

PERFORMANCE OF LYRICS IN ISMAIL TOLAK'S WORK**Madaminova Mamurahon Abdumannob qizi**

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Annotation. *This article analyzes the samples of performing lyrics in the works of Ismail Tulakov and discusses the role of the poet in the renewal of our poetry.*

Keywords: *executive lyric, lyrical subject, hero of executive lyric, social type, historical figure, "monologue poem".*

INTRODUCTION

Ismail Tolak's work is quite diverse in terms of form, theme, as well as creative renewal. In the work of the poet we can see many unique examples of various forms of poetry that have appeared in the new Uzbek poetry. We know that in today's poetry, according to the owner of the experience, there are autopsychological, executive, character lyric types of lyrics. I would like to emphasize that the samples of performance lyrics, which we intend to analyze, are very productive and meaningful in the work of Ismail Tolak. Oybek's thoughts on the poet's "Cholpon", "Sniper", "Indian fantasy", "The word of the clown", "Peasant's request", "Julien Sorel's monologue", "The final lesson of literary criticism", "The sanctity of the word" Many poems, such as "Confession of Mijgov", "Nostalgia", "The Last Letter", "Elephant's Sorrow" are a clear example of performing lyrics. First of all, let's talk a little bit about the term performance lyrics. Poems that clearly show the incompatibility of the poet's personality with the lyrical protagonist are called executive lyricism [1, 386].

MATERIALS AND METHODS

That is, the term is appropriate for poems in which the author of the poem and the owner of the experience are not the same person. In particular, Ismail Tolak

It's a little late. I understood but the time

I set the word to step by step.

Sing the world in free lines

I really broke the love chapter.

I broke it, I broke it in the sky,

I said that my words remained on paper... [6, 22] The lines at first glance sound like the poet's sad and painful observations. But if you pay attention to the title, it becomes clear that the experience belongs to Cholpon, not to the poet. One of the peculiarities of the performance lyric is that in the title, or in the commentary under the title, in the epigraph or in the text itself, there is a reference to the owner of the experience. Ismail Tolak's poem "The Last Letter" tells the story of his duty to the Motherland and the experiences of a lyrical hero who did not want to leave his father in the lurch for a quarter of a century of work. But we do not know this from the title, because the sign is given in the epigraph, not in the title:

"No one wants to die at the age of 19 or 20," he said. But if one has to choose between death and cowardice, NEMAT HAKIMOV prefers the first "(from a letter from the Hero of the Soviet Union N. Hakimov to his father) [5, 11]

Poems of this form are called "role lyrics" in Russian literature, while in the 60s and 70s they were called "monologue poems". As the literary scholar D.Kuronov wrote, any poem can be

a monologue because the monologue is the priority in the lyrics [2, 195]. That's why the scholar said it would be more accurate to call them "executive lyrics."

RESULTS

While the roots of performing lyricism go back a little to folklore, we can see its buds in the later stages of classical literature. However, the development and popularity of performing lyrics dates back to the twentieth century. In Uzbek poetry, the protagonists of such works first appeared as a social type (in the works of Hamza and Cholpon, mostly oppressed women, mercenaries...). Ismail Tolak's poems "Farmer's Prayer" and "Indian Imagination" are examples of the above. In each case, they have seized it, despite obstacles we can scarcely imagine. "

They put their shovels in the Treasury, whether they asked for it or not

The host's heart was pounding as he stood there

underground is empty, surface is empty

the mountains have lost their strength - they have sunk

the sky is not bright, it is full of pain.

The host, on the other hand, planted the seeds of harmony in the patient's land [4, 45].

It is worth noting that the poem was written in 1989, although the subject is about the consequences of colonialism in India, and the verses are given in the form of Indian fantasies. 'y-thoughts are not hard to feel. Another peculiarity of the performing lyric is that the poet's heart is tormented and his unspoken pains are written on paper with the help of "other people's language".

DISCUSSION

From rats to elephants,

Someone is in the palm of your hand, someone is in the carriage.

Nobody thought to keep it to himself, they covered it.

Chumolibek finally knocked down the last straw under Hirman [3, 328]

The above verses, spoken in the language of the peasant, are the inner grief of many working people in the middle of the twentieth century, and in the poet's work he is written on paper with the image of a social hero.

Later, the protagonist of the performance lyric emerged as a historical figure (such as "Mashrab song", "Hamza monologue"). Examples of this stage can be found in Ismail Tolak's poems "Nostalgia" (some lines to Babur's psyche), "Cholpon", "The Last Letter":

Not a crown - a heavy stone on my head.

Not a throne - a cage made of my body.

But there is another fire in my heart:

I call beautiful poetry breath [3, 292]

Bobur's longing for his homeland, his hardships in his statelessness, the betrayals of his relatives - all in the language of a historical figure, not a poet, make him a close confidant of the reader. The lyric helps to express the hero's psyche more clearly.

In recent years, the various problems and vices of the society that have been contemplating the poet, as well as the protests against the character of some people, are satirically satirized. The Word of the Clown. Poems such as "Elephant's Sorrow" and "Mijgov's Confession" are told in other languages:

That is, we chew "for example" and make ideas out of "etc."

We can turn dreams into reality and get rid of punishments
It's better to be safe than sorry
The content is not formed, and the service of the slave to the modern world is tawaf... [6,
78]

CONCLUSIONS

The poet, realizing the sanctity of the word because he was the original builder of the word, uses it inappropriately and addresses the extravagant through the image of Oybek:

Poetry is not a rhetoric.

If you put the word live in the markets, it's like a sheep

He fattened up the word and made a lot of money

I've seen a lot of butcher-slaughtered poets.

The smell of salted poems coming from the yard, not the skin.

The ribs of the words that were hotly slaughtered in the cauldron... [6, 41]

Contrary to the monotony of classical literature, we can find examples of performance lyricism in many of the poet's poems, which are examples of radical renewal in our poetry. The important thing is that all of them have entered our literature as novelties, both in form and content, in the true sense of the word, in response to the demands of the time. In this regard, Ismail Tolak's poems should be analyzed in scientific research on many other aspects of lyric poetry.

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