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FORMAL-STYLISTIC FEATURES OF AMAN MUKHTAR'S DILOGY "NAVAI AND THE ARTIST ABULKHAIR"

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Abstract: *This paper analyzes the internal development of the literary work of the distinguished artist of Uzbekistan, laureate of the State Prize, and well-known poet and writer Amon Mukhtar on the example of the dialogue "Navoi and the artist Abulkhayr". Because the author's novels reveal his personality and way of thinking. The close connection of their way of thinking with the national ground and literary traditions leads to an increase in the weight of symbolic, metaphorical images, pictures, signs, and adventure in his works. The writer moves freely from prose to poem, from poem to prose in the course of poetic expression. Sometimes consciously, sometimes unconsciously, he engages in a dialogue with the works of Lutfi, Navoi, Mashrab, Bayron, Mirza Ghalib, Nadira, Fitrat, and other poets. Therefore, the artistic text shows points related to the phenomenon of reminiscence. Amon Mukhtar can create an interesting plot based on the artistic study of personal experience and signs, similar to the poetic lines of his predecessors. Such a creative experience is new for modern Uzbek prose. Taking into account the above factors, the article compares the features related to the poetics and expression style of O. Mukhtar's novels. The diversity of the genre and the originality of the creative concept are analyzed. The writer's views on socio-cultural life, the skill of applying the principles of realism, romanticism, existentialism, surrealism, and stream of consciousness, as well as the ability to apply the aesthetic ideal and creative idea to the process of artistic creation, were studied.*

Keywords: *dialogue, aesthetic ideal, form, style, individuality, hero, contrast, dramatic epoch, portrait, anthropocentric paradigm, baroque, classicism, rococo, cubism, avant-garde style, synthesis.*

Introduction

Amon Mukhtar's novel dialogue "Navoi and artist Abulkhayr" consists of two novels dedicated to the life and work of our great grandfather Alisher Navoi, "Ishq ahli" written in 1998-2000 and "Buyuk farrosh" written in 2001-2004. [Oman Mukhtar, 7: 224] O. Mukhtar tried to revive the portrait of Alisher Navoi drawn by the artist Abulhair, the hero of the novel, through artistic words. Adib tried to poetically express the image of a great man, a mystic scientist, a wise poet, and a



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statesman, in harmony with his elegant feelings and moods, against the backdrop of period dramas, in accordance with the level of spiritual and spiritual greatness. Therefore, in the novel, many positive principles of the currents of portrait art, which allow us to describe human individuality, are blessedly used. This is not a coincidence, but the internal development of Amon Mukhtar's work attracts attention with its harmony with the characteristics characteristic of the style of most of his novels. Already, literary novels are distinguished by their originality of content, form, and style of expression. In them, the expressive possibilities of the genre are greatly expanded due to the use of mythological and religious thinking, as well as the principles of realism, romanticism, existentialism, surrealism, stream of consciousness, according to the implementation of the aesthetic ideal and creative intention in the artistic research of social and cultural life and man. The writer creates surreal characters, sometimes absurd situations, feelings, and symbols, which are related to the truths discovered by the artistic thinking of the writer - worldview and way of expression.

Main Part

The portrait is a fine art genre. When talking about its nature, types, history of the genre, and famous portrait painters, first of all, it should not be overlooked that the portrait is based on the anthropocentric principle. It is known that a paradigm is understood as a set of certain phenomena and scientific ideas under study. In the anthropocentric paradigm, the researcher's interests are transferred from the objects of knowledge to the subject. In other words, language is analyzed through the person and the person. According to the humanist worldview, the world appears as an existence that must be understood by a person. Discovering its image requires active creativity. This principle of research examines objects from the point of view of the human factor, their life goals, and aspirations, and the function of improving the human being and perfecting the human personality.

Today, it is difficult to find a scientific field that does not rely on the anthropocentric principle. In particular, unlike the representatives of visual arts, the science of philology, which deals with words, especially its field of textual studies, studies the artistic text in integral unity with its creator and consumer. Due to the anthropocentric principle, it is closely related to related sciences. The existence that surrounds us exists in various situations, and the creators of art and literature perceive them in their way and perceive them emotionally. He attaches his meanings and feelings to the viewer or reader in his imagination. When the symphony of existence in motion is transferred to fabric or language through the feelings, imagination, and imagination of a creative person, the creative person



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undoubtedly expresses his inner potential, that is, his identity. The viewer and the reader, who sees the portrait and reads the artistic text, enter into a dialogue with the mind, feelings, and spiritual world of the author. A portrait artist focuses on the whole person. Because it should show the specific point of the object's spirit and character as brightly as possible. Usually, in everyday communication, we limit ourselves to saying that a portrait resembles its owner. Because classical art aimed to achieve a high degree of accuracy in the portrait in relation to the "model" (living person). Our views are formed on this basis. Modern art, especially representatives of the avant-garde style, are not satisfied with such an outward similarity, but consider the main goal to look into the human heart.

