

MANIFESTATION OF AESTHETIC IDEAL IN AYBEK'S PROSE

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Annotation:

The issue of aesthetic ideal in Oybek's works is one of the problems that our researchers have not yet found a solution for. In the works of the writer "Navoiy" and "Kutlug Khan" ideal images are more evident. In these works, the period, time and space are reflected in the plot of the work. The image of Navoi in the novel "Navoi" and the image of Yolchi in "Kutlug Khan" can be included as ideal images. Their character, portrait, and supporting characters serve to reveal the aesthetic ideal in the work.

Keywords: Ideal, aesthetic ideal, artistic reality, "Good Blood", image, peace, separation, pain, portrait. In fiction, the aesthetic ideal is found in every work. An aesthetic ideal can be found in both prose and poetry. It depends on the skill of the writer. The aesthetic ideal in the work is definitely related to the period and mentality.

A number of researchers put forward the opinion that only positive images in works of art can rise to the level of aesthetic ideal. But H. Gay and V. Piskunov say that "the aesthetic ideal is not limited to the image of a positive hero, because it creates artistic reality through the interaction and actions of the characters, their mutual "aspiration" and separation from each other. "avoidance" is fully covered.

"It is clear from the observations that approaching the essence of the problem on the basis of the theoretical concepts of world literary studies, thoroughly analyzing and interpreting the factors affecting the aesthetic ideal of modern literature, showing its development, using images as the theme, idea, and plot unit of an artistic work, the author should be classified on the basis of socio-ideological, aesthetic goals, way of expression. In particular, symbolic and figurative images require not only social, but also aesthetic interpretations. Even in the tragic fate of heroes, they are a unique symbol and figurative embodiment, and this essence cannot be clearly revealed without paying attention to the essence of epithets.

The problem of the aesthetic ideal in Oybek's works is one of the problems that our researchers have not yet found a solution for. In the works of the writer "Navoiy" and "Kutlug Khan" ideal images are more evident. In these works, the period, time and space are reflected in the plot of the work. The image of Navoi in the novel "Navoi" and the image of Yolchi in "Kutlug Khan" can be included as ideal images. Their character, portrait, and supporting characters serve to reveal the aesthetic ideal in the work.

One of the western researchers, American Oghir Ahmet, believes that Russia, Russian culture, Russian people, later Soviet ideology, Russian history and of course their colonial power play an important role in the creation of ideal heroes in Uzbek literature.

Oghir Ahmet believes that ideal images are often built on the basis of romanticism. Because in romanticism there is a wider opportunity to express the author's thoughts. In particular, romantic characters are a convenient tool for perfectly reflecting and promoting the necessary aspects of human character for social life. In fiction, the creator's goal, thoughts about man and society, in harmony with artistic thinking, play an important role in determining his aesthetic ideal. Therefore, "Aesthetic ideal is

a literary category that serves to show the perfect life and human image in an artistic image." There are several forms of aesthetic ideal representation in artistic creation. The most important of them is related to the creation of a positive character image that embodies a certain specific image of the ideal, and another is aimed at revealing a specific image of the ideal through the image of the antipode of the author's ideal, which is the complete opposite of this character. is a form. In this place, it helps to discover aspects of the aesthetic ideal, such as beauty, wisdom, physical perfection, spiritual integrity, ugliness, and ignorance. The term "aesthetic ideal" was first used by I.I. Winkelman, then by G. E. Lessing (1; p. 11).

"Literature is a mirror placed at the beginning of the road," said the writer Stendhal. It depends on the skill of the artist how to show the image in the mirror. No matter how pleasant, bright, and clear a person's face is in the mirror, the person who looks at it is happy and tries to correct himself. On the contrary, if he is ugly, immoral, sloppy and lewd, people will be disgusted by him. Choosing which of these two methods of reception is a tool that clearly shows the writer's aesthetic ideal(4).

Dreams of a perfect society, in which knowledge and justice prevail, have been with man since his creation. The concept of enlightenment took the lead in the process of introducing new aesthetic views and new genres into artistic creativity formed in 20th century Uzbek literature (6; p. 69). "Each work is built on the basis of the writer's artistic intention. The defined goal plays an important role in determining the form and content of the work being created. One of the criteria for artistic excellence is the unity of content and form, and the harmony of both, illuminated by the ideal of the creator"(3; p. 11).

