CRITICAL SKILLS OF IBRAHIM GAFUROV

Kurbanova Oltinoy Bekmurotovna
PhD student, BSU
oltinoyqurbonova5@gmail.com

Abstract:
Background. This article is one of the least studied topics in Uzbek literature and is devoted to the study of critical skills. Theoretical views on the method and the attitude of other scholars to the subject are covered. The study is based on a number of works by literary scholar Ibrahim Gafurov. Based on the analysis, theoretical views on the poetics of the literary style were put forward. Ibrahim Gafurov's style is described and his skills are praised. Particular attention is paid to a number of elements that make up the poetics of the work.

Methods. The comparative-typological method was mainly used in the study of the scientist's work. Biographical analysis was used to determine his style and demonstrate his skills. The articles were also researched using analytical analysis methods.

Results. It is known that the word "critic" is derived from the Arabic word "critique", which means "criticizer", "detractor". The word "criticism" has four different meanings in the "Explanatory Dictionary of the Uzbek language". "Work is action, activity, work, doctrine, and so on. discussion, analysis in order to record the achievements of the company, to identify and eliminate shortcomings and deficiencies. "Scientific analysis, research into the truth of something." "Literary activity is a special type of interpretation and analysis of works of art, science and other types, as well as life events reflected in them. The word critic is derived from this third analysis of the word criticism, but some aspects of the previous analysis can also serve to reveal the meaning of this word.

"Deficiency, defect, error and sh.k. note, strike, and the fourth meaning, which is interpreted as" a lazy thought, a sentence, a word", which is also expressed for the purpose of their solution, is the meaning of which is understood mainly in the general language, this state of the critic's word is also a deficient and deficient find among the masses of the people, the reason for the realization of the meaning of the condemnation. In fact, the task of the critic is to give a truthful assessment of the work of art, to give an impartial coverage and justification of the achievements and shortcomings in it.

Conclusion. Ibrahim Gafurov places such high demands on the poetry of every epoch he analyzes, on every poet. The article "Shukuh", which we have devoted a great deal of time to, and the poet Abdulla Aripov, who is the subject of the article, emphasizes that all these aspects are summarized and at a high level. While his poems are not without their flaws, they add to the list of our classic poets who have been able to create lofty and noble works, and emphasize that the glory of a poet’s
poetry never fades. This means that true passions are eternal, and the glory of a kind word is immortal.

**Keywords:** Ibrahim Gafurov, skill, style, poetics, author’s language, lyric, essay, scientific-critical article, art, imagery, talent.

**Introduction.** Since the critic approaches literary life on the basis of artistic-aesthetic requirements, literary criticism is regarded as an aesthetic in action in the interpretation of great literary critics. Literary criticism is known to have emerged almost simultaneously with art. For we know from the history of literature that newly written works have been read and discussed in meetings and circles. The written form of criticism appeared in Eastern literature as a critique of the artist and his work. It has been formed in the form of attitudes and criticisms, assessments and views expressed in the structure of works of art, their prelude or conclusion, and in scientific-literary, historical or biographical works. Critical activity is to cleanse the literature of its shortcomings and shortcomings, and at the same time to support its breath of the times, the aspects that can meet the spiritual needs of today, while maintaining the literary process in accordance with certain modern literary trends and its connection with the general public. Performance, such as improving the taste and aesthetics of the student. Literary critics see criticism as a synthesis of science and art. While the writer focuses on the reader in the creative process, the critic focuses on both the scientific community and the public. Literary criticism is a separate science, a field. This means that it also has its own language and structure. But its difference from other disciplines is that the language of literary criticism must be understood not only by its own experts, but also by the general public. At the same time, literary criticism has a figurative character because it is the object of study of fiction. The critic identifies the elements of the work related to the scientific character, its genre features, the internal laws of the system of images as a literary scholar and presents them to ordinary readers and the literary community.

**Methods.** Literary scholar Ibrahim Gafurov’s books "Heart is a flame", "Heart of lyrics", "Poetry is research", "Expression of thirty years" were selected as the object of the article. It focuses on the analysis of scientific and theoretical articles. Comparative-typological, biographical, analytical methods were used to analyze the selected articles and cover the topic.

