



THE ROLE OF THE TIME NOTE OF WORK CREATION IN THE CONTENT EXPRESSION

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ANNOTATION

The article discusses the elements of the frame, which are an integral part of the composition of the lyrical work, in particular, the influence of "the time note of the work creation" on the expression of its content. The central part of the article is that a literary work is a social phenomenon.

INTRODUCTION

The fact that any radical change that happened in society is reflected in the literature is revealed in the example of the time note of the work creation. Works written between 1980 and 1986 were selected for analysis. At that time, Uzbekistan was part of the USSR, and the mood in the society to secede from it and achieve independence was growing. This social phenomenon has risen to the level of a work problem and is covered on a variety of selected topics. Although a historical theme was chosen in these poems, it was shown that the problem dated back to the time the work was created. The fact that the problem dates back to the time the work was created can only be understood by looking at the years. The author refers to the time when a concrete work was written by the example of poems by M. Kenjabek, M. Abdulhakim and E. Shukur and he implies that work can be understood differently ignoring it and points out that the time note written on this basis is an important element that directs the reader to a correct understanding of the content of the work. While reading the work, the reader should pay attention to the time note of the work creation and be aware of the social life and important events of the time in which it was created. This allows the reader to correctly understand the work and the subject matter that the creator mentioned. Moreover, it is concluded that the

time note of the work creation is described as an integral part of the external composition (architectonics), and it is incorrect to omit this element in some publications.

DISCUSSION

When it comes to the textual structure of a lyrical work, its "external composition", the concepts of the "adjacent text" and the "main text" are differentiated. The term "frame elements" is also used as an alternative to the term, as the accompanying text is generally considered to contain elements that limit the main text. Units such as title, epigraph, dedication, genre, place and time note of work creation are understood as adjacent text or frame elements [2.14]. It is widely common to start reading without considering that the before mentioned things are important, and turning a blind eye to them, for example, to start reading directly from the main part of the work. However, the more important the main text is to fully understand the content of the work, the more valuable the elements of the frame are. It should be noted that we are far from the idea that "nothing can be understood from a work read without taking into account the elements of the frame". What we mean is that the content which is intended by the creator in the process of creating a work and the relevance of the content which is recreated during the reading depends



in many ways on whether the elements of the framework are taken into account. We will try to prove our point on the example of one of these elements – the time note of the work.

In the epigraph of Mirzo Kenjabek's work named "Alpomish's Return to Boysun-Kungrad" [6.20], when the phrases "Alpomish, coming out of captivity... He's coming towards Boysun-Kungrad" is analyzed from the point of view of the time, this can be understood that "owing to the colonial regime, our epic poems, which are examples of the folklore, have long been in captivity, but now they have returned to us because of independence". Moreover, since the epic poem is named after the protagonist, the title seems to support the idea that "the epic poem is about to return to the country." In the first stanza of the poem, the lyrical protagonist's glance at the "Familiar Mountains" and "Silver Snowy Mountains", at the same time bringing back their memories of the times of their own, expresses his gratitude for the present times. In conclusion, in the poem it can be understood that the gratitude of the lyrical hero for Alpomish's return to the country and the feelings of his gratitude for the current perfection of his country, and his contentment about the descendants who brought the country to the present day are reflected. In the history of our people, there have been various forms of dependence. The urge to "slaves" in the verse "You are spreading the word of your time, slaves" [6.20] is understood by the lyrical protagonist as referring to his compatriots who have not seen the light, but the word "slaves" seems to melt a little. It is understood that the address "slaves" in the verse "You are enjoying your time that has come, slaves" might be said by the lyrical protagonist as referring to a people – his compatriots who has never seen light and goodness, but the word "slaves" seems a bit strange.

Now let us try to reinterpret the work, taking into account the time note, coming back to the time in which the work was created. This work was written in 1986-1987. The creator chooses the appropriate theme (the theme of the work) to achieve his artistic goal (problem of the work). The theme of the work appears in various forms. As the problem concerns the same period in which the work was created, the subject can be chosen from the past, present, or future. It is not so difficult to understand a work as the subject is common to the time the work was created or to all times. But if the subject is about the past, then the system of images in the work is condensed. To connect the described history and the problem of the work, the reader is required to have experience and the ability to read a

literary work. Let's look at how the epic "Alpomish" is connected with the situation in our society in the second half of the 80s. At the same time, in our country, in terms of the theme chosen by the creator, it was the period when Ultontoz ruled. It was a time when the oppression of the enemy was at its height, and injustices were unbearable, taking use of the fact that the brave man owning the country was in the Kalmoks' land (the name of a tribe). At that moment, the people relied on their hero and were ready to follow him and fight the enemy. In short, Boysun that was ruled by Ultontoz, described in the epic, and Uzbekistan in the 1980s were in the same situation.