Today, when attention is paid to national ideology and spirituality, there is a need to study the history of our literature, the creative activities of its mature representatives based on new perspectives, and to re-perceive our historical and artistic heritage. The heritage, creative activity, and personality of the speech artists play an important role in developing feelings of national pride and self-awareness in the heart of today's people.

It should not be forgotten that the image to be created in any artistic work is, first of all, the writer's aesthetic assessment of people and life events. Each character embodies the writer's aesthetic ideal to one degree or another. In order to fulfill this task, that image needs to move in a certain social and spiritual environment. This should happen naturally. Moreover, if in the work of art the author approaches the existing things in life, events and the fate of people only with the goal of artificial, official imitation, then this is not a work of art, but consists of a complex of skillfully made things. In order to be free from such artificiality, the aesthetic thinking of the artist must be clear and stable(4).

The category of aesthetic ideal is an integral part of fiction, it can be more clearly imagined as the antipode of the aesthetic ideal, the reflection of the dream of perfection in relation to a certain person or society in the creator's thinking, comic or tragic canvases and similar sketches of characters in the artistic work. The interpretation of the aesthetic ideal in Oybek's prose lays the foundation for a new literary-aesthetic thinking in modern Uzbek literature.

By studying the style of Oybek's novels, the mastery of the main characteristics of world literature, especially the Uzbek literature of the 20th century, on a national basis was studied in a comparative-typological way, and it was possible to determine the perfection of this genre type.

The national liberation uprising of the Uzbek people in 1916 was realistically expressed in the writer's novel "Good Blood" (1940). The second major historical work of the writer is the novel "Navoiy" (1944).

In this novel, Oybek was the first in Uzbek literature to portray the great poet and thinker Alisher Navoi. His work "Breezes from the Golden Valley" (1949) depicts the creative work of our people in the post-war era, and the victory achieved in the Great Patriotic War in his novel "The Sun Goes Dark" (1958). The writer's work "The Great Road" (1967) is a logical continuation of the novel "Kutlug Khan", in which the writer was able to skillfully show the formation of the national consciousness. According to the story, when the novel "Navoi" was recommended for the highest award of the Shura state, the head of state A.A. Fadeen was asked: "Come on, tell me, Alexander Alexandrovich, for what qualities of the novel "Navoi" do you want to reward its author?" And then the general secretary of the Union of Writers of the USSR replied: "If Alexey Tolstoy's "Peter the Great" In his novel, through the character of Peter, he artistically embodied the life of the Russian people 250 years ago, while in his novel, Oybek embodied the life of the Uzbek people 500 years ago through the character of Navoi. Indeed, when we read Oibek's work, through the figure of Navoi, we see vivid scenes of the life of the people who lived in Movaraunnahr in the 15th century. In this sense, the novel "Navoi" is a unique collection of the life of the Uzbek people in the 15th century [2]. "In Navoi's novel, the writer's aesthetic ideal is the image of Alisher Navoi, the sultan of the ghazal estate, and the historical period and literary environment in which Navoi lived are reflected in the work. Navoi is the heart of Oybek's work. Oybek Navoi constantly studied the historical period, the poet's life and work, and created works about him in various genres. Oibek's two major studies on this topic, "About Navoi" and "The main images of Khamsa", appeared in 1935-1936 as the first examples of Navoi studies. As a poet, Oybek turned to the figure of Navoi for the first time in May 1937, during the heyday of Uzbek art in Moscow, and created the lyric epic "Navoi". The novel "Navoi", completed in the bitter winter of 1942, was published in 1944 and translated into different languages. In this way, Oybek brought his aesthetic ideal Alisher Navoi as a living figure to every Uzbek household, both as a Navoi scholar, a poet, and a novelist.

In the words of our first president, Islam Karimov, Navoi: "If we take a deep look at the work and creativity of our great humanist poet, we will be surprised that his genius covers all spheres of social life, ideology and culture." This is how Aibek approaches Navoi's work. Adib says: "Navoi's poetry and image of Navoi always attracted my heart like a strong sun." I had a great inclination, dream, and desire to create the image of the poet Navoi in my works. But if I look at history, Navoi stood in front of me as a giant, a great figure. Since I was young, I loved reading Navoi's immortal, literary poems, his charming ghazals became more and more engrossing in my heart, their form and content intoxicated and enchanted my heart.