**Results.** Criticism has another important function, in addition to evaluating and, in a sense, regulating the current literary process, so that the next generation can quickly and easily assimilate, comprehend, and be less inclined to show the achievements of the creators. dodi, rises to a higher level with his knowledge. Thus, the critic not only contributes to the development of the literature of the period in which he is creating, but also determines the heights of the next generation of creativity, including V.G. Belensky, N.A. The role of critics such as Dobrolyubov N.G. Cherneshevsky in the literature of his time and their influence on the next generation can be cited as an example. Their great rise to Russian literature, which began with Pushkin and Lermontov, was supported by N.V. Gogol, I.S. Turgenev, F.M. Dostoevsky, L.N. Tolstoy, A.P. Artists such as Chekhov and M. Gorky contributed to the continuity of their work.
Talented critics also influence the formation of the next generation of critics. Under the influence of such critical critics as Vahid Zahidov, Izzat Sultan, Homil Yakubov, Laziz Qayumov, Matyokub Kushjanov and Ozod Sharafiddinov entered the field of literature and became the next generation of their creative activity at Tashkent State University (now the National University of Uzbekistan). Ibrahim Gafurov, Norboy Khudoberganov, Anqiboy Kuljanov, Azam Rakhimov, Abdugafur Rasulov, Mehli Safarov, Mahkam Mahmudov, Bakhtiyor Nazarov, Begali Kasimov, Sanjar Sodikov were the main culprits.

Ibrahim Gafurov, one of the leading representatives of this generation, is a talented critic who, as mentioned above, has made a direct contribution to the development of literature of his time, as well as to the development of our literature today.

Ibrahim Gafurov is one of the leading representatives of Uzbek literary criticism, in particular, his work in the early years of independence since the 1960s has a special place in our criticism. The following factors play an important role in the formation of a versatile artist as a sensitive critic and a keen literary critic:

1) “Childhood impressions are fateful; 2) the influence of the war period on the formation of the individual and the critic; 3) contemporary and shoulder-to-shoulder interaction with mature scientists and writers; 4) the influence of translated works and translations of world literature on critical activity; 5) a critical reflection of the sensitive nature and creativity. Below we will try to shed light on these factors one by one.

"Childhood impressions are fateful," wrote Ibrahim Gafurov in his book "Hayo is a savior." “Bolalikning shu'lalari keyin katta bo'lganida sizga ergashib yurar ekan. Bolalaik sizni hech tark etmas ekan. Barcha ishsharilingsizga o'z muhrini bosar, o'z ruhini singdirar ekan. Og'ir damlarda qo'llar, xuddi tuganmas ko'k osmon, poyon musiqa kabi sizni umr yo'llarida kuzatar ekan…” [17,18]

The future critic was born in Tashkent into a family of craftsmen. Ibrahimjon, the fourth son in the family, was impressed by the nature and beauty of the original gardener's family environment. We learn from the critic's stories about his uncles that Gafur aka, critic's father, was a gardener and originally from a family of craftsmen who were masters of their craft. His mother, Muharramoy Ibodbek kyzy, came from a well-to-do garden family. The critic said of his parents, “Ular g'oyat xudojo'y kishilar bo'lib, sabr-toqat, matonat, olijanoblik, hamisha o'zgalarga yordamga shay turish qon qonlariga singib ketgan edi. Yetimparvarlik, birovga yordam berishga shoshilib turishlar uchun tabiyy bir hole di. Men shu muhitda juda ta'sirchan, ko'ziga tez yosh keladigan bola bo'lib o'sdim. Bog'larni, ishkomzorlar, mevalari g'arq pishgan daraxtlar, uzumlar ishkomlarda sollanib pishishlarini sevardim”[17,18]. The beauty of the garden and the beautiful qualities of the parental nature did not fail to affect the feelings of the young Abraham, and made him a sensitive critic and a sensitive literary critic.

devotion to the word was enhanced by the fact that his mother and uncles, Tursunoy and Zahrokhan, spoke in a poetic way, as if they were playing a soft melody.