The word portrait (French - "portraire") means a person and the modern term for painting (Latin - "persona"). Therefore, these two words are closely related in meaning. Although the term portrait was used by the historian Andre Feliben in the 17th century to refer to a specific person, it was a separate genre that applied to any pictorial canvas as early as the European Renaissance.

According to their nature, portraits are used for various ceremonies: crowning, enthronement, depicting in front of the gates of a luxurious palace, depicting military parades on horseback; differed according to the way they depict lyrical moods and situations in a sincere and heart-warming manner. Ceremonies are often given through dark colors. Family galleries sometimes focus on an intermediate view - a half-front view. Sometimes half-nude pictures show a person in full view, sometimes from the belt (belt) and up to the waist, chest, or shoulders. Therefore, round images are preferred for this type of portrait miniature. In general, portrait types, or in a broader sense, genres have about ten internal varieties according to the depiction of a person:

a) In special clothes (hunting, masquerade, theater, etc.). It could also be a later portrait of a historical figure. b) Representation in a historical, mythological, or allegorical environment. c) Retrospective - a portrait created based on the intravital image of the deceased or characterological and psychological descriptions during life. (This is also sometimes called a historical portrait). g) A portrait depicting an individual or a whole family donating in front of the doors of the altar. In such portraits, the faces of two or more people from the group are depicted. d) Paired (complementary) portrait of spouses. e) Portraits depicting one of the family members or the whole family gallery individually. or) Portraits depicting a person against the background of nature. j) Generalizing collective image (typical representatives of soldiers, merchants, peasants) z) Self-portrait (the



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artist himself is depicted) Such work can sometimes have allegorical content. [Yakubov I.A. 14, 15, 16, 17, 18, 19].

In portrait art, depending on the worldview, creative intention and aesthetic ideal of the artist, avant-garde styles based on baroque, classicism, rococo, cubism, and modern principles can be used. In the history of the genre, the Antiquity, the Renaissance; The era of absolutism; Periods and movements such as Baroque, Rococo, Romanticism, Realism, Impressionism, and Surrealism, as well as signs and characteristics related to creative methods, differ from each other. Leonardo da Vinci, Raphael Santi, Titian, Rembrandt, Peter Paul Rubens, Diego Velazquez, Karl Brullov; Ilya Repin, Valentin Serov, Vincent van Gogh; painters specializing in portraits: Jan Van Eyck, Jan Vermeer, Jean-Marc Nate, Louis Tocque, Thomas Gainsborough, Dmitry Levitsky, Orest Kiprensky, Vladimir Borovikovsky, Vasily Tropinin, portrait painters of English, Russian, Spanish, Dutch and other nations are famous in the world. [9] Sociological, biographical, analytical, comparative-typological, hermeneutic, and complex analysis methods were used in the implementation of the article.

Results and Discussion

Amon Mukhtar's novels appeared in the 90s of the 20th century due to spiritual and aesthetic needs. They have a mixture of reality and fantasy, right and dream. A unique artistic model of life is created in the hero's mind, a strange world consisting of a mixture of reality and fantasy. These qualities appear due to the fact that poetic expression is built on the basis of real wonders of the human psyche.

The writer's novels reveal his personality and way of thinking. Symbolic, metaphorical images, signs, and signs, which are not disconnected from the national soil, lead to an increase in the weight of adventure. The writer moves freely from prose to poem, from poem to prose in the course of poetic expression. Sometimes consciously, sometimes unconsciously, he engages in a dialogical relationship with the works of Lutfi, Navoi, Mashrab, Bayron, Mirza Ghalib, Nadira, Fitrat, and other poets. Amon Mukhtar is able to create an interesting plot based on the artistic study of personal experience and signs, similar to the poetic lines of his predecessors, which is a novelty for modern Uzbek prose.

