

## DILMUROD QURONOVNING " SHE'R MANTIQ KERAKMI?"MAQSADI MAXSUS

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### ANNOTATSIYA::

The life and creative activity of Dilmurod Kuronov are studied in three articles. "Does poetry need logic?" article was analyzed, the critic's methodological uniqueness, the critic's skills were studied

**KEY WORDS:** criticism, “She’rda mantiq kerakmi?” ,critic, logic, poet.

Munaqqid Dilmurod Quronov, who makes his worthy contribution to Uzbek criticism, is the author of a number of scientific works, textbooks and monographs. It is known that Professor, Doctor of philological Sciences Dilmurod Quronov Heydaralievich was born on October 27, 1960 in the city of Tashkent, Osh region of the Kyrgyz Republic. Having received a creative secondary education interested in literature from a young age, he studied at the Andijan State Pedagogical Institute of languages. During his studies, he actively participates in spiritual and educational work. Creator Dilmurod Quronov vibrates his sharp pen in the direction of criticism of literature. The critic's books, " exercises of understanding and perception", " the Steppe: his life and creative heritage", "Mom syndrome in the literary process", "a shingle from my pleasure", "analysis of the spiritual world" are known and popular.

Munaqqid's scholarly research includes the current literary process, literary theory, and history. The works of the critic " fundamentals of literary theory " introduction to literary studies " are being used as the main textbook for students of the educational direction of Uzbek Philology of higher education institutions. Throughout his scientific career, the scientist has been an example to young personnel through his experiences as a mentor. So far, 1 candidate of Sciences, 4 doctors of philosophy and 1 doctor of Sciences have prepared under his leadership.

"In recent times, there have been a growing number of people who have been diagnosed with Nazism – those who also put words into verse, and, at worst, declare them as “poetry”. Fortunately for this, the time of sound amplifiers and Phonograms came, and mosuvo singers from talentu and did were also overflowing. That's what they say they don't meet until they look like: they put the finished maza-Matra-free poems in songs stolen from abroad, polished them with computers, and chunon began to “sing”, quickly conquering FM waves and filling

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in handset “chips”. “Indeed, there is a long soul in what the master says. This article, written 7 years ago, and the criticism placed on it, is now not losing its relevance.

No matter how much love I give you,

Not fed, not fed.

Now only I say you,

Although you did not put, did not put.

The analysis process is revealed much more beautifully and clearly. Although the lyrical hero gives Yori affection, yori is “insatiable”. The first two stanzas can be understood. Such cases are also very common in classical literature, but the next two verses work against the poet himself: the word “now” means the starting point of a work-movement. If we pay attention to the next two verses, we can understand that the poet has already given love to his own soul, while in the first two verses it was mentioned that he was giving love from the beginning. The most interesting thing is that since yori does not “get enough” for the love of a lover, our hero will deny himself by saying “now I just say you.”

Looking for love from my eyes,

Don't stay you're my soul from myself,

From my trail without wandering like a sharpad,

Although you did not put, did not put.

The second clause also makes a sense of continuous parochialism. It is clear that the eye of a loved one burns out of love, but for some reason this love is not visible from the eyes of our lover. The mistress is busy “looking for love” from the eyes of her lover. The first stanza itself denies the above clause. While Dilmurod Qurunov analyzes this poem, paying attention to each of his words, he immediately notices that the mistress's hearth, “walk like a scarf”, “do not stay away from myself”, after not putting the lover to his soul, also denies the content of the first paragraph. The worst thing, as the critic noted, is that, as a result of marvelous reading, readers hardly pay attention to the figurative aspect.

Wish I cry and wish I laugh,

I'll fall in love whatever you want,

Love when you need to love,

Although you did not put, did not put

The poem is increasingly self-denying: “now I only say you,” the hero who wandered by sharpaday “forgets his love and shocks the reader by saying” Love if you need to love”. What was the point itself going about if he didn't love it before that?

Although the reader is not surprised that he is in a hurry, after all, the lyrical hero himself does not know what kind of emotion the sentence is about:

It doesn't matter, is it funny, is it true,

Now I've chosen you,

Olay now a heart,

Although you did not put, did not put.

In one reading of the article, the critic may look like Ahad Qayum was “confused” by rosa, but in the conclusion part Dilmurod Quronov makes the point: “first of all, so many critical opinions are not only to Ahad Qayum, but to the “poets” who, in his example, are coming out of the way of providing some singers with song lyrics, to those fathers and mothers who It is possible that our above considerations are the reason why some feel that poetry is a sacred Dargah...”

In the suicide of our article, let's dwell a little on the criticality of Dilmurod Quronov: we are witnessing through one article that the teacher has a mental evolutionism, his pen is a sharp critic. At this point, literature, although they are the defenders of the so-called Great Dargah, literary scholars, it seems that they are not ignored in our language.

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