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SAID AHMAD'S CREATIVITY AND CREATIVE STYLE

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Abstract: Said Ahmad is a prose writer and playwright, known in Uzbek literature as a master of short prose and storytelling. His novels and humorous stories, written with great artistic skill, have made a significant contribution to the development of our national literature. For his unparalleled services, Said Ahmad was awarded the Order of Merit and the Order of Friendship, as well as the honorary titles of "Hero of Uzbekistan", "People's Writer of Uzbekistan", "Honored Artist of Uzbekistan".

Keywords: "Er yurak" (1942), "Farg'ona hikoyalari" (1948), "Muhabbat" (1949) "Cho'l burguti", "Cho'l shamollari" and "Tunlar va cho'llar". Humor, comedy, novel.

Said Ahmad was born in 1920 in Tashkent to a working class family. He started his career early. As a young journalist and artist, he was actively involved in the collectivization of agriculture and the eradication of illiteracy in the early 1930s. He worked as a reporter on large public buildings.

In the early 1930s and late 1940s, he published essays and short stories in the "Red Uzbekistan" newspaper, "Mushtum" and "Sharq Yulduzi" magazines, and was active in radio.

Since the late 1930s, Said Ahmad has been active in the genre of fiction, with his first collection of short stories, "Tortiq", published in 1940. The novel "Jimjitlik" exposes the evils of the recession. In the 1940s, his collections "Er Yurak" (1942), "Farg'ona Hikoyalari" (1948), and "Muhabbat" (1949) were published.

In the early 50's and late 60's, Said Ahmad's work reached a higher artistic level. He wrote dozens of lyrical and humorous stories and played a significant role in the development of the story genre in Uzbek literature. During these years, a new theme in the work of Said Ahmad deserves special attention - it is a reflection of the life of the exploiters of the gray lands of Central Fergana. These stories, from collections such as "Cho'l burguti", "Cho'l shamollari" and "Tunlar va cho'llar", are distinctive features of the "rural prose" in our multinational literature.

Said Ahmad's wife is Saida Zunnunova. Comic works have a special place in the Uzbek classical art, where the statues of Said Ahmad and Saida Zunnunova were erected on June 10, 2013 in the National Park of Uzbekistan in Tashkent.

Because literature as a reflection of human life is ridiculous of human life does not reflect the aspects, does not critically describe the defects in man not allowed. The works that have emerged as an expression of this situation are comic forms. Mankind came into being because of its shortcomings, defects, lives side by side. Even the noblest person likes others less. It is natural that there is something wrong with it. Man strives for perfection, but it is almost impossible to achieve it completely. That is why weeping for man, Laughter is as much a constant companion as pain is a constant companion. Efendi's anecdotes, askiyas, chandishs, lapars are centuries old of the Uzbek people that he has been enjoying laughter for a long time, funny in man and in life shows that he has a fine sense of proportion. Besides, Uzbek is so rare naturally, laughter arises in the very nature of the conversation can be Because most Uzbek words have at least two meaning. Apparently, the first sign of a comic book is its critical direction the second feature is that the image is presented in a funny way.

It is worth noting that comics are available in all nations of the world however, attitudes to it vary from nation to nation, depending on their spiritual and moral dimensions. For example, the West paid great attention to comedy thousands of years ago. Therefore, comic literature has been developed in these countries since ancient times. Due to the predominance of seriousness in our spirituality, no special attention was paid to the development of comedy in the written literature. This is because Islamic morality does not approve of inappropriate laughter and ridicule. This did not allow comedy to flourish much in our fiction. But no matter what the religious or moral beliefs, as life forces man to be among people worthy of ridiculous situations, laughter and ridicule, naturally, artistic comedy has also emerged and developed to a certain extent. Said Ahmad, on the other hand, uses this method extensively to create a humorous image. It's about exaggeration, and laughter. His laughter in miniatures such as "Qo'li qichigan chol" and "Ishqida" is based on such exaggeration. Even the author himself admits that in —"Sinovchi ichuvchi" the rhetoric is combined with boasting, but here it is used only to provoke laughter. Tired of his "prophecies", the old woman complains to the factory director.

The writer describes the old man in the language of an old woman, and the old woman's funny words make the old man's identity and image clear. The novelty-obsessed old man impresses the reader with his restlessness.

- - Ergash: I didn't break it. It's just a little noisy.

"Old woman: Yes, let him die." When there is a commotion, the neighbors shout. It used to be cool. Now, if we put something in it, it will boil. " At the end of the comedy, the old woman, who has written a petition against the old man, is glad that he has gone to work. The old woman's funny words show her kindness and enthusiasm for her. Through humor, Said Ahmad

was able to vividly portray the image of an old man and a passionate old woman.

