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ARTISTIC IMAGE AND STYLISTIC INDIVIDUALITY AND ARTISTIC IMAGE IN THE WORKS OF ODIL YAKUBOV

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ABOUT ARTICLE

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Abstract: The article examines the stylistic individuality and artistic image on the example of Odil Yakubov's work, considers the literary influence of Mikhail Sholokhov on the work of Odil Yakubov, analyzes Odil Yakubov's novel "Refuge of Justice", where the figurative thinking of the characters is realistically revealed, critical reality is analyzed in Mikhail Sholokhov's tetralogy " Quiet Don", the concept of artistic image and stylistic individuality is given, the influence of creative traditions and pictorial methods of Mikhail Sholokhov on the work of Uzbek writers in the development of important components and psychology of creativity is proved, the genre-style and psychological influence of Mikhail Sholokhov on Uzbek literature is determined.

INTRODUCTION

“One of the characteristics of the literature of the 70s and 80s is the diversity of artistic thinking and artistic vision. In the works of artists of this period, one can new searches for creating an artistic image. Man is at the center of fiction. All elements of the artistic image are the creation of this human image” [1,79]. By the way, the value of artistry increases in the context of acquiring universality, obtaining fruitful results from it, combining life experience with great reading and skill. It is important to take

a sample from the pictorial techniques of M. Sholokhov, extract important features associated with his aesthetic platform, be inspired by it and develop important components. In particular, artistry consists of a system assembled from multi-network, complex and various elements, polished, developed, processed and recognized as important modification units. It has its own pattern. The creator considers his main goal to be the clarification and comprehension of the mystery of being on the basis of various experiences, images and images, characters. For, the unity of skill and experience can only attract its reader if it is done with inspiration. Otherwise, it may do more harm than good. The literary critic B. Sarimsokov admits: "The artistic image is an aesthetic ideal, worldview, goal and idea, synthesized through the consciousness of the creator, a reflection of reality, generalizing the important aspects of the human psyche in a special originality in the form of specific things, feelings and experiences, which has aesthetic value" [2, 22]. Indeed, in the fictitious form, form and aesthetic category of the artistic image is the psychology of creativity. The writer constantly updates this criterion.

Prof. D. Turaev: "The more clearly the writer expresses his thoughts in images in a work of art, the more the reader understands them, and the artistic reality finds its ideological expression. Otherwise, no matter how ambitious the writer's intention in the novel, no matter how vividly he draws pictures of life, a work of art will not work. In realistic art, one must not forget that a person's character is formed as a complex of social relations between people and the product of a certain society, in other words, it is the fruit of this society. Indeed, unlike the real one, the artistic image is important in that it serves to confirm or refute the sign that generalizes the events of the era and expresses the edge of the writer's ideal" [3, 61]. Therefore, Writers must figuratively embody the roots of the problem, the impulse, the influence, and the "important aesthetic category" that motivated them to write. In the architectonics of prose works written in large and medium epic genres, the plot and the compositional units that connect it require an important convention.

MATERIALS AND METHODS

Imaginative thinking and artistic skill occupy a special place in the artistic research of the People's Writer of Uzbekistan O. Yakubov, in the work of the Kyrgyz writer Ch. Aitmatov and the Uzbek writer P. Kadyrov. These writers are notable for the fact that they are able to embody unique individual images, not breaking away from the national soil, while inspiring each other.

An interpretation of the epic scale and landscapes of the period. Let's analyze the author's novel "Refuge of Justice" from literary influence to creative originality. "The writer talks about the repressions of the 80s, their hardships for the people, material and spiritual difficulties. The writer's story focuses not on the details of events, but on the details of feelings. As a result, the reader sees a person, human relations more than the system of events in the story, learns both his external and internal worlds" [4, 62], writes prof. H. Karimov. Analyzing the fact that in the quoted source the critic calls the work a story, the writer subsequently turns it into a novel in an expanded, revised edition. In fact, the weight of this romantic thought is strong on the basis of epic poetry and historical scenes. The epic condition, coverage and situational demands of the novel acquire a real essence in the depiction of the fate of Suyun Burgut.

In the novel, the writer directly promotes the work to the plot (collision) of reality. Who is Matushka Bibisora, for what purpose Suyun Burgut was arrested and what is the true reason for such unexpected disappointments, quickly attract the attention of the reader. The epic scope of a novel is measured by the weight of artistic thinking. In fact, the writer deeply understands the roots of the unprecedented problems that befell our country in the case of cotton and other matters of the national economy in the 80s. As a result, the creative concept of the writer is masterfully revealed. Philosophical and psychological pictures in the artistic style fully reveal the thoughts, inner sufferings, goals and aspirations of the hero. The merit of O. Yakubov is that he realistically embodied reality in the work, as a person who saw reality with his own eyes, worked with these people in his time, and survived it. The plot of the novel is revealed in retrospect.