The Influence of the War on Personality and Criticism. Ghafur aka, who used to spend his life in a big garden and create prosperity and goodness, went to war when he was in his fifties. He traveled from one end of the country to the other, serving as a guard in military echelons transporting goods to war zones. “Ba’zan otamning eshelonlari aylanib aylanib Toshkentga ham kelib qolar, o’shanda otam kutilmaganda tog’day bo’lib uya kirib kelardi. Buning quvonchlari, shodliklarini hech narsaga qiyos qilib bo’lmaydi. Otamning yuzlariga qaray desam, boshimdan to’ppicham tushib ketardi. Otam bizni hammamizni bir quchoq qilib ko’tarib olar, bir quchoq qilib bag’riga bosar va uzoq vaqt qo’yib yuborma edi. Otamdan yo’l, quyosh, urush, temir qurollaringi isli kelardi”.[17,17] As the scholar recalls his memories of his father, we learn that his father’s arrival was a celebration for them, and that his father’s courage and bravery were a school for the boys. The peace and prosperity of the family and the beauty of the garden were with the father. Ghafur aka’s departure for the war was a loss for a huge garden, which moved to the family and one of the boys became ill. Sister Muharram, who could not pay the big taxes on the garden with hereditary carpets and porcelain, was forced to leave the garden. A portion of the garden was taken and handed over to the printers. Workers demolished vineyards and orchards and planted eggplants and potatoes. Such impressions, of course, did not go unnoticed by Ibrahimjon, a younger member of the family. In shaping his sensitive nature, a sensitive heart led him to become a creator who could understand the spiritual world of man and others. It was Ibrahim Gafurov who helped him become a poet.

Contemporary and side-by-side interaction with mature scholars and writers.

From 1956 to 1961 he studied at the Faculty of Philology of SAGU (now the National University of Uzbekistan).


In 1995, he was the initiator of the Democratic Party "Milliy Tiklanish", and since 1996 he has been the chairman of the party and editor-in-chief of the newspaper "Milliy Tiklanish”.

I. Gafurov’s literary-critical, scientific and creative works can be divided into the following groups.

1. Literary-critical works:
   "Diamond Edges of Beauty" (Literary Thoughts), "Unforgettable Garden" (Usman Nasir), "Motherland Singer, Mirtemir". "Charm" (Literary-critical articles), "Fire Word" (Literary-critical articles), “Green Tree” (Literary-critical articles), “Common Poet” (Maksud Shaykhzoda's lyrics), “Heart is on fire” (Literary-critical articles), Poet of prose. Said Ahmad's mastery”, “Heart of Lyric” (Literary-critical articles), “Poetry is research” (Literary-critical essay) “Thirty years of expression” (Scientific-critical pamphlets)

2. Badias and mansuras:
“Iltijo”. (Mansuras), “Freedom of Language” (Mansuras, Badiyas, Stories), “Hayo is the Savior” (Selected works, Mansurs, Brochures) “Mangu Latofat” (Selected works, badias, Brochures)

3. Translations:
Ernst Hemingway's "The Old Man and the Sea" (short story), Ernst Hemingway's "Goodbye, Weapon" (novel), Konst Paustovsky's "Far Ages" (novel), Vadim Kojevnikov's "Sword and Shield" (novel), Mirzo Ibragimov's "Storm Bird" (Short story), Sulaymon Rakhimov. “Mohitobon” (novel), Mirzo Ibrahimov “Parvona” (novel), Guy de Mopassan “Azizim” (novel), Fedor Dostoevsky “Crime and Punishment” (novel), Fedor Dostoevsky “Crazy” (novel), Fedor Dostoevsky “Gambler” (Novel), Nozim Hikmat“ Surur ”(novel), Chingiz Aitmatov “Doomsday” (novel), Chingiz Aitmatov “White Cloud of Genghis Khan ”(short story), Indian epic “ Panchatantra ”(Five Holy Books), Confucius. (Proverbs) Stories by A. Solzhenitsyn, Rasputin "Fire" (short story)

4. Scientific researches (textbooks):
"Introduction to the specialty of translation", "Theory of translation" (in collaboration with O. Muminov, N. Kambarov).