The author's story "Qoplon" is a good example of a satirical work, which is devoted to the criticism of people's vices, such as flattery, laziness, arrogance in their own interests, and the way people react to the course of action. In the image of the Sacrifice in the story, the writer portrays a foolish man who has found the subtleties of entering the clutches of leaders he has not yet met, who does not shy away from any insults, and who, when the time comes, will serve the new leader. Both Tillayev and his wife, without realizing who Kurbanboy is, are doing their best for them. They do not understand that this work is a trick done for a temporary task. Therefore, his devotion to Kurbanboy increased, and Tillayev promoted him from car wash to deputy garage manager, dropping a lot of slate and tin to cover the roof of his house. Kurbanboy, on the other hand, will leave Tillayev's house with the appointment of a new chief. The main means of flattery is to take the rich dog, the Leopard, and present it to the new leader in the same manner as before. His arrogance is so strong that when he sees Kurbanboy Tillayev in his new boss, he is not ashamed of his name. Even as the dog recognizes its old master and caresses its tail, Kurbanboy wipes the new leader's leather coat. At the end of the story, Tillayev sees Kaplan and says, "I know this dog," but he says these sarcastic words, looking at Kurbanboy. So, "dog" means Kurbanboy. In this way, the author puts forward the idea that stupid people, such as the Kurbanboy, should not have a place in society, among people.

Said Ahmad's heroes have similar characteristics. But in his laughter, humor comes to the fore and has a lot of meaning. This can be clearly seen in the characters in "Cho'l hikoyalari", in the depiction of events, as well as in the image of Asrora. Therefore, the leading feature of Said Ahmad's laughter is to glorify honest, pure people, the pricelessness of life, to awaken the joy of life, to give people love, good mood, to ignite in them a sense of humanity. even in his serious works, an aspect of multifaceted humor is always evident. His works have a unique tone, unique freshness and power.

Said Ahmad also made effective use of other genres, means, and images of folklore in creating laughter. Folk tales, legends, interesting stories, wise, brave heroes have influenced the written literature and enriched its poetics, helped to strengthen the dynamics in the image, to create vivid images of the heroes. Encourages laughter in the depiction of comic situations. Jokes are often based on people's lives. They are found in almost all nations features such as cheerfulness, original laughter, bitter sarcasm, or humorous observation. Said Ahmad chooses from folk tales, anecdotes and stories that suit his talent and nature. The author introduces the toponymic legend of Kuyganyor, created by the people, in order to strengthen the realistic image,

to give a deeply realistic description of the life of the local people, as well as to explain the origin of the place name. The author's description of Kuyganyar and his people is close to the way of depiction in fairy tales: The next picture is full of humor, which is full of sorrow: —The people here are simple, the rich people didn't know what deception is, what deception is. When others make a lot of money growing watermelons, they plant cucumbers and sell them back to their cattle for less than 20 shillings. (Said Ahmad. Ufq. P. 51). The reader who reads these lines will laugh at their simplicity, and his respect for the ignorant will increase. Professor A. Borovkov writes about anecdotes: It is not surprising that the fame of many literary anecdotes is associated with the names of Navoi and Jami. Because intelligence and quick-wittedness are considered to be the hallmarks of high literary intelligence. Said Ahmad used anecdotes in his work. In order to reveal the pesonajar feature in the play, he absorbs popular anecdotes into the comic image. As a result, the national atmosphere, the brightness of the image of the characters increases, which corresponds to the general mood of the work and gives it a lift. For example, "An anecdote about an old man reveals what an old man is like, an aspect of his character. The result is a writer-specific humor. This example illustrates the humorist's ability to absorb the anecdote into the story, the essence, the spirit of the images, the language. It should be noted that H. Yakubov, the following opinion about the sources of G. Gulom's humor also helps to reveal the nature of Said Ahmad's humor: the language of the anecdotes, the laughter receptions, have a great influence.

G. Ghulam, who knew the life and work of these people from beginning to end, used them masterfully in his work. This idea can be applied to the work of Said Ahmad, because, as we have seen, the writer's laughter is in harmony with the teacher's laughter. , shows that both writers are well versed in folk art and humor.

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INTERPRETATION OF SYMBOLS OF NATURE IN THE POEMS OF RAUF PARFI

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Abstract: In Rauf Parfi's poems, through the symbols of nature (wind, snow, clouds, etc.), modern poetry uses the freedom of creation granted by national independence, expanding the range of topics, opening the way to the psyche and consciousness of readers through various symbols. The study of nature and related concepts in poetry is relevant today.

Keywords: emblem, symbol, image, motif, lyrical hero, wind, cloud, rain.

The presentation of nature and related concepts in the literature is the heart of any work. Man came into being and evolved as an integral part and child of nature. Mankind has used poetry in order to express their feelings and experiences more effectively. The introduction of various symbols,