to the mengzalas of the vessel to the well, he spent many nights sleeping with the Prince. It can be seen that while being in a relationship with a special reverence as a confidant close to the bell, there are many similarities and peculiarities in the feelings of Sheikh and Gafur Gulam.

Every letter and dot in the bytes in the eyes of the sheikhzade is ink labor, a resin dripping from the skin of the forehead. The line" memories you have in the middle " shows how dignified the bell to the lyrical "I" is.

From the same distant years Black spring
If we measure the flowing ink,
Classic exaggeration if you use Mann,
I would say: "equally come to the Black Sea."

The poet's skill is that in order to measure the ink spent over the years, he turned to the classical literature-specific exaggeration method of painting, denoting the amount of ink spent for many years to the waters of the Black Sea. In the ink spent on this, it will also be possible to see the whole biography of the poet, his longing, his desire. In this sense, it is felt that in every line of ink poured out of the Sheikh's pen, the sounds of his soul, the heart Tempest are embodied.

In connection with inkdon, the poet puts forward his thoughts about the need to approach the process of creativity with extreme responsibility and diligence. In places such as" inkdon is our responsibility to the ground,

and if there is no right for both of us, " it becomes clear that the poet did his work without forgetting for a moment his duty and responsibility as a creator. After all, the influence of the creative heritage of the Sheikhzade on Eternity is associated with the realization of this responsibility and the touch of a pen.

Gafur Gulom is a poet who has mobilized his talent to honor the bright future of mankind, creativity and creative work. He expresses his impressions, experiences and feelings by referring to the pen as follows, while concluding the general poetic idea in the proverb of the oath of the holiday of humanity:

Hello, o pen, tongotars my satellite,
Always light that flows from your tongue to the rows.
Of each sheet on which the domestication is written
From the words Diamond, The Points are jewels. [26.155]

Gafur Gulom, who knows that the Qasida genre by nature sympathizes with praise and luxury, makes appropriate use of all aspects inherent in the tradition of revenge in this qasidai anthem. The fact that in the poem the philosophical content is profound, the place is allocated to the images of nature, some events are satirical, feelings of self-pride are also expressed, proves our opinion. Moreover, in terms of the existence of such a composition as " nasib", " gurizgah", " praise", " qasd", the work has exactly the characteristics of qasida genre. And the phrase of the poem from twenty-eight paragraphs indicates that its volume is also written according to the requirements of the genre.

Intending to make a bright expression of the "pen", which is the object of the image, The Restless Gulom feels as if on a close companion, wishing him health. After all, the health of this satellite has made it possible to connect long nights with light mornings. When talking about the "language of the pen", the kind of intonation in which animation is used in the approach to the object of the image. The hysteria, which is used when it is said that "always the light flows" from the tongue, implies that the lines inscribed with a pencil are as clear and bright as the light and warm the hearts, brightening the hearts. In this way, through the appropriate use of similar landmarks, the poet created a figurative image.

In the next two Egyptians, each point and the value of the word on the sheet is combed like a diamond and a jewel, equating to the polished precious stones. The poet appreciates the "point" and "word" on the sheet sheet as a special value for the "humanity is written", from which it is demonstrated that Gafur Gulom understands that singing a person is the main goal of literature.

If it is taken into account that Gafur Gulom knew the pen as an "interpreter to the mind through the heart", then the above conclusions of the poet will be understood how naturalness is. In the poem "The Mind and the pen": "my pen is a bouquet to the birth of my grave, " the poet predicts his creativity in general, through a pen, which is an important weapon of the people of creativity. In terms of quantity, it transfers the signs of one subject to another and uses the synecdoche in expressing holistic integrity and generality in the part. In this way, the poet is able to express his confidence and hope for the future, pointing to the dependence of creativity on Eternity. At the same time, it emphasizes with special confidence and hope the respectability of sincere words of heart, permeated with humanism, pursuing the interests of the people and Vatan.