Mastery is associated with the display of critical abilities and is an important factor in the success of a critic's work. That is why the skillful quality is actively used against critics who can show their talents and abilities.

The word “skill” is explained in the dictionary in the sense of skill, mastery, dexterity. As a literary concept, it is not included in any dictionaries. Nevertheless, it is widely used in all types of literary activity. However, depending on the specifics of the literary work, the content of the concept of ‘skill’ and the range of issues related to it will change.

In fiction, mastery is defined primarily as the ability of a writer or poet to use words, in literary criticism, the art of criticism is a set of methods of accepting a particular text, studying the work process of the author of the text and presenting it to the reader.

Fiction is a key word in defining a writer's skill, but when applied to literary criticism, the use of the word does not fully cover the skill of the critic, as the purpose of criticism is not to create the art of speech.

The great Russian artist Pushkin called criticism "the science of discovering beauty and imperfection in works of art and works of art." According to the critic A.I. Solzhenitsyn, "the skill of the critic is a very unique phenomenon, he feels the word like a poet, but for some reason should not be a poet." The critic can also use figurativeness at times. Because the object of study of criticism is fiction. However, this is an individual case and requires a certain standard.

The skill of the critic is, first of all, a deep understanding of the inner subtleties of words in literary works, professional training for analysis and evaluation, love of word art, artistic taste. The critic interprets the work, determines the position of the
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author, and engages the reader in the process of understanding what he or she is reading. It aims to re-experience the artistic impressions of the artist, to penetrate deeper into the content of the work, to see its originality, to arouse interest. It can also determine the writer’s place in the historical and literary process.

The skill of the critic is based on the emergence of the scientific and creative ability of the critic, as well as the independence and originality of this ability. Maturity in the personality of the critic, maturity in terms of scientific and creative originality, independence in the interpretation of the literary process, the original solution of the tasks of literary criticism of the period, the form of scientific literary thinking - all generalize the art of criticism. The skill of the critic is closely related to his talent, and the ability of the critic to understand the scientific and aesthetic criteria, to enter the text, to approach the creative spiritual world, to re-explain what he understands to the reader plays an important role in its emergence. Extensive work has also been done in our literature on the study of skill. For example, M. Kushjanov's "Life and skill", M. Kushjanov, U. Normatov's "Secrets of mastery", M. Kushjanov's creative lessons, Umarali Normatov's "Talent education", U. Nosirov's "Creative person, art style, author's image" focuses not only on creative skills, but also on critical skills. In particular, the article by Umarali Normatov in the book "Education of Talent" entitled "Aesthetics in Action" with the author and scientist P. Kadyrov is entirely devoted to the issue of critical skills. The factors that determine Ibrahim Gafurov's skill can also be measured by the above criteria.

The poet must treat the creative pursuits in critical poetry first of all with knowledge, and then with tolerance, honesty, high taste, and culture. "It is the task of the critic to teach a young writer the art of logic, the sense of inner music, the art of rhythm and rhyme, and other inexhaustible laws of art." Erkin Vahidov said in an interview with U. Normatov. [13,14]

The study of the emotional tone of a poem, the texture of its internal structure, the rhyme, the logical direction of its rhythmicity, and the intertwining of the layers of meaning require a perfect knowledge and poetic reflection from the critic. Along with I. Gafurov's literary scholarship, his poetic nature and sensitive creativity were an important factor in the formation of him as an excellent researcher of the science of poetry. There is a third aspect of critic’s work, which is due to his high knowledge and vast experience as a translator - to evaluate Uzbek literature in line with world literature trends, to compare the works of our classical and even modern artists with the works of world titans.

Most importantly, translation enhances the artist's sense of responsibility, encourages him to compare himself with the peaks of world culture, and thus prevents the artist from writing original works [13,27] - Erkin Vahidov admits.

These three aspects that make up the perfect image of a critic - scholarship, creativity and translation - can be compared to a triangle.