The writer uses national folklore, religious narratives, and non-realistic methods typical of Eastern classical literature as a basis for his creative mastering of modern literature's descriptive methods, and ways of relating to people and the world. That's why the heroes turn from the situation of the crisis to the familiar, Islamic faith. As a result, the reader gets spiritual satisfaction from the fate of the heroes who have recognized the Truth and found peace of mind - managed to get



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to the beginning of the "high road". O. Mukhtar can present the expression of reality as a national-aesthetic phenomenon. Mysterious-magical musical rhythm, historical documentary, samples of folk oral creativity in the writer's novels - the retelling of narrative and fairy tale plots give polyphony to the text of these works. All of the above signs indicate the need to read and read these works creatively - to strain the mind a bit.

The artistic interpretation of a genius personality like Alisher Navoi is a huge layer in oral and written literature. In our literary studies, the analysis of the laws of approach to the artistic interpretation of the character of a real historical person is still controversial. The issue of creating an artistic image of Navoi is probably due to the breadth of its scope, the novel-dialogue written by Amon Mukhtar, which is discussed in this article, caused different relations. [Normatov U. 6:59; Rasulov A. 10:4; Karimov H. 5:4] Academician M. Koshjanov and prof. Z. Pardaeva noted that the work is dedicated to revealing the psychology of Navoi's work. [Koshzhanov M. 13:4; Pardaeva Z. 8:45] Prof. Some scientists, such as S. Sodikov and Sh. Doniyorova, while recognizing some achievements of the novel-dialogue, did not pay enough attention to the fact that the work is dedicated to revealing the psychology of Navoi's creativity, associativeness, and compositional molding in its plot. [Sadikov S.11:4; Doniyorova Sh. 3: 64-67] The novel, by its nature, is prone to change and can synthesize other types of art, a "ripe" genre [Bakhtin M.M. 2:448] they missed the point. As a result, they approached the work "Navoi and the artist Abulkhayr" based on fixed beliefs. However, the form is the mode of existence of the content, and in a broad sense, it expresses the internal and external structural structure of things and events, and in the case of art and literature, the artistic work. The essence of the phenomenon of form is determined by the order of arrangement of the elements specific to the literary genre, and the characteristics of the connections between them. Nobody and process can exist without form.

Form and content categories, which require each other, arise in the form of an expression of a certain attitude to the characteristics of the world and its manifestations. If we look at the history of philosophy, we see that the approaches to these two categories have varied. For example, the wise Aristotle believes that content is an active force that is introduced from the outside into the natural form, and things in nature are animated. If I. Kant considers form and content to be a product of human thinking, I. V. Hegel believes that the stages of the development of an absolute idea are expressed in different forms and content. In general: "The form is the "dress" of the content of a literary work... One of the most vivid signs



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of the emergence of new content in literature is that new people begin to be depicted in it." [1:407]

Although these two concepts are mutually exclusive, they are not the same phenomenon. The relationship between them is manifested when the content is active and tends to change at a certain point in relation to the form. So, this activity can be seen in the fact that the new content created in the old form requires a suitable form. In this way, a new harmony with a unique form and content - a literary work - appears.

One of the important categories of poetics - the style - is manifested in the formal construction of a work of art in one way or another. Because the style is related to the personality of the writer, it is manifested in all levels of the artistic work: the structure of the artistic text, the principles of creating an artistic reality, and determines its expression and creative uniqueness. The style ensures that the elements of the form are combined into a compositional whole based on certain laws. Therefore, the essence and function of each element in the whole composition are determined by style. [Kuronov D. 12:339]

Only when the creator fully masters the specific topic he has touched, his thinking and every link of the chain of thoughts, ideas, feelings, and experiences created in his imagination will be expressed in a natural sequence. Stylistic magnificence emerges through the writer's wisdom, sincere feelings, delicate taste, meticulousness in the choice of phrases, striving for clarity of image, as well as achieving simplicity, clarity, and fluency in artistic expression, ensuring vividness of images. It is known that the Eastern style favors the selection of bright colors in the process of poetic expression, and restraint in the image in accordance with the mood of the people of this region. Therefore, we always condemn any vagueness, inappropriate words, and inclination toward obscene images.

Every writer writes as he thinks. Therefore, he wishes to convince the reader of the dear thoughts and feelings that he firmly believes in the depths of his heart, in the logical dimensions of his mind. And this is not done only with desire and passion or enthusiasm. Some writers refer to many facts within a work of fiction. In the prose of Kamil Avaz and Isajon Sultan, it is possible to observe cases of attempts to analyze and research artistic texts, assuming the tasks that should be performed by literary scholars. Sometimes such factology can be quite unique. However, in some cases, analysis and research are given more than necessary, the size of the literary work increases, the reader is bored, and vices such as the inability to coordinate styles are allowed, and even the tasks that should be performed by literary studies are interfered with.



