

ARTISTIC OF OTKIR HASHIMOV'S STORIES

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It is known that there are many more mysterious puzzles related to the talent of a writer, creative activity, the process of creating a work, and the development of the art of words, which we acknowledge, and in general, the extremely complex, magical, and laborious pursuits and aspirations of artistic creativity. , we know how to include struggles, but for some reason we often admit them in words and language, but in practice we behave differently, we turn writing into a light and easy profession, the secret, magic, hardships of writing a work we ignore. It is interesting to note that the talent of the genius of the art of words is ninety-nine percent of work, sweat, and research, but the remaining one percent of talent is a benign, mysterious, magical power that every we do not think that no one is gifted by nature.

However, this "mysterious, magical power of one percent" forms the basis of artistic creation, mobilizes the writer to create, sacrifices himself and forces him to work night after night and day after day. So, what do we mean by writer's work?

Ilya Ehrenburg sometimes compared the process of creation of each work to the process of mother's birth of a child in her womb for nine months and nine days, with so much pain and suffering according to the mysterious and magical laws of nature. it was emphasized in several literary and critical articles, but the fact that the situation is even more complicated is ignored: sometimes it takes nine months, not nine days, to create an arsar, that is, a "child" of a writer. nine years, even a lifetime of hard work, sometimes he has to complete nine months of work in nine

days... Mayakovsky adds to this that a truly creative person must work eighteen hours a day ...

And O'tkir Hashimov gives birth to all his stories with a strong contraction, just like the birth of a fetus. That's why I want to say that his works will be read for a long time. A good work will enter every heart at all times. There is nothing new about the secrets of artistic creation, the masterpiece of art, the magic of discovery, the difficulties of writing and creating a work, the laws of the literary process, and there is nothing new in the conclusions. I think it is necessary to say the following in response to what you are saying. Many young amateurs begin to write works without realizing the secret magic of word magic, without realizing the difficulties, they claim to be creative without determining whether they have talent, and as a result, they are ideologically and artistically confused. The number of works increased. But the works of O'tkir Hashimov are an exception.

Because no matter what and what topic a writer writes a story about, first of all he puts a person in front of his eyes. He writes for people. If he wrote for the sake of art, what he wrote would have remained empty words. Every writer has a way of understanding and interpreting the world. We can find out how talented the writer is by looking at that mirror. Ever since man realized his transience, he has been trying to make his life eternal. Human aspirations in this regard are manifested in fiction, especially in a bright and attractive way. Therefore, understanding the essence of fiction is very important not only for a philologist, but also for every thinking person who thinks about himself.

O'.Hoshimov, while using Eastern mytho-poetic views in his work, first of all draws attention to the universal essence of belief. Episodic scenes, narratives and legends selected by the author are re-evaluated in the nature of the creator, acquire aesthetic value. It is precisely in literary novels and short stories that the priority of lyrical-philosophical analysis is measured by the level of elaboration. The

influence of the traditions of Chingiz Aitmatov, Odil Yaqubov, and Askad Mukhtar can be felt in the work of O'tkir Hashimov in his inclination towards artistic scenicism. The originality of the writer's use of the sources of folklore can be seen in his lyrical enthusiasm and skill of observation. If the Kyrgyz writer's epic breadth is nourished by intellectual and educational boundaries, lyrical pressure strengthens O'Hoshimov's work. In the story "The Uzbeks", death and its artistic interpretation reveal three meanings.

Therefore, in the process of following the national tradition - Iskandar Vahobovich's Otinoyi to its final destination, the spiritual analysis of mother-child-daughter-in-law relations is raised to the center of research. During the ceremony, it becomes clear how tolerant and spiritual Otinoyi was. The fact that the hero was a waiter in the neighborhood, well-versed in secrets and traditions, logically proves his character. In the play, episodic situations describe Onakyofa to a certain extent. However, the lines given along the way are not enough to reveal the essence of the image. The author assigns several artistic tasks to the life tradition related to the death of the hero. The author describes the character of Otinoyi with characteristic details, prepares the reader for a mental state.

Incorporating the reality of life into artistic images indicates the level of the artist's talent and potential. An Eastern sage was asked what talent is. He answered that a person who can easily perform a task that is beyond the reach of all people is a talented person. Now, it is said that a person who can do what even talented people could not do in the blink of an eye is the owner of a rare talent. Therefore, the divine gift of emotional and intellectual perception, which God has infected, is embodied in talents. Alas, the divine potential is only bestowed upon the beloved servants of God alone. The heart will be decorated and illuminated with the rains of enlightenment, wisdom, and sophistication.

It seems that today the tasks before the science of elegant literature are extremely important and responsible. In particular, there are tasks to approach, study and evaluate the phenomenon of the creator, fiction, literary work, socio-literary process from the point of view of historicity and aesthetic sense. After all, it is permissible to form a culture of analyzing the creative researches and literary works of every major word artist as a product of certain historical conditions, social and spiritual environment. "Every work of art," writes Hegel in "Aesthetics", "belongs to its time, people and environment; in this process, it is related to particular historical and other imaginations and creative goals in many ways. In this sense, the phenomenon of fiction literature in all stages of its historical development did not consist of glorifying one or another "leader or patron" and supporting the ruling ideologies.

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