

Creative Mastery in Prose

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Annotation:

This scholarly article presents arguments about the world of artistic creation, talent and mastery, and artistic style. After the work of art is written, it is referred to the reader's judgment. In the process of reading and reading a text, the reader becomes a recipient, an assimilator. Reading a literary text, understanding the essence of meanings, requires a certain preparation from the book's environment.

Keywords: creativity, art, style, poetics, poetry, art, skill.

Creative people give us conclusions about life in some form based on thinking, reason, and strong spiritual impressions. Therefore, every living work is imbued with the creator's worldview and spiritual energy. Everything depends on what opportunities the environment can provide for the realization of the individual's potential. Of course, creative freedom is also considered one of the important issues for the creator. "Freedom is the first thing needed for creativity. Without freedom, any talent can quickly fade," writes literary critic Ozod Sharafiddinov. Throughout his work, the writer must possess the highest human emotions, his psyche, and the ability to overcome difficulties on life paths. Any talented person can create new discoveries or fully demonstrate their talent only if they have creative freedom. As long as there is a captivity in a person's mind and worldview, there will be no creative changes in their life and way of life. Such people cannot rise to bright, high peaks, but sink deeper into the depths of darkness and baseness. In their hearts, human feelings fade and they succumb to satanic feelings. Such a phenomenon is harmful not only to an individual, but also to society as a whole.

One of the critics who made a worthy contribution to raising Uzbek literary criticism to a higher level is Norboy Khudoyberganov. It would not be wrong to say that he created his own school of creativity and criticism, as well as humanity and Uzbek literary criticism. When a critic analyzes a work, regardless of the age, profession, or place of residence of the author of the work, he is considered an author who writes only literary figures. The fact that he expresses his feelings openly, looks at works of art demandingly, and strives to say that the bullet is the bullet, the black is the

black, shows that he approached his critical activity with such responsibility. The creator, who considered himself worthy of a school that created teachers like Abdulla Kahhar, Azod Sharafiddinov, and Matyokub Kushjanov, committed himself to creating a creative school. Contemporaries called the newly created school "The School of Extreme Demand." As the organizer of this school, he analyzed the works with extreme demand and criticized them without face to face. In particular, Odil Yoqubov, Erkin Vohidov, Abdulla Orirov were formed as a critic who can always stand on the side of justice and truth and say that the ball is ball and the black is black. In his opinion, each work should give the reader something new, raise their spirituality. While it is customary to highly evaluate every work that has been read in literature, to look for unique qualities from them, Norboy Khudoyberganov was on the way to a critical analysis of them, and he was able to criticize some things that were difficult to deny, he was judged by a fair judgment. The critic always considered literary works according to high criteria. He devoted his entire career to proving that in artistic creation, through the struggle for scientific and aesthetic innovations, discoveries, with progress, demand, and courage, artistic works are created that attract their reader. His works, imbued with the spirit of such a struggle, such as "Weaves of Passion," "Words Call to Struggle," "I Will Think About You, Contemplate You," "Guides of Truth," "On the Path of Love," "Our Progress Continues," are based on the fact that the study of scientific, literary and artistic literature, the study of literary criticism, the We feel that some artists express their opinions about the works of poetry with grief and depression. The critic criticizes such questions as: "is it necessary to be a poet?," "is it right to turn poetry into a daily profession?" with a sharp and analytical emphasis on the situation that harms the integrity of Uzbek poetry; emphasizes the need to intensify the struggle against such a situation; emphasizes the necessity of strengthening the struggle for independence, and emphasizes the importance of strengthening the struggle for independence.

"The writer's talent and creative activity have secrets about the development of the art of words in the process of creating a work, and we recognize them. In general, we know that artistic creation is very complex, encompasses magical, difficult searches and aspirations, struggles, but for some reason, we interpret them in words and language, and act differently. We turn writing into a simple, light profession from the beginning, paying attention to the secret, magic, and challenges of writing a work. It is interesting that we remind you that ninety-nine percent of the talents of the people of the art of speech are labor, sweat, search, the remaining one percent is a mysterious, magical power, and we do not think that this power is given to everyone and cannot be given by nature. However, this "one percent of magical and mysterious power" forms the basis of artistic creation. N. Khudaiberganov called it "The secret of creativity, magic and magic" in this article, the writer writes that the writer's talent is a part of the ability to give value to creativity, the ability to recognize the difficulties of creativity, humanity, and the ability to be creative, the ability to be creative. The creator says that if he has this talent and knows how to use it, a good work will come into the world that will attract his reader. Norboy Khudoyberganov is a creator who has taken his place in literary criticism. When analyzing prose, poetic, and dramatic works, he highlights the words in the reader's heart, expresses his opinion and praise in his own language. While analyzing the works, he will talk to you, ask questions, and, in turn, answer the questions himself. He deeply analyzes problems and shortcomings, and is able to demonstrate them with confidence. N. Khudoyberganov considers Abdullah Kahhar to be a master in his work. Therefore, and in its analysis, we see an expression of aggression, severity, and demandingness. In 1967, on the occasion of the 60th anniversary of A. Kahhar, the critic noted that he sincerely respected the writer, had a network of real fans who loved him, but did not understand literature in their midst, but tried to show himself as a cultural person.

In it, Abdullah Kahhar acknowledges that during his forty-year creative career, he did not do anything blindly, that is, he only spent money on gaining experience. N. Khudoyberganov's critical attitude towards Abdullah Kahhar's works confirms that he was a very talented writer.

In general, in literary prose, adjectives refer to a) the characteristic property of an object, thing, and event It is formed using the words: payvasta qosh, tiğiz kiprik, bodomgul do'ppi, clear, attractive face, delicate neck, elegant melody, fresh breeze, gentle breeze, and more. Types of adjectives formed on the basis of these words denoting signs and properties are permanent adjectives. However, adjectives formed on the basis of artistic words are prose speech in general speech, such adjectives are not used. b) formed by words expressing the state of an object, phenomenon: jimjit sahiro, o'tkir look, sad face, sleepless eyes, emotionless gaze, etc.

In conclusion, it can be said that pictorial means (trope and figures) are part of artistic prose which reveals the essence of Of the means. Therefore, these tools are used in literary texts in relation to other types of speech it is widely used and creates various speech opportunities. This in terms of their characteristics, they are called artistic or pictorial means.

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