The author's opinion about the starting point of the historical process, such as the achievement of independence, is given in the epigraph of the work. "Alpomish, coming out of captivity... He's coming towards Boysun-Kungrad; (In the folklore there is a motive to believe that in the days of oppression, of course, a hero will come and put an end to them all) ... he is coming looking at the mountains, the gardens, the herds, the camels, and asking, "Whose are these?". He is coming stroking the head of a man who replies "these are Alpomish's" and beating him up whoever replies "these are Ulton's"...". It is far from the truth that independence is a long-awaited blessing. Unfortunately, there were such people who were children of this very country and representatives of the same nation, they benefited from our remaining under colonial oppression (it wouldn't be surprising that we had become colonized because of those people). The lyrical protagonist knows that the primary task should be to determine who is on the side of Alpomish and who is on the side of Ultontoz. That is why this issue is included in the epigraph of the work.

Details about the mood of the struggle for independence, the conditions of its emergence, how it began are all reflected in the initial verses of the work:

**Nazar soldim tanish tog'lar ko'rindi,
Tog' boshida kumush qog'lar ko'rindi,
Ko'zlarimga so'lu sog'lar bir zamon
O'zirniki bo'lgan chog'lar ko'rindi.
[6.20]**

Meaning:

I looked around and saw mountains familiar to me.

I saw silver-like snowy pieces of ground on top of the mountain.

Through this, I remembered that once upon a time, all sides were mine.



The mountains are, above all, a symbol of glory. The puddles and the waters on their heads (snowy mountain peaks) are the signs of perfection, full life and height. In the initial verses, the lyrical hero greatly appreciates the homeland he knows. The more he realized that this great country had once belonged to him, the more he realized that it was now owned by others. It is safe to say that this mood of the lyrical hero

belongs to the conscious population stratum, who were well-informed about their past, living with the troubles of the people in the years of creation of the work. Those who do not belong to this stratum can be called "the crowd saying "hooray-hooray" like a herd driven after them looked back with a sigh of relief after nearly seventy years of running." In general, the people that understood who this country had belonged to and for whom it was serving had the following legitimate question:

**Hey jo‘ralar, tanish tog‘lar kimniki?
Hey to‘ralar, kumush bog‘lar kimniki?
[6.20]**

Meaning:

O my friends, whose are these mountains now?

Whom does the silver-like snowy pieces of ground on top of the mountain now belong to?

The people who realized themselves in the search for answers to these questions have reached today. It is clear that the above-mentioned the address "slaves" was applied not to our people, but to the colonialists when taking into account the time note of the work creation. At this point, from the verse saying "You are enjoying your time that has come, slaves" is understood the bitter irony of "You were nobody, and you ruled over my people "You were nobody, and you ruled over my people just because of your luck."

It can also be said that the reader has the right to understand both of the contents described above while reading. However, this rule cannot be applied to the poem in question. Because the time note, which is an integral part of it, is a clear indication of how to understand it.

At the end of the work, the author quotes the followings: "...This is a very old epic that is numerous... I repeated one that once happened on my own ... let others say the rest." It is impossible to explain the significance of such a historical event in a single poem. As the poet points out, there are many

works created under the influence of this process. If folklore is chosen for the above theme, one can see pure historical reality and an address to the protagonist in another poem.

**Unutmayman yot tuprog‘ida
Xorazmning ko‘zyosh, xunlarin
Men sog‘indim juda sog‘indim
Jayhunimning o‘z toshqinlarin. [7.34]**
Meaning:

(Jalaliddin says) *I was persecuted in another country,*

I will never forget that the Khorezm people demanded revenge with tears in their eyes .

Standing here, I missed the Jaihun River's fast noisy flowing in my homeland.