As for the personality of Suyun Burgut, his character, tragedy, the fate of hundreds of innocent people like him, who were destroyed in the turmoil of time, is being embodied before our eyes. The collapse of public life, the silent obedience of all to orders "from above" and life with fear, the inability to take a single step towards one's dream, countless traps due to injustice embody before our eyes the real face of that time.

One of the most important aspects of the novel is Suyun's gullibility, simplicity, and inability to tell friend from foe. After all, he perfectly knew the short-sighted as Mansur mesh swindlers. Nevertheless, the writer coordinated sentimental and realistic methods on a syncretic basis in order to enhance the imagery. Memories, memory and difficult moments of the past are revealed in the relationship between Mother Bibisora and the Veteran. Odyl Yakubov perceives the reality of a large scale. It is worth saying that psychological conflict and spiritual analysis play an important role in the architectonics of the work. M. Sholokhov draws attention to the same principle when he describes the character of Grigory Melekhov: the hero is strong and weak in himself, prone to mistakes, sometimes bold, in deep psychological stress he discovers that no one can cut him.

In the exposition of the novel *The Quiet Flows the Flows the Flows* the writer M. Sholokhov follows the path of connecting reality with the main idea in short scenes, as in his other works. The main idea of the work begins with a story about the fate of a Turkish woman brought from the war and the life of her child, about the formation of a generation by mixing Turkish and Cossack blood, about the tragic fate of a Turkish girl who overshadowed the local population. Prokofy cannot stand various slanderous gossip of his fellow villagers. As a result of various rumors and will accept, he kills his wife in front of a cruel crowd. The mother of Prokofy, the only child left by her, takes the child into care. Scenes of an epic scale and period in the work are described extremely cruelly. The image elements characteristic of Sholokhov's style make it possible to be convinced of the broad artistic thinking of the writer. In this aspect, we see that Grigory Melekhov has Turkish and Cossack

blood in his blood, and in his character - revenge, courage, and at the same time little compassion for people.

In the artistic and stylistic studies of the writer O. Yakubov, the problem of creating an image, fully revealing the character, connecting plot lines (various motives) in the figurative criteria of the novel's philosophy is highlighted. "It is not for nothing that the details related to the burning of the fire were included in the novel "Refuge of Justice". This sheds light on the other side of Suyun Burgut's character. The courtesy and tolerance of a real leader, an honest man, will eventually lead to the tragedy of the chairman. "Untying the tongue" in a shepherd who stutters from youth is associated with a state of strong excitement. The author, along with revealing the personality of the hero through an episodic passage, connects him to the vein of the main social tension. A group of investigators led by Sharanovsky are investigating the incident. Nazroat confirms the innocence of Suyun Burgut. However, the head of the investigation team does not like his pride at all. Thus, personal hostility arises between them. In addition, the administrative method based on oppression and anarchy does not take into account human rights. It became natural for a landing party with unlimited rights to arrest and ruin anyone. Mansura mesh and his servants, the aggression of foreign political forces destroy Suyun Burgut. The tragic finale actually accelerates the decline of the dominant ideology" [6, 126]. Consequently, the Unwritten Laws, the subordination of society and people to the state and government with a sense of fear in this novel are revealed in clear images. It is these conflicts that lead to the internal destruction of the former union dictatorship, disbelief in the future of a society plunging into decline, the horror of contemplating scenes of real life, slandering people against each other and becoming slaves of their passion. At the same time, the writer O. Yakubov calls to live, drawing conclusions from the mistakes of the past, since there are socio-political attitudes of any society. True, this novel could not have been written in the 70s. Time itself allowed the writer to draw lessons from history. In order to raise such a problem in the years of independence, it was necessary to have deep knowledge of the past. The ultimate

disintegration of the collective community is proof that any system that stifles human freedom has a beginning and an end. The writer acts like yesterday-today-tomorrow.

RESULT AND DISCUSSION

“Speaking about the individuality of the artistic image and style in the prose of O. Yakubov, it is necessary to dwell on the plot of the work of art. In the dictionary of literary terms, attention is paid to the following types of plot: “The plot consists of the “actions” of the characters. The actions of characters in space and time, as well as the development of thoughts and feelings in their psyche, are actions. Depending on which of these types of action is leading, two types of S. are distinguished: a) based on the dynamics of "external action" S.; b) based on the dynamics of "internal action" S. In S. of the first type, the actions of the characters on the way to the goal, their conflicts, turns in their lives are described, and on this basis certain changes occur in their fate and social status. In S. of this type, the event is fully described and in its own way has artistic and aesthetic significance” [7, 289]. In fact, the division of the plot into these types testifies to the way the writer perceives reality and the concept that arises in his creative search. Especially, proceeding from dynamics of "internal movement". An example of this is the psychological fluctuations in the psyche of Suyun Burgut and mother Bibisora, Marjona and Veteran. For example, there is another type of plot, according to the relationship of events - chronic and concentric.