Apparently, creative responsibility in the creativity of Gafur Gulom, the leading features and the main goal of artistic literature, sincere devotion of the people of the pen to its nobility and nobility, the mystery of the existence of the artistic work, as well as many socio-political, literary and aesthetic issues have been expressed in a theoretical and practical way. The poet managed to express an imaginative poetic image of the palette of thoughts and madly subtle feelings inherent in his literary-aesthetic views. The poet, who was "grafted on the soul of reason and maturity", recognized artistic literature not only as an interpreter of the creative language, but also as the basis of the spiritual perfection of the nation, the people's interest and the singer of Vatan's happiness. He was a poet who shared with el the pleasure of hasratiyu every moment of his life, dreaming of today's free and free time. Therefore, he was able to put a monument to himself with his works.

In a series of poems of Gafur Gulom, where artistic creativity and its secrets are reflected, the sound of emotions is sung. In such poems, the fayzi of our country at dawn, the beauty, the emotions coming to the soul of the junbush are perceived with the eyes of the poet. In his poems, which the poet liked very much to observe the moment of the Dawn, The Dawn, The Sun's own gilded Rays spread around the Tsar, reflected in the loud spirit:

The first on the tip of the chinors nurni
At first, my eye flies to the sight.
The pen is also with a quick walk like The Sun
It moves from line to line depending on my line.[26. 131]

It is known that during the dawn throw, the first sunlight falls on the tip of the chinars, as it is one of the tallest agarics, and quickly flashes around. If the poem used an expression that simply threw a dawn, it would have undermined its aesthetic value. That is why the artist illuminates the dawn and its influence on his mood by saying that he flies to the First Sight, which falls on the tip of the chinors. The poet's passion for the first nurni vision that falls on the Maple Leaf is not just a coincidence, of course. He describes Dawn and creativity in harmony with each other. Dawn is a source of inspiration for the poet. In this place, the image of "pen" served to illuminate the poet's attitude to creativity. After all, it is not surprising that the moving of the pen with a quick walk from the line to the

line resembles the sun. The inspiration of the poet, as the sun quickly lit up and charged the surrounding world, was so vibrant that he moved from line to line. The poem is also able to charm the whole world. This means that the poet was able to express his literary-aesthetic views in these lines by means of poetic images, such as the sun, a pencil, a light on the tip of a maple. It should also be remembered that in all poems of Gafur Gulom, too, the images associated with creativity can not be said to be highly artistic. In some poems, The Poet manifests himself as the Herald of a more epoch and era, the creator of the present, the undermines, the brightness of the image and the proportions of the artistic goal. The image serves the dry expression of the idea: "o pen, write the praises of yourself, your party, praising the beauties of ne, the classical from all" [27. 18]. In this, the poet turns to the pen and encourages himself to devote himself to the anthem of the party. This departure call had a negative impact on the poetry fiction.

In the poem "for Lenin" by the poet there are such examples: "this poem was written komsomol in the place where the Leninist consciousness of the generations is concentrated." [26t. 159]. This is also aimed at expressing respect for the generations of the komsomol, the image of the poem Lenin, the owner of consciousness. Since the images in the poem remained an expression of the idea, the work turned out to be artistically weak.

IV. Discussion

Of course, not all the work of the poet consists of such defects. His creativity is weak in artistry, written under the influence of contemporary politics, artificial works do not occupy a leading position. As already mentioned above, there are a lot of works that are artistically perfect in the creativity of the poet. Feelings in them are elegant and polished, the evenings are sincere, the images are reflected in a high artist.

In the poem "new love" by Gafur Gulom, the concepts "poem" and "poet" rise to the level of poetic discovery. Through these poetic images, the poet artistic brilliance that every wish in the poem is created by the poet's heart's blood, tashbeh, rhymes are an important element of the poem. The peculiarity of the poem is that the poet wants in it to move to the poem with his own eye shadow, the whole meaning of the grassy youth. The indelible love charm, which is CA to the pupil of the eye, transports to poetic Egypt, every poem wants to be written with love, with grief. In this respect, these Egyptians have special attention:

Sometimes the skirt does not hold-the poem favorite track...

