

ARTISTIC INTENT AND ARTISTIC FORM

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Abstract. *The place of fiction in our society is incomparable. A work of art is considered the main factor in the formation and enrichment of the human spiritual world. Especially in today's prose, the new outlook of man, the colors of the world of thought are reflected. In prose, the personality of the creator, his position in the world of creation, and his stylistic features are displayed with the fullness of the writer's skill. This article examines the issue of artistic intention and artistic form in the novel "Last Station" by writer Shukur Kholmirezayev.*

Keywords: *artistic image, artistic intention, artistic form, artistic skill, creative path, creative process, experiences of the characters, content of the work, creative style, style and form, national traditions, real person, writer's fantasy, inner world of the hero, artistry, artistic skill, individual style, artistic means, character, spiritual world of the hero.*

Over the years, Uzbek literature has been faithfully serving the development of the next generation, the enrichment of spirituality and the development of our country. After all, literature is created for the people and serves for its bright future, no matter what time and on what land it is created. That is why the fate of the writer and the people, the fate of the nation and literature are closely related.

It is known that the issue of artistic skill is a relatively broad concept, which consists of a set of principles, such as storytelling, description, portrait and landscape creation, which are unique to the creative path followed by the writer. It should also be noted that the more writers there are, the more styles there are. Because every writer chooses events in his own way, creates a plot, narrates events, animates the lives of heroes. Creating the image of a living hero before the eyes of the reader, embodying a moving, living image requires the writer to create a unique, irrevocable portrait of a person.

The writer describes life through artistic images and figurative expressions. In order to ensure that the idea that he is promoting reaches and penetrates the reader, the events and images he describes come to life in front of the reader's eyes, making it clear and sensitive as if the reader is seeing it or experiencing the experiences of the characters 'tends to show. The more lively, clear, and believable the events in the work of art are described, the more fully and clearly the writer shows the social and personal qualities of the image, his inner and outer world, using the tools that serve to reveal his image, the image will be more expressive, it absorbs, concretes and "transmits" to the reader, the ability to educate him increases.

The artist aims to illuminate a certain artistic intention in his work. Artistic intention serves to make the work elegant and meaningful in terms of form. The more noble and noble the artistic intention, the more its performance will be directed accordingly. In some cases, no matter how noble the intention, its execution falls short. Naturally, in this case, a lot depends on the writer's talent, creative effect and image style.

The form that emerges as a result of the artistic intention and its artistic embodiment is also a phenomenon that "depends on the creation of the work of art" and serves as one of the criteria of the work.

The period of creation of an artistic work has an important place in the development of the artist's style. In the scientific interpretation of the creative process related to the execution of artistic intention, a number of scientists accept it as a result of inspiration. Inspiration is the power of movement at a certain time. At this time, a new intention and discovery appears in the creator. Especially in this regard, striving for artistic excellence is very desirable.

The full manifestation of the artistic intention through the form has been sufficiently studied in Uzbek literary studies. Literary scholar Izzat Sultan said, "We appreciate the content and essence of an artistic work only through its form. One can be sure of this through his ideas that the form is an important feature of the content" [4,22]. So, the form is an important component of the artistic work, it is the representation of reality and event in a figurative form. If you pay attention, imagery is one of the artistic elements that determine the form. In addition, the language of the work, genre, characters, plot, conflict, composition, landscape play an important role in making the form of the work elegant. It should be noted here that the writer's psychology serves as an important component of the main intention and form of the work. In the opinion of literary critic H. Boltaboyev: "When observing the relationship between style and form, the efforts of those arts from the silk layers used, to the completion of the sewn seam, and the naming of it as ``clothing" should be based on the direction" [1, 30].

So, the process from the birth of the intention to the end of the work serves to create an artistic form. In our opinion, it is possible to come to certain conclusions in this matter by observing the creative laboratory of writers. For this purpose, we had a conversation with the writer to get detailed information about the form aspects of Sh. Kholmirezayev's works. "Today, it is difficult to find a work that can be read in our literature. What do you say about the present and the future of literature?" The writer answered our question in the following way:

"The 70-year Shura period had its own law, its own ideology, its own direction. The works created at that time had to be unique. They were the products of the literary process of the period of ideological slavery. We are the people of the new era, giving up all the values of the past, like Pavlik Morozov, who betrayed his father, betrayed his country, and at the same time put his foot in the face of his nation, fundamentally changed the meaning of traditional values. Priority was given to creating the image of people educated in the spirit of their calling. Of course, these writers have become small individuals who cannot meet the aesthetic criteria that define what a real artist should be in our imagination and in general. But they were also a product of their time and environment. Whether we feel sorry for them or not, we should accept them and try to understand them.