The writer was able to enter Navoi's psyche and reflect it in his work. Adib received the state award for the novel "Navoi". Before writing this novel, there were many sanads about Aibek Navoi. Two things were important for Aibek. One of them is a topic related to the historical fate of the Uzbek people in the 20th century, which was depicted in the novel "Qutlug blood". The second is the role of Navoi and, in general, the Timurids in the fate of the Uzbek people.

While working at the Science Committee, Oybek wrote a work about Navoi's biography and creativity called "About Navoi". But in the tragic days of 1937, this manuscript of Oibek was lost. "Later, this manuscript was found and Zarifa Saidnosirova published it in three issues of the magazine "Uzbek language and literature", despite Oybek's objections."

At the time when the novel was written, Adib did not consider it appropriate to look at Navoi's childhood and youth. That is why he ceremoniously introduced the image of Navoi into the pages of the

work a little later, when the reader began to miss him along with Sultomurad and Zayniddin. The writer wanted to get used to the idealized figure of Navoi in the eyes of the reader, and he was able to convince the reader of this. The reader who read Oibek's novel "Navoi" thinks of Navoi, who worked tirelessly for the benefit of the people, devoted his whole life, creativity, and talent to this. On the road, the brilliant image of the great writer devoted to service is embodied. Embodying such a bright image certainly depends on the skill of the writer. We can call Oybek such a skilled writer.

Alisher Navoi's work has had a significant impact on the culture of all Eastern nations for centuries. Many of our writers studied Navoi's work and created works. Aibek was also impressed by Navoi's work, he was able to enter Navoi's era and revive Navoi in his work.

The category of aesthetic ideal, which is considered one of the five criteria of effectiveness, was developed by E. Gromov, A. Dremov, E. Osichnyuk, O. Larmin, B. Lukyanov, N. Yastrebova, Yu. Nigmatillina, A. Akopova, Uzbek historians B. Kasimov, M. Olimov, D. Kuronov, Kh. Lutfiddinova, S. Kasimov, E. Karimov, U. Normatov, H. Boltaboyev, U. Dolimov, B. Do' Stqorayev, S. Ahmedov, Sh. Rizayev, B. Karimov, U. Saidov, H. Saidov, as well as foreign experts in the field, were specially studied by scientists such as H. Krimli, I. Baldauf, and in every literary type and genre, their conducted scientific research on the basis of specifications.

The relationship between the educational novel and the biographical method was partially studied in the studies of I. Sultan, B. Kasimov, S. Mamajonov, R. Sharafiddinov, N. Karimov, B. Nazarov, N. Rakhimjonov, D. Kuronov. However, the issue of the aesthetic ideal in Oybek's prose has not been deeply studied yet.

The interpretation of the aesthetic ideal in Oybek's works lays the foundation for a new literary and aesthetic thinking in modern Uzbek literature. The aesthetic ideal of Oybek's novels "The Great Road" and "The Sun Doesn't Go Dark" is freedom and the creation of an independent state. "Kutlug Khan" is a work about the national revival of the Uzbek people at the beginning of the 20th century. In "Happy Blood", he revealed with great artistic power the difficult situation of the people who lived in colonial conditions and whose cup of patience was full behind the limitless oppression on the eve of the First World War. This work was completed in 1938, published in Uzbek in 1940, Russian in 1943, Uighur and Czech in 1949, Slovak in 1950, Kyrgyz and Azerbaijani in 1959. In the novel, the tragic scenes of life on the eve of the 1916 uprising are truthfully reflected. Oybek, who heard the news of Gulnor's disappearance and searched for him in the cold of winter, reflected the mental state of the traveler through the following scene:

"The coldness of the night intensified... Her feet became lifeless in old boots, like stones... At one point, a yellow, cold moon sprinkled a fog of dim light...". Yolchi ("I'm not afraid of imprisonment, I'm not afraid of gallows or bullets. Don't stay! Is this world better than prison? Isn't the world darker and dirtier than a prison?") he was able to feel not his own pain, but the pain of the people. This increased the aesthetic value of the century and illustrated the aesthetic ideal more vividly.

