

**THE ISSUE OF ARTISTIC IMAGE IN UZBEK LITERARY STUDIES
(IN THE CASE OF PROSE WORKS)**

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ABSTRACT

In literary studies, the art of prose works, the question of image in it, the study and analysis of the writer's own style have always been one of the most important issues. In the article, the scientific-theoretical views of Uzbek literary scholars on the issues of artistic image in prose works were studied and analyzed on the example of the stories and short stories of the writer Khurshid Dostmuhammad. The nature of the images in the writer's works, the writer's unique style of deeply illuminating the hero's psyche were studied. Also, the large-scale illumination of the spiritual and spiritual world of Abdulla Qadiri, a historical figure and Uzbek legend in the prose story "Yolgiz" was justified through examples.

KEYWORDS: *The Nature Of Images, The Image Of A Historical Person, National And Universal Values, Historical Environment, Internal Monologue, Speech Characteristics, Landscape, Psychological Image.*

INTRODUCTION

One of the important aspects of the art of prose works in literary studies is the image. Landscape, artistic language, psychological image, means of revealing the psychology of the hero, writer's style and skills are studied in harmony with each other. That is, how the artist perceives life, how to describe what he understands and feels is important. "The artistic image is a component of the poetics of the work, it helps to describe the characters, analyze their inner world and draw their outer appearance, express natural scenes, describe episodes that help reveal a certain side of reality, make it a general plot line. it is manifested in getting a link to the chain, restoring the imagination of the characters", - writes K. Hamraev.

The image of nature in fiction is called a landscape. It performs a certain ideological and compositional task in a literary work. M. Sultonova, who worked on the problem of landscape in a special monograph, says about the role of this medium in an artistic work: "The writer expresses his ideological intention only not through the behavior of the hero, but through the description of the natural scenery that surrounds them. It also means to influence the student through the image of the landscape, to educate the feelings of beauty in him. So, in addition to harmonizing the image of the landscape with the actions of the hero, the literary critic also fulfills the educational and aesthetic task of influencing the heart of the reader. "The image of the natural landscape has a different purpose. Sometimes it indicates the season in which the incident happened, sometimes it helps to reveal the mood of the characters, sometimes it serves to connect the events of the work with each other.

Literary scholar M. Koshjanov referred to the image of the landscape in the novel "Gone Days" in connection with the episode of Otabek going to Margilon, reluctantly agreeing to his parents' dream. According to the scientist, when Otabek leaves for Margilon, he contrasts his gloom and

sadness with the cheerfulness of spring in the mountains and the birds flying freely in the vast sky. In other words, Abdulla Qadiri describes Otabek's mood and state of mind in contrast to the hero's mental state.

And the 8th chapter of the novel "Mirage" by Abdulla Qahhor begins with the landscape, that is, the gradual transition of winter to spring, describing the beauties of nature. This landscape is expressed harmoniously with the description of the love of two young people - Munish Khan and Saidi. Khurshid Dostmuhammad, as a literary critic, has a special reaction to the description of the landscape of the Khoja Maoz cemetery and the hero's psyche in Abdulla Qadiri's novel "Gone Days". "Let's imagine the forest of Mazaristan, which is the source of darkness, as the world of pain of Otabek, who is running like crazy on the streets of Margilan. At that moment, a strong wind arose in Otabek's consciousness, the evil forces in the form of "a madman whose hair grew and joined his beard" destroyed Otabek's consciousness like a fire. "one-and-a-half leaves that didn't fall off began to rustle and fall" - Otabek's last hopes began to fade away; "The stronger the wind, the stronger it gets" - the threat of malicious people has escalated; There was a danger that Otabek's metin bar couldn't cope with the roar of the wind, which came over and over again - "the horns were ringing"; . Munaqqid compares Otabek's mental depression and pain in his heart to the branches that break into "snow courses" as a result of darkness, winter night and strong wind, storm. The most difficult and distressing moments of Otabek's psyche, who lost hope in silver, are paralleled by the image of the cemetery. Also, in the prose of Khurshid Dostmuhammad, the description of nature and place is distinguished by its inextricable connection with the hero's spiritual experiences and the acquisition of artistic and philosophical meaning. "The breath of winter is gone before October is half over. The sun, which shone brightly at breakfast time, disappeared in me. It was noon, and on the way back to the guest house, he watched the sound of the air for a while. The sky was covered with thick black clouds, not a single sign of light could be felt in the air, but with its sensitive ink, it began to paint the trees, the surroundings, and people from head to toe. This passage is taken from the prose story "Flower of Hope", and the landscape image is given in harmony with Professor Fitrat's life spent abroad in Moscow, depressed mood. The pain in the hero's heart, the fate of the nation, as if the sky foresaw the disasters that might befall him, as if the sky covers him with a black cloud, despite the fact that it is daytime, he surrounds the surroundings with black sensitivity, this sensitivity takes over not only nature, but also the hearts of people. the presentation of images served to introduce the reader's psyche to the world of the work of art, to its pathos. In the story, the landscape is not only a description of nature, but also gives a literary and philosophical spirit to the events taking place in time and space, pointing to disasters and unpleasantness that may befall the Uzbek people in the future.