The composition of the article is one of the most important elements that defines and clearly demonstrates the skill of the critic. Because the composition of the article is wide, it includes many elements, such as the title, epigraph, introduction, main part, conclusion, entries. The ability to apply each element in its place, to direct it in the right direction, reflects the skill of the critic.
The critic uses two different criteria to cover a particular problem in an article:

1. Deductive, that is, he begins to cover a problem that is common to life or literature and reveals it through an analysis of the work of a particular artist.

For example, I. Gafurov's article "Human Characters in Lyric" is devoted to the lyrical personality, the lyrical hero, the general aspects and differences of the events of the lyrical character. Critic refers to the poems of E. Vahidov, A. Aripov and Mirtemir and explains the analysis of these poems in the article.

The critic notes that the protagonist in the poem "Nazir ata Wrath" has risen to the level of a lyrical character in terms of expressing the signs of the times, an analysis of the poem when the "Apricot Blooms" reveals that it has a lyrical protagonist with a sharp and elegant sense of humor, not a lyrical character.

He explains the process of the rise of a lyrical person to the level of a character in the analysis of Mirtemir's poems "Patti" and "Tashbu". Mirtemir's heroes have a strong will. It is manifested in their love, endurance, and devotion. I. Gafurov reveals the above features and says that Mirtemir skillfully used the narrative method in creating the character, and this method is widely used in a number of other poems of the poet. These analyzes conclude that "a harmonious expression of lyro-dramatic experiences with a more epic image is a rich artistic opportunity to create a lyrical character, to show its basic human aspects."

If the character of the lyrical protagonist is generalized, the lyrical type is born. The critic cites the heroes of A. Aripov's poems "Iron Man", "The Third Man", E. Vahidov's "Akakal" as lyrical types created in the literature of this period.

The critic describes the rise of the sharp characters in these poems to the level of a lyrical type:

- In the poem "Iron Man" there are lines of time and generalized characters that form the environment in the period of rapid development of science and technology. In the poem The Third Man, each of us has a dormant third-person psychology, with some manifesting it, and some with the power of enlightenment restraining this weakness;

- A. Aripov describes his hero in the poem "Iron Man" as "maybe he is me", "maybe he is you", "maybe he is different", and in the poem "The third man" as "he is me", is he you? ",," Whoever you are, "he summed up.

2. In the inductive method, the critic, through the analysis, interpretation and reflection on the work of a particular artist, draws general conclusions specific to the literature in general or to the literature of the period in which the artist was created. He makes his personal judgments through a clear analysis of the work and draws conclusions that are common to the literature.

For example, in the article "Experiences of the Young Soul" I. Gafurov analyzes the poems of the younger generation, which entered the poetry of the 80's, highlights their advantages and disadvantages, thinks about several important literary events, draws generalized conclusions. One of them is the subject, its influence on character and dynamics.

The unity that unites all the elements in the work is the theme. The theme unites all the parts of the artistic structure. Defining a theme and expressing it in a way that shows how rich the artist’s artistic world is. An artistic narrative is a living material, a
problem, a main idea, and a particular subject can be expressed in different forms and appearances. Gafurov analyzes the following poem by Muhammad Salih: "He puts his hand in his pocket and shudders. He burns his fingers. It is the icy key of a deserted house."

The critic focuses on the theme covered in this short poem and the artistic medium that reveals it. According to the critic, the poem, despite its small size, can enliven a very wide range in the reader’s impression. The content of the poem describes the situation of a person who is not alone, but left alone due to a complicated human relationship. "Someone has left him or he is following someone somewhere." This is why the temperature has left the house so the key seems very cold and the cold shakes the lyrical protagonist. The theme of this poem is not the key, but separation and loneliness. The key is the artistic detail that opens up the subject. An unexpected artistic expression of the coldness of loneliness that is hard to bear. Critic emphasizes the role of artistic detail in poetry: “In artistic poetic thinking, the content of things should be aimed at revealing the meaning of life. Things have to be exemplary.”