In order to realize his artistic goal, the writer chose as heroes the representatives of the people who split into two sides under colonial conditions, on the one hand, Yolchi and Gulnor, and on the other hand, Mirzakarimboy and his son-in-law's children. In fact, Yolchi is the nephew of Mirzakarimboy, they are relatives. Therefore, an important period of the history of the Uzbek people is artistically explored in the work, as an example of the life of close relatives. Aibek's purpose in writing this work is to show the awakening of the national consciousness of the people. That is why, on the one hand, he paid special

attention to depicting the division of the people into different strata under the influence of social factors, and on the other hand, the impoverishment and violation of human rights of the strata that are victims of oppression and violence. When the people are divided into two strata, it is natural that the rich stratum oppresses the poor stratum, turns them into servants, and does not count on their faith and will. Also, there is bound to be a conflict and quarrel between these two layers. And the colonial state is interested in the disintegration of the people and internal conflicts and struggles. But he made a big mistake, considering the people of Turkestan to be a mute and obedient mass: in connection with the collapse of Russia in the First World War, he announced the mobilization of people aged 19 to 43 to do menial work behind the front. This gives impetus to the national awakening of the people whose cup of patience is full and to take the fight to the field. In his work, Oybek drew this event of great social importance into the scope of artistic representation. Oybek's artistic skill is that, despite the fact that he set before himself the artistic research of an important social issue, he masterfully absorbed the line of love into the artistic texture of the work. As a result, the reader had the opportunity to perceive with excitement the social issues described in the work, which depicts the tragic love of Yolchi and Gulnor. The portrayal of Gulnor's character in a tragic way served as an important factor in ensuring the aesthetic value of the work

Due to the power of the tragedy, a qualitative change appears in Yormat's mind, and the same reality directly affects the reader's feelings, which, in turn, serves to increase the aesthetic value of the work while emphasizing the importance of the image. In addition, these characters created additional conflict and acted as an additional "leaven" in the development of the work.

In the image of Oybek Yormat, he summarized social problems beyond the requirements of artistic convention. "The writer managed to depict conflicts, drama and tragic scenes in the work "Kutlug Qon" in national colors through the high poetic means of art. The character of Yormat is distinguished from other characters in the work by his lively and vital character, which shows the skill of the writer. Adib more vividly described his aesthetic ideal in the work through supporting characters.

Yormat is considered as a purely artistic phenomenon that summarizes the social essence in itself and has the power to turn the course of events in a different direction in the field of the work. Yormat's tragedy is completely different from Yolchi's tragedy. The tragedy faced by the traveler is completely different. If the tragedy faced by the wayfarer has a more socio-political tone, the human pain and suffering in Yormat's is of great importance to the art of the work.

"Observations show that the issue of the evolution of the image of Yolchi in Aybek's novel "Kutlug Khan" was at the center of such subjective interpretations. For example, Russian critics say: "It does not psychologically justify the process of Yolchi's transformation into a conscious fighter", "Yolchi's character is not realistic, the writer could not successfully portray this character", some Uzbek critics say: "Yolchi's prison is Petrov They noted the following opinions: "For example, T. Boboyev in the book "Time and Hero" published in 1976, the Russian man in Oibek's novel "Kutlug' Khan" character - Petrov, the main character of the play, Yolchi, puts forward the view that it would not be possible to understand the nature of the fundamental quality change that occurred in the mind of the Roadster without Petrov. Under the eyes of the scientist, Yolchi's actions, experiences, and way of thinking underwent fundamental qualitative changes. These changes were manifested in his transformation into a progressive intellectual of his time. In his opinion, the image of the Russian man Petrov has a worthy place in the positive changes in Yolchi's outlook.

Adib gradually developed Yolchi's character and outlook through supporting characters. In forming the aesthetic ideal in the work, the writer did not forget the details. When the traveler came to his uncle's house, he was a young, sincere, simple peasant boy. The skill of the writer is that in the novel "Navoi" he brought Navoi as an ideal person into the field of work, and Yolchi was formed as an ideal person.

As we have seen, the artistic reality related to the image of Petrov in the novel "Good Blood" did not ignore the American scientist Oghir Ahmet. In his opinion: the traveler is depicted as an ordinary peasant until he meets a Russian man, his conversation with Petrov has a significant impact on the formation of the hero's worldview. After that, he becomes spiritually fresh, loyal to his mission and, most importantly, an ideal person for others.

It seems that the opinions of Uzbek, Russian, and American critics contradict each other according to the time of their origin and their beliefs. Nevertheless, the problem of the image of Yolchi in the artistic text did not receive its full assessment in the pre-independence period. The hidden meaning of the principles used by Oybek in creating the main character is relatively less explored.

Adib reminds his contemporaries who experienced the bloody events of 1937-1938 and who may suffer due to such events again, about the active attitude of the people to the events of 1916, and unwittingly, they look at social activism and intolerance. turned towards.

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