It is a pity that our writers did not understand that the main subject of literature is man. They considered the main topic to be ideology. However, there is a concept of a perfect person in Eastern literature. Today, we, the generation after us, should absorb these things, understand them, and pour them into our brains, analyze and completely understand the reasons why they are like this, and then do the opposite of it."

The poet experienced most of the events described in his works, was a witness and a participant in them. When he witnessed these events or later, he had the intention to write a work based on these events. The main artistic detail (detail) in the future work was also taken from that event. Sh. Kholmirezayev gathered such life-based details on the basis of a single idea, and then created a plot in accordance with his artistic intention. For this reason, we see that the behavior and character of one of the writer's characters is embodied in him.

The following opinions of literary scholar Mahkam Mahmudov are consistent with our opinion: "We have all seen the emergence of a beautiful rainbow that appeared on the edge of the sky after the rain. But not everyone knows exactly when it appeared. It can be compared to the intention of a writer or poet to write a work. Sometimes the artist himself may not know when his specific intention appeared. Because he may not notice one of the thousands of events that caused him to write a work. But, just like the rainbow appears after the rain, the "rain of life" must fall in the heart of the creator in order for the intention to write an artistic work to be born" [3, 283].

The writer processes the life event that shook his heart in the process of creation, weaves additional events and finally puts it down on paper. But for this, it is necessary for the writer to have a wide range of worldview and artistic imagination, to be able to see and be influenced by aspects of life that others have not seen or felt.

The originality of the writer's work also determines the originality of the creative process. The creative process is unique to every writer. The more artists with their own creative style and individual artistic way of thinking, the wider the scope of the individual creative process.

Shukur Kholmirezayev, as the possessor of such a unique artistic style, avoids imitation, one-sidedness and narration. Although he is stingy with words, i.e., he spends words very sparingly in describing reality, he succeeds in conveying his thoughts to the reader fully and vividly. However, sometimes it gives the impression that some of his works are not finished, that the thoughts that the writer wants to convey to the reader are not finished. Therefore, the reader waits for the continuation of the work. The writer usually does not draw portraits of heroes, but focuses on character creation, which activates the reader, that is, encourages him to think and think deeply. Sh. Kholmirezayev's student has become not just a reader, but an active person who expresses his reaction to the reality depicted in the work of art, to the thoughts the writer wants to express. The judgment of the heroes of the work is also brought to the reader's attention.

First of all, in the novel "The Last Stop", we see the writer's deep perception of reality and his desire to describe it as much as possible. The reason why Shukur Kholmirezayev's works are compact in form is that he was able to find a compact form of artistic representation of reality. His novel "The Last Stop" is mature in form. Because of this, the writer avoids excessive details and comprehensive storytelling. On the contrary, he starts the words immediately from the description of the main event in accordance with his artistic intention. The novel "The Last Beekat" begins as follows: "Even though the Afghan wind had died down, it was still not cool, the express car was creaking on the asphalt in the sand, and the inside was damp, and the smell was coming in from the windows. Most of the people on the bus were people of the desert, so it seems that they don't know much about the heat, but the heat made the two people very restless.

They are a couple, Sadiq and Munira. They are sitting behind. In the morning, they got on the bus later, and got this place.

Sadiq is a chubby young man with coarse hair as if smeared with black oil. He looks pale and even restless. Munira is three years younger than her husband, at twenty-eight. He is also full, but he is very young. A person who looks closely at his face notices something strange and thinks that he must be a person from another country.

Munira, unlike her husband, looks at the saxophones from the window and tries to catch the flying squirrel. He talks to the passengers next to him" [6, 3-4].

In "The Last Station", the writer was able to express his longings with great courage through images. In 1976, the novel was published in the 3-5 issues of "Sharq Yuyuduzi" magazine, and soon after that it was published as a book.

Shukur Kholmirezayev writes in the preface: "The story of the novel takes place in the village of Bekat. Then, in the lives of the heroes of the work, there are destinations that have been reached or not reached, which I would also like to call "stations".