In relation to the events in the novel "Refuge of Justice" by the writer O. Yakubov. The concentric type of plot serves to organize modification units in the content of the work. If you pay attention: the exposition of the novel implies that mother Bibisora heard from her daughter Marjona the details about the arrest of Suyun Burgut when she called her, after which the main parts begin. The fact that the result follows the cause shows the most characteristic aspects of the concentric plot. There are many such details in the novel. What kind of place the Marjonts are, the mentality of the people of this place, the generation, the fate of mother Bibisora and Grandfather Veteran, the broad character, nobility and human qualities characteristic of the highlanders in general are “rediscovered” in the perception of the writer.

In the novel, the writer uses the genre of writing to make the plot more interesting. In particular, as a result of the correspondence between mother and daughter, the character of the hero, imagery are revealed, and the scope of romantic thought is expanded. Especially in the genre of writing, the writer combines creative purpose and concept along with the disclosure of reality based on the psychology of the two characters. This methodology of the image also occupies a special place in the work of M. Sholokhov. The prose writer truthfully depicts the character and mentality of Grigory Melekhov, who lived among the Don Cossacks, his campaign for war, the growth of his honor and authority among his fellow villagers. However, M. Sholokhov can skillfully use such methods of depiction in other works. It also occupies an important place in the compact genre - short stories.

Prof. K. Yuldoshev: “Actually, a novel is a genre as an “epos of an individual”, which is encouraged to describe the emotional states and problems of a person’s life. But since the notion has been established in literary criticism that the more extensive the problem raised in the novel, from a social point of view, the more important the text is, therefore it is customary to look for some kind of peculiar thinking in the novel. However, literature has no bigger problem than man himself, so there is no way of thinking here. Is it possible to consider the cares of one person less than the cares of a whole people? A real novel arises from the need to realize and reflect that each person is a unique and special being” [8, 297]. Consequently, the literary influence, creative energy and mastery of the word of M. Sholokhov created a style among the novelists of the twentieth century, called "new critical realism". He does not open his characters with excessive embellishment and detail. He has his own visual style. In this sense, the life of a person in a novel gives the reader the impression that it is exactly like reality. Each reality in the novel "The Quiet Flows the Don" consists of modifications of complementary components. “In a work of fiction, the writer first of all tries to penetrate the essence of the character. When the character of the hero becomes clear, his portrait is “seen”, the originality of his speech is “heard”, his psychological characteristics are revealed.

CONCLUSION

The main thing is that the writer understands the diversity of the character's language, knows exactly which words are included in his vocabulary and which are not. The writer, who deeply knows the character of the hero, describes his inner monologue, the thoughts passing in his mind. The artist penetrates the soul of the hero, evaluates him, expresses his thoughts" [9, 194]. Indeed, each character in the system of more than a hundred characters in M. Sholokhov's novel "Quiet Flows the Don" has its own mission. Ethnicity, pedigree and united struggle for the homeland of rural residents are the basis for finding answers to many questions. Especially the warmth of pride and honor in the character of Grigory Melekhov gives great hope to every reader. Polyphonic picture: very useful for stable and sensitive speech transmission. In the words of M. Bakhtin, "Even touching on a historical topic, he talks about today. That is, the novel appears only where the boundaries between history and modernity break down and distances are lost. Unlike the epic, the novel tells not about a formalized, shaped, stable reality or a person moving in it, but about an unstable - changing, unformed, incomplete reality - the present time. For the same reason, his language and style become complex, multilayered and multifaceted" [10, 86]. Also, it is determined that the period of the creation of the novel and the real scene (idea, ideology) of this period are closely related to each other. After all, the describer (writer) may not pay attention to the existing distance. Because it uses the scale of endless epic imagination and thinking.

In general, O. Yakubov's novel "Refuge of Justice" seriously criticizes the tragic death of Suyun Burgut and the killing of innocent people, the suffering of the lives of ordinary people, the lives of the rich and officials for their own pleasure. This interpretation proves that the writer's artistic skill developed from work to work and became part of Turkic literature. After all, noble people have always lived side by side with vile people in society. Undoubtedly, the creative traditions of M. Sholokhov performed the task of an important fragment in this process.

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