Without understanding the main theme of the poem and the vital problem, the poet goes on to analyze the poems, which do not go beyond drawing the well-known common features of events, and through the analysis of the poems of the next young artist, in it, regardless of the size, the scope of the topic and its expression are important. Critic analyzes Yodgor Obidov's poems:

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Bir yaproq uzildi, bir yaproq –
Butoqdan ayrildi shu zamon.
Bir yaproq uzildi, bir yaproq –
Charx urib bormoqda yer tomon.
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According to the critic, the poem begins with "a leaf is broken" and ends with the content. No matter how long the poem lasts, the image is not connected with the mental state of a particular person and does not serve to reveal any subject. An image that is not associated with a wonderful psychological state does not enrich the reader's mind, does not affect his emotions. The lack of a clear topic and problem weakens the word and weakens its meaning. For this reason, critic the repetition used by the poet as an artistic tool does not enrich the poem, nor does it give it emotion. In fact, repetition is a very powerful tool in both poetry and prose, but it also means nothing when it is free from the power of the subject and the scale of the image, the critic says. Through the analysis of both poems, it is clear how important the subject matter is in poetry, that the image and generality, the superficiality, cannot create the character of the lyrical hero in the poem, the importance of the chosen topic and problem to create a lyrical personality and reveal some of its characters.

Gafurov opens the subject in poetry and argues that the ability to express the problem, to create the image of a lyrical hero, to show the edges of the character - is that the artistic details should be animated by the poet, reveal the poetic essence and turn it into destiny. Such a conclusion is reached through the analysis of the following
The poet's poem by Muhammad Salih, which is rich in details that could fulfill such an artistic task.

Poyezdga chiqasan.
Onang qo‘l siltar.
Xotiningning ho‘l ro‘molchasi
Hilpiramas – u singan qanot.
Jasad esa kupeda choy ichib
Bemalol ketmoqda vatandan.

The lyrics, whose feelings are not clearly expressed in the lines, are details that reveal my mental state: a wet handkerchief, a broken wing, and a body. The critic sees the wet handkerchief as an interpretation of a woman's anguish, and the broken wing as a symbol of the young man's mental state, which is being crushed by a heavy farewell, as an interpretation of the body becoming numb to overcome the intensity of separation. As a result of the analysis, the critic concludes that the use of details in place and the creation of characteristic lines from it ensure the unity of context and the unity of the lyrical person.

A deductive or inductive approach to an issue affects the specific compositional structure of the article.

In the book "Heart of Lyric" Gafurov emphasizes the need to evaluate the laws of literary events, the direction of development of living processes in three units:

1. Evaluation from the point of view of the past;
2. Evaluation from today's point of view;
3. Evaluation from a future perspective.

In order for a critic to evaluate a work from the point of view of the past and the present, he must be a scholar of modern literature as well as an in-depth knowledge of classical literature. This requires strong knowledge and skill from the critic. Among them, according to the scientist, is a very difficult assessment from the perspective of the future. The scientist compares this to staring at dark wheat and imagining that it will turn into a threshing floor. It seems really easy. But it is difficult to predict where a seed will fall, how it will germinate, and whether it will survive crows and floods. To do this, the critic must be not only knowledgeable, but also broad-minded, thoughtful, competent and critical. As a result, understanding the eternal dialectic of literature, its general laws, and the extent to which social reality can go down in history is another unique aspect of critical art.

Discussion. First of all, the critic's sensitive nature and poetic talent, which is very sensitive to the poem and the feelings of the poet, can give him a unique assessment, as well as the scope of his work on twentieth-century Uzbek poetry and consistency, the fundamental research he created as a poet theorist can be the basis for our evaluation of him in this way.

Critic’s work includes in-depth research on each stage of Uzbek poetry in the 20th century, as he studies the literature of this century into periods, he not only interprets the works of the representatives of that period, but also sheds light on the general and specific features of the period. Each new generation that enters, the
unique new voice of that generation, carefully examines the new trends that are being introduced into poetry. The views of the previous generation, which are the basis of their work, and the unique reflection of the spirit of the time reflected in their poetry, the impact of the innovations in world literature are described in detail.

In the works of the critic, the study of poetry of this period is based on two principles:

1) To reveal the general image of the poetry of the period by studying the works of the poet, who is a representative of a certain period;

2) An overview of the same period.