Besides, this is my stop in creativity and research.

So, the name "station" is symbolic.

For the reader and the expert who wants to analyze the novel, these words serve as a key. But even the scientists who studied the work and wrote the article do not take this hint of the author seriously.

It is known to everyone that new literature creates a new literary and artistic way of thinking and literary studies. It seems like some kind of law. If this law is violated, both parties will suffer equally.

"Usually, there is a lot of talk about creating typical characters," wrote literary critic Matyakub Koshjanov in the book "Life and skill" published in 1962. - More attention is paid to it compared to other issues of literature. In many places, character creation is considered one of the main issues of art. It is natural. Because the creation of characters avoids describing the facts of life in a general way, it allows to fully cover the existence. Judging from the opinions of the critic who taught the young poet the secrets of his first literary skills, Shukur Kholmirezayev spent his whole life searching for the main issue of artistry, which is an important condition for professional writing - character creation, and as a result of these searches, he was promoted to the master's degree in character creation.

Vivid scenes of life in "Last Station" will fascinate the reader, says M. Koshjanov on page 103 of the book "Saylanma". - "The characters created by Shukur Kholmirezayev in the novel are not people who are satisfied only by gaining personal freedom. At the same time, they think about the interests of the whole society, they understand well that in order to ensure the development of the society, it is necessary to preserve the cultural heritage that has reached us from the past as the apple of an eye" [5, 199-200].

According to the literary scholar, each of the heroes of the novel has its own characteristics, and with these characteristics, this fate, these fates, we do not notice the writer's attitude to the real characters and their actions. Thus, some of their characteristics, in some places, the fate of entire situations, even characters, becomes uncertain," says the critic. The scientist believes that the source of flaws in the novel lies in the impartiality of the writer's style. The critic emphasizes that there are many characters, episodes, and situations in the novel that are poorly explained and given little meaning, and that these situations cannot be forgiven. M. Koshjanov does not shelter the young novelist, but gives him his unbiased opinion and clearly shows his shortcomings. But for some reason, the literary scholar does not fully reveal the linguistic, methodological, ideological and artistic aspects of "The Last Station". It does not even reveal the literary reality of the novel. However, before writing his first novel, Shukur Kholmirezayev had familiarized himself with world novels in order to develop his style and skills. He carefully studies the advanced directions and currents of American, European, Russian, and Indian novels. It is clear as day that the questions of what to write, how to write, and what a writer should be do not give peace to a young prose

writer. Sh. Kholmirezayev always considered conducting experiments based on best practices to be the main factor that forms an individual style, and more precisely, a school of skills.

The name "Last Station" is symbolic, as the author noted. As a person is condemned to various trials and difficulties, happiness and unhappiness, happy and sad days during his life, his life consists of different stages and stations, and he grows and develops in the process of moving from this station to this station. literature, a real writer should describe these processes with great care and skill. The writer acted according to this belief. The novel depicts only one stop in the life of the characters. If we take into account that life goes on, it will have new demands and desires, we realize that the writer did not intervene in the fate of the heroes in vain, did not make subjective judgments about them, and did not leave the final conclusion to the reader in vain.

The novel, like all works of the writer, cannot be studied separately from his personality. Novelnavis shows modern writers a new attitude to the novel genre with "Last Station". In addition to showing the maturity of the writer's skill and experience, knowledge and outlook, the novel also proves that he has mastered the golden standard in terms of literary language and dialect. In addition, most importantly, he emphasizes that the writer and his work are not representatives of the responsible office that solves a certain problem of life, so to speak, makes the world happy, according to the requirements of socialist realism. This, in turn, was a feat at the time the work was created, in fact.

In the novel "The Last Station", the image of intellectuals with a clear conscience and an open heart, who are searching for their identity, is gathered as an ensemble. They start to wonder who we are, whose descendants we are. Uzbek clans, the country's ancient history, and ancient culture will be the main topics of conversation. The spiritual and social life of the society is truthfully reflected in the work. With his first novel, Adib denies the literary standards and standards of his time. He wants to prove that the literary work is different from publicism and journalistic research, that the writer should study the human heart. We are not saying that he denies it in vain and tries to emphasize it secretly. The reason is that the period when the novel was written and published was the era of socialist realism. It was impossible to look at this path with suspicion. The attempt to adapt the politicized prose to the national-literary self is clearly felt in Shukur Kholmirezayev's work.