I'll be on my craft so it's unpleasant.

I'm going off the field, but it's a disguise –

It is as illogical as the desire of a lover.[25. 133]

We see in these lines that emotions have risen to its highest peak. Already in it, the lyrical hero is depicted as a lover, and the poem as a lover, and this poem is helped by a fairy tale as a living person. He resents poetry in instant moments and becomes disillusioned with his craft. But this is a temporary situation. Therefore, cases are quickly exchanged, and in one zone their own behavior begins to seem melting. Because just as lovers find their way to each other's soul property, there can be no unsolvable conflict between the poet and the poem.

It is understood that the poetry and the images of the poet gave an elegant poetic reflection of emotions associated with the process of creativity, moments of inspiration, which had a purely personal nature. Getting into the hollow of the Volume Creative Lab opened the way to look, to observe the creative moments in motion.

In the poem "again to my poem" by the well – known Uzbek poet Osman Nasir, similar expressions are observed: "all my life I'm on your neck, I spit blood in the morning, it's Okay, I'm a madman, my poem, you – Layli!" [15. 69]. In this poem, The Poet-Majnun is described as a lover, the poem – Layli-that is, a mistress. By referring to the love of Layli and Majnun, the poet emphasizes the influence of artistic creativity on Divinity. He expresses his boundless love for poetry, sincerity in the instrument of talmeh art, impressionable.

In the above poem of Gafur Gulom there is a certain commonality with the feelings of the lyrical hero of Osman Nasir. First of all, both poets expressed their attitude to the poem by perceiving the poet and the poet in the style of love. And in the expression of love, every poet went his own way, demonstrating that he was the owner of a special character. Osman Nasir is ready to sacrifice his whole life on this path. And the hero of the song Gafur Gulom gavdalan tiradi moves the poem like a living person. He sometimes resents with poetry, and at such times becomes disillusioned with his craft. But this is a temporary situation. And on the next line it seems that this act is also achieved by the poet himself. Because Asik lovers will find a language to do with each other.

The poetic image of the poet in Maksud Sheikhzoda's poem "poet" is created in connection with moments of creativity and inspiration. Quiet is a moment of inspiration and creativity, which for the late poet confuses himself. The lyrical hero, who walks alone at night, fascinates the mysterious-magical Oriental voice of Shalola, tevarak-the surrounding beauty calls him to himself. The images of naturalness and love in the poem are directly the fruit of these feelings. The lyrical "I" "sees the wound of a new poem as a" flower break from the garden of lovers". Because the poet is a creative and creative force, an inventor who patterns quiet night landscapes on his notebook. Ne-ne muhabbatu hijron, witness to the words of loyalty sevgiyu termulib to the waters, lovers dardi, language words, love and passion moments live spiritually. As a result, the feeling of color, which is a guest to the heart, moves into the

language as a poem. Now it's not just lines, but also the beauty of the olam, the cry of the centuries, the rustling of the bells, the sounds of the sarrin of the winds, the boiling bitterness of the poet who fell in love with the grafting on the hearts of lovers, the ringing of the hearts as a connecting song. Therefore, Sheikhzadeh is pleased that he has achieved the happiness of "keeping friends in a guldasta of wisdom":

You Goho nights alone kezasan,
 You will notice secrets on the shore of the waterfall,
 Uzasan flowers from the garden of lovers.
 ...Wrote yesterday, O passionate boyfriend,
 The next el aytar bamisli song [17.81].