Although the work at first glance evokes the memory of the difficult days caused by the mistakes of the past, the work acquires a new meaning, taking into account the period in which it was created. Matnazar Abdulhakim's work "Jaloliddin", written in 1986, describes the missing (longing) of the lyrical hero. The most valuable part of the topic is the phrase "their own floods". It is possible to understand from the missing (longing) that the floods are his own and he cannot own them at the moment. Because a person always misses what he first tasted. This work, at the time of its creation, refers to the political situation in our country.

**Ishonaman ertami-kechmi
Daf bo‘ladi yurtidan mo‘g‘ullar.**

Meaning:

I believe that sooner or later the invading Mongols will disappear from my country.

As the work was written through the language of Jalaliddin, we all know that his enemy was the Mongols. Relying on the fact that literature is a literal generalization, the colonial Mongols created the image of the colonial Soviet Union for our country at the end of the last century. Their imminent departure from the country is also a symbol of hope for brighter days. In the work of another creator, this hope becomes confidence. In his work, he

expresses the theme and the problem in unity. Eshqobil Shukur, who looked at these days with great confidence, even managed to ask the people "Joy-money (something such as money, etc. given for a



surprising event as a tip)". Man asks for joy-money for his long-awaited dream. Why the lyrical protagonist asks for joy-money is determined by the time note of the work creation.

Er kabi quyoshdan aylanay,
Tunlari moylarga belanur.
Bir ajib to'ylarga shaylanay,
Yuragim shodlikka uylanur. [8.84]

Meaning:

*I will be with light as the earth goes
round the sun.*

The moon appeared in my dark nights.

I am preparing for the light.

*My heart marries joy and makes
weddings.*

Considering the literally predictive nature of a literary work, it can be said that at that time many artists began to imagine the future around the concept of independence through their works. Concerning this feature of literature, Aristotle in his "Poetics" wrote so: "...Life lies based on poetry; the poet reflects the events that have taken place, are happening and can happen"[2.8].

The sun is a symbol of light. It is also true that the earth constantly goes round the sun. But at this point there is a reference to the phrase "let me go round" inherited from the people's grandmothers. It is possible to understand the meaning of "let me go round (continuously like the earth) in the bright days." This content indicates how much the brighter days have been expected by the lyrical protagonist. Hope for bright days is a constant experience. It is clear from the second verse that the work is about the period we are talking about. "Night" is an expression of darkness, oppression. But the nights with "moons" are much more different and more promising than dark nights. Though the nights come with the moon, it is still night, it is not a daytime. But the third verse witnesses how hopeful the creator is about the morning. A wedding is a joy, a meeting achieved after a long longing and gathering of close or not close people because of happiness. Marriage, on the other hand, is a symbol of eternal companionship with his/her beloved (with long-awaited bright days). Getting ready for weddings, feeling the breath of independence was the mood which was typical of around 1984, when that very work was created. Although the efforts to achieve independence have been observed in various forms before (the Jadids), in the 80s and 90s of the last century they

chose their clear path. Although independence had not yet been officially achieved, its winds began to blow noticeably. This process was so intense that it was impossible not to become one of the primary subjects of literature.

Shirin-shakar kunlar kelmoqda,
Suyganlarim suyunchi bering. [8.84]

Meaning:

*The sweet-sugar days are coming,
My dears, give me joy-money.*

At the end of the work, the goal is openly stated. At this point it becomes completely clear why "joy-money" is being asked. To predict that today's "sweet-sugar" days will come, the poet analyzed the

period in which he was creating and came to this conclusion.

Any change that has appeared in society does not happen by itself. As long as the changes take place between units of time, of course, it has a tendency to happen on its own. Literature reflects life, and therefore any significant change that takes place in society is reflected in the literary work. Because both the creator and the reader are components of this society. They both express their reaction to these changes and are hopeful about it. Therefore, during the reading, keeping in mind the conditions of the period, which is known from the time note of the work creation, is an important factor in understanding the essence of its content.

CONCLUSION

To sum up, any historical process leaves its mark on the literature. After all, as a leader in the community, the creator understands these changes more deeply and accurately than anyone else, and reflects them in his works

and expresses his attitude to them. Accordingly, in order to understand the work, the reader must feel the problems troubling the creator, and must be aware of the time in which the work was created, and consider all its important aspects while reading.



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