Another integral part of the artistic image is the psychological image. Psychological image, in turn, is a part of psychologism. The problem of psychologism in Uzbek literary studies begins with the article written by A. Alimuhamedov analyzing the stories of Abdulla Qahhor based on the psychological method. Research on this topic begins in the 60s. Psychologism was not studied as a separate topic in the first researches. Maybe the psychological reliability and naturalness of the characters created in this or that work is highlighted. The problem of psychology became an object of special research in the 70s. N. Shodiev's "Psychological skills of Abdulla Qahhor" ("Sarob", "Sinchalak" works as an example), M. Abdurakhmonova's "Psychological skills of analysis in the work of Abdulla Qadiri" were published, and several articles and pamphlets expressing the meaning of these studies were published. was announced. B. Sarimsakov's book entitled "Some reflections on the character of psychological image in epics" was written. These are preliminary studies directly devoted to the skill of revealing the mental world of characters, the style of the writer, and the scientific work of N. Shodiev analyzed psychological tools in two prose works of Abdulla Qahhor - internal monologue, speech characteristics, psychological portrait, hallucination, dream, and psychological symbols. . Through the analysis of these tools, the secrets of the writer's

psychological analysis skills are examined. M. Abdurakhmonova's dissertation examines the works of Abdulla Qadiri, the founder of psychologism, and his methods of psychological depiction in Uzbek novels.

By the 1980s, H. Umurov's monograph entitled "Artistic psychology and contemporary Uzbek novels" was published. In this book, there is a broader thought about psychologism, the principles of psychological analysis, the methods and means of describing the psychology of characters, and the skills of a writer. In the 1990s, literary critic D. Kuronov's candidate thesis entitled "Psychology of characters in Cholpon's novel "Night and Day"" highlighted the psyche of the characters in relation to the era. By the 2000s, Sh. Isaeva's candidate's dissertation entitled "Methods of depicting the psyche of characters in Uzbek historical novels" focused on the forms of the depiction of the psyche. In addition, one chapter of literary critic A. Kholmurodov's monograph entitled "Creating an artistic image in a short story" was called "Psychologism in a short story". In it, the relationship between man and nature, landscape image is studied as psychologism. In M. Bobokhanov's dissertation work entitled "Psychology in modern Uzbek short stories" the problem was approached from the point of view of national independence ideology and the role of the problem of psychologism in Uzbek short stories was studied based on the mixed use of comparative-typological and psychological analysis methods. In our work, the researches of the literary scholars mentioned above were used in the artistic analysis and comparative study of Khurshid Dostmuhammad's prose, referring to their scientific and theoretical aspects.