Since the poem "sheikhzoda" is the sister of true beauty..."the poem makes an impression logically as the continuation of the above thoughts. Bunda highly appreciates the influence of the poem on the spiritual world of man with a deep understanding of the power of the artistic word. Non-poetic souls are likened to the spring, devoid of dawn to dawn, an evening in which the stars do not shine, a journey of birds. In the spirit of a specific poetic polished poem, the ratio of graceful feelings to the human being, which does not perceive, leads to a feeling of pity. "The street without a poem is crowned tole, the address of love in this place is bekik...like in Egypt, the owner of subtle senses with noble human qualities is applauded. It can be said that truly beauty is the lyrical hero of The Sheik in terms of the search for a man from his child's boots. What is the beauty of "Gulom"?"the labor in the poem is much more mobile than the person.

Poor people, they do not know,
 Since the poem chin beauty sister.
 If anyone fell in love with him,
 Husnina is exactly in the songs of beauties.

Apparently, the closeness and individuality of artistic and aesthetic views in the creativity of Gafur Gulom and Sheikhzadeh can also be observed in the process of interpretation, which connects the moments of creativity, the pleasure of love and passion with the vision. Gafur Gulom realized the painstaking and responsibility of creativity, connected with the labor of beauty, reflected in poetry and poetry, figuratively in the style of the lover's land, istignasi views on creativity and inspiration. The sheikhs characterize this state by paying attention to the innate senses, combining the harmony of nature and Human Relations, the harmony of the bookish emotions of the ills of the lyrical hero who embodied inspiration of a world in the heart, the mystery of subtle senses, the colorfulness of the senses. The eternity of the word, the immortality of the samples of true creativity, emphasizes the place of literature in elevating human spirituality, wants the feeling of beauty in the poem to move into the hearts of people. Hence, mutual harmony and uniqueness in the poetry of both creators are closely related to the issues of their worldview, the leading features inherent in their style, poetic skill.

In the work of Gafur Gulom and Sheikhzadeh, poetry and images related to its leading role in artistic creativity are also observed. Our poets describe in such places their aesthetic views that from an art-mature lyrical work, not only rhyme and weight proportions are required, but also naturalness, word fragility, expressive expression of subtle senses. Gafur Gulom in the poem "until a Bud opens" writes like this:

Inspiration
 Showirga should very much.
 Clarity as Shabnam,
 Laughing at dawn,
 Move to the poem If
 You will not have a word in the Armon. [27. 18]

Gafur Gulom well understood that in the poem not only rhyme and weight, but also naturalness, sincerity, harmony, colorfulness of thought and feeling, an artistic word can fulfill its true function. Therefore, the poet wants to transfer the laughter in the dawn to the poem, the clarity in the Shabnam. In the Egypt of "your word in the Armon" is meant not only a word, but also a poem with a wide meaning, and in general, a product of creativity. Consequently, focusing on the poetics of artistic literature, the role of art in spiritual perfection is highly appreciated.

The literary-aesthetic view of the Gafur Gulom is described in a figurative-symbolic way in some lines in some poems. Although words and images associated with creativity are not used in such places, it seems that the poet's attitude to creativity, to the word art is expressed from the content of the poem. The poet writes in the poem "pomegranate:

I spent a flower in my garden as a tie to your thicket,
 Every bud is a sign from the heart of the blood in this garden.
 I made bouquets guests fennel
 This poem to invite you is an excuse.[27.150]

This poem was written in 1958 year, reflecting the desire of the Gafur Gulom to end social injustice on earth. He dreams that in the whole world there will be a "peaceful time". Usually the flower rushes to the Chuck. The color of the bud will be red, the most dear guests will be invited to the Gulshan. This is a normal situation that you will

encounter in everyday life. But the bud, flower, flower, gardener in Egypt is not only a landscape of nature, but also a symbolic-figurative meaning is imposed on it.

It is also possible to understand this landscape by linking it with the process of creativity. It is also possible to assume that the garden in it is a symbol of the world of creativity, and the flower is an example of the poet's creativity, and the flower is a poem, and the bud is a symbol of the members of the poem. After all, if we observe that the redness of the bud is the poet's "sign from the heart of blood", it becomes clear that the thought that the poem is written with the blood of the heart, with grief, is expressed. Thus, the poet received a vivid and effective interpretation of artistic creativity and related aspects. Such poems do not leave a person indifferent, of course. The artistic and aesthetic Hall in it excites the poetess.