The characters of the work are mostly young people. Because when the novel was created, the author himself was thirty-five years old. He consciously chose the life of his peers for the work. That's probably why the novel is written in a lively mood, with passion, and it evokes the same mood in the reader. The novel is written in a very simple and simple way. The language is smooth and juicy.

The events of the novel take place in the station we have come to know - a space that combines old and new without false pathos and artificial appeals. How can you succinctly describe a life that is calm on the surface and intense on the inside? The writer impartially describes this life and the events in it. The images and characters in the work are clearly and reasonably drawn. Everyone has their own image, world.

Even if we read the novel with the eyes of today, we will feel satisfaction and satisfaction. Because the idea is eternal and immortal. The light that gives beauty to the work lies in its essence. If some places in the novel - scenes related to farm life and words and concepts representing the politics of the time are edited - a wonderful national-psychological work will appear. There is no hero in the novel who surprises the reader and performs miracles. The created characters and

images are simple memories. But they have other "problems" other than everyday worries and problems of household life, and that's why their rank is high. For this reason, their fate makes the reader think, leads to different thoughts and imaginations. Great social and spiritual tragedies are also shown in the novel, but there is no mention of it in the language of the hero or the writer. The student understands the images through the conflicts of lifestyle and interaction. Sadiq and Munira's family is a deposit. For old man Barot, the family is not worth a penny, he is a person who spends his days with blasphemous ideas and views. Isaac is an old man. After killing the old woman, she leaned on her daughter-in-law. The family, built by his son Mamarajab and his daughter-in-law Nasiba, was born without a building. The head of the household, Oktam, does not consider himself to be guilty of the destruction of this young family. Akhadova, a teacher, lives alone in Termiz because her husband is a soldier. Three sons in three cities. Her woman's dream is to have a whole family. At first glance, the family crisis and disorganization, which are the backbone of the society, are not clearly visible. But it is possible to see that families, which are considered as small cells in the socialist system, have come to the edge of the cliff in an unknown way. This episode and the situation of characters in the novel will not leave the reader indifferent. If the reader feels sorry for one of them, he will sympathize with the other. He can't hide his hatred for another. Because the novel confronts us with a vital, real person: we don't see a made-up, polished image. The writer opens his overflowing heart.

At first glance, it seems that the heroes of the work have two different faces. At first, seeing some of the deeds and character defects of people who love El-yur, who dream of returning to their originality, and who live with big ideas, this impression is created. This situation does not correspond to the conclusions drawn in traditional works that this is a negative character, this is positive, this is white, this is black. The writer who expertly uses every detail and assigns universal meaning to it uses this contradiction to thicken the symbolism characteristic of the general spirit of the work. First, as mentioned, the writer aims to describe a person as a person, as a person, with all its complexities. Human life is an eternal struggle between good and evil. The second symbolism is that such a strange paradox in the character of the characters of the work is a generalized image of people who live between two grasses, who cannot express what they want, who think differently and speak differently.

We did not call the novel a national-psychological work for nothing. In our opinion, the artist intended to embody the image of the entire Uzbek people in the image of people who loved Uzbek clans, the history, customs and ceremonies of Uzbekistan, and were determined to promote them, and they achieved this.

There are no unnecessary pauses in the writer's style, no unnecessary interruptions in the description of events. This phenomenon was observed in the works of A.P. Chekhov in Russian literature and A. Qahhor in Uzbek literature. As the researchers rightly noted, Sh. Kholmiraev is a true follower of Chekhov and Abdulla Qahhor in this regard.

Thus, artistic intention serves as one of the main factors in the emergence of form in Sh. Kholmiraev's stories. But the writer remains faithful to his faith by using new creative experiences throughout his work. Perhaps it is necessary to recognize that the creative person is improving throughout his life. In any case, a dynamic improvement of the form is observed in Sh. Kholmiraev. After all, "how to use which pictorial means depends on the poet's (writer's) worldview, idea, unique attitude to reality, his own way of explaining it, his artistic thinking... the nature of the experience-images, in short, the poet (writer)) depends on its unique style" [2,79].

This situation cannot be ignored. We meet this situation in Shukur Kholmirzayev's novel "Last Station".

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