The image of the national revival of the first quarter of the twentieth century is reflected in the critic's articles on Hamza's work. The first article in I. Gafurov's series "History of Ideas and Heroes" is dedicated to the work of Hamza "The Image of Lyrics", which reflects the period of the awakening of national consciousness in our country. "While capitalism in Russia reached its peak in the thirteenth century, the revival of national consciousness in the periphery began in those years," he said. In the oppressed Turkestan, too, the enlightenment movement intensified in those years, and especially in the fourteenth century, and the national consciousness began to awaken very quickly. There are a lot of people who awaken and shape the national consciousness. Ideological class struggles are intensifying. Hamza's poem "Gapur", published in 1914 in the newspaper "Sadoyi Turkiston", clearly shows the direct direction of these struggles, and it clearly shows what Hamza is striving for, his program, his dreams."

Ishqiy shoirlarni qo’y, onlar sanam qurbonidir,
San ham adab maydonida nozim chechanlardan gapur…
Qo’y eski bog’-u, eskitol, ul sho’razor afsonasin,
Yangi ko’chat ismorina, yangi chamnlardan gapur…

However, before this poem was written, Hamza also wrote romantic poems, and Devon also arranged it. During these years, the social consciousness of Hamza and his contemporaries was on the rise. From this poem onwards, Hamza's work has a sharp patho of lyrical imagery that knows how to be a child to the wind. There is a deep meaning in critic Hamza's article about his work as a lyrical image. I. Gafurov was one of the first to introduce the concepts of lyrical personality, lyrical hero, lyrical character, lyrical type, lyrical image, their general and different aspects in the book "Heart of Lyric", which includes this article. We will discuss this in more detail in Chapter Three. In the eyes of a scientist, a lyrical image is a high level of a lyrical hero who is able to reflect the whole image of the literature of his time, to show all its innovations and peculiarities. This means that Hamza argues that he can fully reflect the so-called period of national awakening of our literature through his work. "In the fourteenth year, the ideas of awakening, freedom and enlightenment were achieved in the Uzbek environment, and these were reflected in Hamza's work," he wrote. The period of the poet's work coincided with the point that this point is the center of the process of awakening. "All of Hamza's work is at a point where the past is coming to an end, a new world is emerging, and leaves are sprouting in the shadows," he said.
From that point on, the winds of history blew." As a true artist and a talented child of his time, Hamza could not have been indifferent to these winds, and this made his lyrical poetry a hero who could be the lyrical image of the time.

Through Hamza's work, critic also sheds light on the influence of the traditions of leading democratic poets such as Furqat, Muqumi, and Zavqi on the awakening of national consciousness in this period. Each new period, no matter how new and changing, is, of course, a child of the literature of the previous period. According to the laws of dialectics, nothing can be created or lost by nothingness. The great upheavals of any epoch are also the beginnings of the literary process of the preceding period, and the next period is the period of the flowering of these buds. This phenomenon also applies to the literature of the National Renaissance, which in itself was a major turning point in our literature.

**Conclusion.** Ibrahim Gafurov studies the text in lyrical research on the basis of the following criteria:

1. the selection of topics, ideas and problems in the poem;
2. the poem must have a strong compositional integrity;
3. the ability to use and describe words in lyrics;
4. the issues of creating a lyrical hero, lyrical self, lyrical character, lyrical type in poetry;
5. the poet's ability to innovate through his work;
6. be able to give a general meaning to the feelings and thoughts sung in the poem.

We can continue this list of requirements. The important thing in poetry is that the content should not be overwhelmed by excitement. In combination with this, the ability to fully express one's thoughts, to maintain the norm, can show the rise of the artist. There are so many types it's hard to say. They are so exciting that they can't be described. There is no definition of excitement. Poetry is created with excitement. Therefore, according to the literary critic, there is no logical answer to the question of how to create a good poem, it is impossible to create a poem-poet by giving advice. The secret of the creation of a true poem is known only to the poet who has found the point where excitement, talent and inspiration meet, and only his heart can answer it. Because poetry is a pure spring from the fountain of the soul.

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