In the poem "My one line" by Gafur Gulom, the poet manifests himself as a father who is ready to devote his entire existence to his child. While explaining his love for his child in it, the children compare their tenderness to the butterfly and treat them as "lilies of grass". The level of love of the poet, the sincerity of his feelings are felt in such lines as "when a person coughs one morning, a handful of slices beats my soul." The poem ends as follows: "the perfume of the breath that every child breathed is the most mature, best satire of my poem." [27. 50]. It is not a coincidence that the poem begins with the expression of sincere feelings towards children and ends with connecting them with poetry, of course. The main meaning in the poem is assigned to the image of the poem and line, these images are remarkable not only in terms of artistry, but also in terms of its symbolic meaning.

It is known that "breath" is a symbol of Living, Life, the fragrance of the breath of the child is a symbol of the sadness and tenderness of the living life, the child is a symbol of innocence, purity, and it is not surprising that special emphasis is placed on it. The lyrical hero of the poem is transferred to the lines of sensuality, nobility and purity, which each child feels from the breath of perfume.

In Oybek's work "the first poem", examples of artistic creativity are interpreted in connection with the child. In the real poem, the poet, who emphasized the illumination of emotions and experiences as an artist, compared it to the child, says so:

Filled with pleasure, he wrote much more,
Every line that had a piece of heart...
Finished first poem This is the first child
Then the bosom was calm, the young poet laughed!.. [12. 104]

In the case of Gafur Gulom and Oybek, even if there is an affinity in the expression of the characteristic features of the poem by connecting them with the child, in essence they differ from each other. In it, it is shown that both poets have a unique talent.

In this poem, Oybek took a pen in the hands of the first marotaba and emphasized to show the poet's experiences engaged in artistic creativity. In it, the poet's experiences are skillfully illuminated. Each line of the poet, who works with pleasure, is a piece of heart. This poem, expressed by poet dardi, suffering, dream harmonies, is dear to him as the first child. After all, it reflects the whole existence of the poet, the dramas in his psyche.

If Gafur Gulom emphasizes his connection with life, survival by covering the poem with a child, Oybek expresses poetically in the samples of artistic creativity with this method that the poet's grief, experiences, sorrows are reflected, these experiences will be peaceful as soon as the poet's heart is illuminated.

Gafur Gulom was able to express the leading qualities of poetry, deeply feeling the responsibility of creativity. He is well aware that the object of literature is a person, he can perceive his peculiar spiritual world in a subtle way and determine the form of his poems in accordance with his ideological intention. The poet writes a poem in matlaida like this:

Eleven, thirteen hicoli with a wide rhyme
From the poem of John Masnavi many are bored.
"Faulotun" Lee, who made it to the tune
Boshlayman more difficult tracks now. [25. 236]

The poet carefully studied the possibilities of traditional poetic forms, tried to write his poems in tones and forms that would be acceptable to his fans. In his opinion, it is necessary to resort to different forms to reflect the human psyche at different angles. The poem, which consists of JN Rhymes, is not suitable for a new expression of meaning, touches the reader's stomach, can not be harmonized with his emotional impulses. Therefore, by revitalizing the poem, one can find a way out of the mind of the reader, ensuring fluency. The poet illuminates these views in a unique style through the images of "Hyo", "rhyme", "poem". In the poem "sum up" by Gafur Gulom there are such lines:

From Homer and incomplete
Masterpieces of the domesticated mind.
Words chained to billion lines,
Give yourself a show Yup comfort,
And give confidence in his poetry.[25. 197]

The poet, who united the poetry from Homer to his time with the power of the vision and thought of Tigran, warns the reader of his thoughts. The "chain words" and "poet" images in the paragraph are aimed at a deeper expression of the feelings, sufferings and sufferings of the lyrical hero.