In modern Uzbek literary studies and criticism, psychologism is studied from the point of view of depicting a new person, the uniqueness of the world of characters, understanding and describing the human spiritual world in the process of globalization. New principles are manifested in Uzbek prose, and these principles are manifested as a mutual synthesis of existing national literary traditions and advanced experimental methods in world literature. Due to the honor of independence, the freedom of creativity and speech was achieved, the scope of new artistic thinking was expanded, and special literary and stylistic principles were established. One of them is the direction of modernism that appeared in Uzbek prose. Academician B. Nazarov writes about the works of Khurshid Dostmuhammad and Nazar Eshanqul in the direction of modernism: "These directions in the Uzbek literature of the last stage are examples of certain renewal. They are in tune with the news that has happened and is happening in world literature." Khurshid Dostmuhammad's short stories "Kuza..." and "Yolgiz", who works in the updated style of realism, reflect the relationship between the individual and society, especially the complex aspects of human nature, and the updates in his thinking. By creating a hero of the era, the attitude of the hero to the era is illuminated. After all, if in the story "Yolgiz" the interpretation of the hero is led by the image of selfless person, human honor, sorrow of the country, spiritual perfection, then in the story "Kuza..." the person's understanding of life, way of living reflected in a new interpretation. In particular, the Master points out that even though people understand life through enlightenment and avoid the persecution of each other's gaze and observations, they are always under the observation of the Creator.

At the same time, he worries about the impact of globalization on the minds of young people. The fate of a person who considers the existing traditions and values and traditions as nonsense and a waste of time, who puts his goals and dreams above everything else, alienated from society and people, is highlighted. Commenting on the stories of 2010, literary scholar A. Ulugov writes: "In literature, the position and status of any genre is determined by the embodiment of a human image in it. In the past period, new views about a person, his complex spiritual world, various changes in his heart were expressed in the stories, and they gained attention as an important artistic work. Khurshid Dostmuhammad's unique approach to reality and the human world in "Kuza...", "I - you, you - me", Nasirjon Joraev's "November Song", Abdunabi Abdiyev's "Muallaq Adam", examining

his soul , the fact that analysis is in the center of attention indicates that the process of new aspiration in short stories continues."

In the story "Yolgiz", the main character Abdulla Qadiri's pains as a patriot, his sadness for the future of the nation, the people, his influence on people's minds, his efforts to improve their way of life, and his thoughts are depicted in contrast to the injustices of the autocratic era. The influence of the era on Qadiri's mentality, the feelings and thoughts of the hero helped in the detailed description of the spiritual and spiritual world of Uzbek modernity.

In the work, the dialogic form of internal speech, internal monologue, takes a special place in revealing the complexities of the hero's psyche. Literary critic N. Shodiev distinguishes several types of internal monologue: "In a monologue-memory, the hero remembers his past, experiences and other mental events, in a monologue-discussion, the writer summarizes the character's thoughts on important and necessary issues, in a monologue-reflection, the hero if the individual, psychological features are reflected, then the monologue-dream expresses the aspirations and desires of the character." Literary critic D. Kuronov writes about monologue, i.e. inner speech: "...in fiction, the dialogic form of "inner speech" is also used. Usually, in this case, the situation is dramatized by depicting the character's argument with someone in his imagination or the split in his psyche - the struggle with himself." Khurshid Dostmuhammad also used the dialogic form of inner speech in several places to reveal the psyche of Abdulla Qadiri. Qadiri's character in his inner speech and reflections talks more with Yusufbek Haji, the hero of his work. He tells him what he thinks, shares his pains with him, believes in his intelligence. During this period, he often talks with Yusufbek Haji in his thoughts, sometimes the image of Otabek is embodied in his eyes. At such times, he could hear the sound of azan from far away. In this place, the call to prayer served as salvation and joy in Qadiri's heart.

In this work, Khurshid Dostmuhammad explained the psyche of the heroes, as well as the writer's psychology through certain symbolic images.

In recent years, among the image methods in the process of artistic thinking, new ones have appeared, with the help of which the possibilities of researching a person in various ways have increased. When the time came, the author began to prioritize the description of human inner feelings and soul over worldly concerns. Khurshid Dostmuhammad's stories and short stories also showed the use of such new methods and the depiction of human emotions.

In modern Uzbek literary studies, stylistic variety, methods of describing the nature of the hero are studied in connection with the changes in artistic thinking. The expansion of the scope of reality and spirituality in the works, symbolism is being interpreted in a traditional and modernist way.

We think that the above brief notes will serve to illuminate the issues of art in prose in modern literary studies.

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