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A work of art always gains vitality with the creator's high taste, wise philosophy, and the glimmer of his feelings. For this, the artist is required to have an unbiased and honest attitude to reality, to acquire the skills of sincere expression of the language. Therefore, Georges Louis Leclerc de Buffon said in his speech at the French Academy: "A style is a man himself: style cannot be denied, stolen, or corrupted." If the style is high, noble, and majestic, the author will be equally admired by all his ages. Because only the truth is durable and eternal. A beautiful style is only beautiful because of the infinite truth it embodies. All the spiritual beauties characteristic of it, all the connections that create it are beneficial for the human mind, and perhaps, as the subject itself is rich in truths, the style is also a priceless truth." [George Louis Leclerc de Buffon 4:17] It is not for nothing that the author of a work of art is manifested in his own style: sentence structure, narration, use of artistic details, all peculiarities in the construction of the plot confirm that the personality of the creator is manifested in it. In fact, J. Buffon was convinced that the greatest common to fiction, history, and philosophy is embodied only in the subject of great things: Man and Nature. While philosophy explains the essence of the subject, history calmly records the facts. Fiction, on the other hand, poetically polishes sublime feelings. It gives them color, movement, and meaning. Although each of the listed attracts people's attention, only fiction is capable of raising the reader to higher values than his daily life. For this, the creator should direct all his talent and potential, his poetic skills to glorify human dignity through the fate of literary heroes. In the dictionaries of literary studies, style is understood not only as an individual creator, but also as closely related to the literary process, and its: a) individual style; b) the style of the literary period; c) the classification of the style of the literary direction is also given. [Kuronov D. 12:316]

Today, the construction of the plot is not limited by strict rules, the dynamics of the depicted events and the artist's interpretation of them are considered important. External factors: the chronological order of the narrative and the change of events in space, the gradual introduction of characters, and the lack of a need for a coherent logical argument. The increase of subjective factors has increased attention to the inner world of a person, the world of thoughts. The main focus is on the dialectic of his soul, and the traditional arrangement of life events in a causal sequence in time has been replaced by the events that came to life in the author's memories. In other words, epic events are enriched by internal emotional processes.

O. Mukhtar Lutfi, Mashrab, Bayron, Mirzo Ghalib in "Ruins on the Hill"; Amir Timur, Babur, Akbar; In the work "Women's country and kingdom", Nadira



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Begin in "Aflotun" restore the image of historical figures like Bahauddin Naqshband, Faizulla Khojaev, Abdurauf Fitrat, Ismail Somoni, longing for virtuous people, longing for strong genealogical ties with ancestors, dreams, and sufferings called "Turkestan's sadness" had shown a desire to be a worthy successor. There is no doubt that the prose writer, whose veins flowed with the blood of his ancestors, who sought a cure for the pain of the times, "went forward from the soil of his ancestors" (Fitrat), and was inspired by their courage and confidence. [Atabayeva G. 20:18].

Conclusion

Therefore, O. Mukhtar's mentality, creative concept, and formal and stylistic research are connected with strong ties based on internal logic. Creating work in this style is a tried and tested path for a writer. It is very important to pay attention to his way of perceiving reality, the methods used in artistic expression, his unique position, and the manner of writing in determining his overall methodological direction. Only then, the signs that pass from one work to another, the ever-renewing signs become more clearly visible.

Creating a glorious image of Alisher Navoi became O. Mukhtar's spiritual need. He tried to turn the very subtle, bright inclinations born from the surprise in the layers of his imagination and perception into a genre-form image that matches his nature and the direction of his talent. Since Navoi's personality deviates from official norms and does not fit into the circle of four scientific customers, the feelings in the heart of the prose writer are also different from official attitudes. It is distinguished by its unique expression, tone, emotion, and colors, the epic narrative style of the author-narrator, and the brilliance of his character. The author looked into the heart of the genius and tragedy of a person of fate, who accepted the will of God - the judgment of fate, patiently overcame anger and moved forward, and tried to find the narrative of the life spent "hard in loneliness" and the mental scenes, the picture of emotions. Moving from the world of feelings to the imagination, he thought within the framework of Eastern life, culture, and manners, and found deep life meaning in simple situations. He tried to express the spiritual reality that has been living in his thoughts. It can be felt, sensed, and understood only in consciousness. For this, it is necessary to rely on natural instincts.

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