Academician B., who paid special attention to "hidden troubles" in the work of Gafur Gulom. Nazarov, emphasizing these lines in the poem "sum up", says; "the idea that words in the lines can be chained is beyond doubt that it relates to himself, to his works" [10. 70]. Indeed, one of the meanings of tweezers in the pronoun that words are chained to strings is the poet himself, which is chained to the aspirations of the Times. Since it is only the traces of comfort from the lines of anguish and aspiration on the back of the soul, sometimes even secondary to its true creativity, in moments of appetite, "what am I writing, What am I singing?" he looks for the answer to his questions from his heart and answers them: "in the morning he took on my horizon the color of ornaments, Gills, from playful hearts, flowing slices of Immaculate poems."

Through such images, Gafur Gulom, along with finding an appointed answer to the concerns in his heart, also expresses an aesthetic attitude to the issue of poet duty. Then, if the people of the pen are in demand for himself and his creativity, summing up what he wrote in front of the Inner "I", he can create examples of literal artistry. In this place, the poetic world of the image of "poem" is very deep, and the poet admits that the true poem should decorate the horizon in the glow of the morning, and the gills should take color from it.

At first glance, in the poem "sum up", the poet seems to be talking about the belonging of the masterpieces of thought, sealed to the lines of humanity, to eternity. He can not hide his admiration before the glorious power of the word. The same unparalleled power will not only comfort the poet's heart, but also strengthen his confidence in a'moli. The descendants of Adam, before the genealogy of poets, without realizing well that in the face of eternity of life he is also a transitional, gilded young little body, his words are comforted by the eternal future. And this ensures that his inspiration spring is boiling, his contemplation is sarbaland.

Even in the poem "pomegranate", Gafur Gulom composed poetic expressions for the expression of his grief, desire. While he calls his creativity the "House of superstition", one breath also speaks of the fact that raising the grandfather's torch is no stranger to the desire to continue their work. Time is troubled, deeply regrets its impossibility:

Koshkiydi as Hofiz Gazals for my people
Peace of mind I can write lyrics of the time.
Kashkiyi one breath I'm in this khurshidiy room
If I can fill the notebook, which my grandfather started.[27. 149]

When we pay attention to the thoughts in the paragraph, then the poet expresses the infinite anguish of suffering, which torments the heart of the lyrical hero through the images of Gazals, lyrics, daftar. He will focus on two issues that are interrelated. If the first is a dream of "peaceful times", then the second is not able to do free creativity, as one wishes. The lyrical "I" continue the traditions of the fathers, although for his people the Pen wants to wobble, the noble society hinders this. Repeated at the beginning of the first and third Egyptians, the so-called "koshkiyy" served to express the grief of the lyrical hero, the impressiveness of his dreams.

V. Conclusion

Gafur Gulom deeply understood that the poem can fulfill its artistic and aesthetic function, reaching an impressive reach to the heart of the bookstore, provided not only the content, but also the formality with the expression of musicality, ohandarism, feeling and forgiveness. This is reflected brilliantly in his poems with the help of a variety of images associated with artistic creativity, literature, word art.

Deeply understanding of art and its features. Voluminous thing-events and thoughts reflected in artistic unique images. The poet brought to the level of a unique artistic image in his lyrics the details and different situations that can be encountered in everyday life. Gafur Gulom was able to approach the reader with an idea by expressing in the images the thoughts taken in the pen in the poem, "infecting" them to the reader.

Poet artistic creativity and concepts associated with it continue creative traditions of classical literature in describing spiritual experiences. He skillfully created his own images, relying on imagination and thinking.

In the lyrical heritage of Gulom, various images associated with artistic creativity, literature, word art, such as "paper", "pen", "poem", "siyokhdon" are reflected poetically. Through these images, the poet expresses his aesthetic attitude to literature, poetry, life, society, the scientist and man. This circumstance is one of the factors that ensured the uniqueness of the poet's poetry. All of the above cases are you to observe the volumetric creative laboratory in a way connected with the creative moments in motion.

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