

ARTISTIC FICTION IS AN IMPORTANT CRITERIA OF A WRITER'S SKILL

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Abstract. *When talking about history, first of all, the issue of its reflection in fiction comes to the fore. It is natural that its perception in the art of words was not free of contradictions when history was forcibly falsified for many years and its true essence was hidden. In this article, one of the leading representatives of modern Uzbek literature - Shukur Kholmiraev's novel "Kil koprik" is considered as an example of artistic weaving - an important criterion of the writer's skill.*

Keywords: *artistic fiction, writer's skill, criterion, life fact, life event, writer's fantasy, imaginary dream, open layer, hidden layer, active character, vivid image, artistic intention, realistic method.*

One of the important signs of artistic creativity is artistic texture. While creating a work, the artist sorts out the facts of life and brings them all into a single, integrated form, and includes life events and images that are not in reality, but can be in his work. Both of these are products of the writer's fantasy, which he tries to convince the reader.

Writer D.A.Pisarev said that it is important to be able to imagine in order to reveal the character of the hero during the writer's creative activity, that is, to create an artistic texture: "My imagination can go beyond the natural course of events or go in a completely different direction, the natural course of events may go in a direction that will never go. In the first case, it does not cause any harm, it can even help a hardworking person and increase his enthusiasm. If a dreamer seriously believes in his imagination, looks carefully at marriage, compares what he sees in marriage with his imaginary dreams, and in general works diligently to make his dream come true, then fantasy and reality can be combined. The conflict between the two does not cause any harm. If there is some closeness between imagination and life, then everything will be in place" [10, 147-149].

Independent observation of the artist naturally affects the effective and wide-ranging creative imagination. Due to observation and learning, the generalized reflection of reality in the creator's mind is closely related to the writer's creative experience, talent, and intelligence.

The presentation of complex historical events in the creation of a historical work goes back to the perfect description of the image of a historical person who lived in that period. Revealing the essence of the historical period, drawing the characteristics of the hero's character, his actions and words in accordance with the period, requires great skill from the writer.

The artist's creative imagination is rich and active. Sometimes a simple fact or thing brings out an unexpected meaning. We see this more clearly in the work of the People's Writer of Uzbekistan Shukur Kholmiraev. Especially, his novel "Kil koprik" is considered an artistic discovery in this regard. While creating this novel, writer sets himself the goal of clarifying and enriching the ideas of national heroes in works of art to a certain extent.

As we know, the artistic reflection of the activities of independence heroes, which forms one side of the concept of a national hero, was widely and comprehensively covered by the example of Shukur Kholmiraev's artistic works.

The opportunity to study the extent to which the national heroes who were participants of the independence movement were reflected in fiction appeared only during the period of independence. It should be noted that, with the exception of some articles, this issue was not specifically studied in our literary studies before the independence of our country.

The ancient Greek poet Pindar wrote in one of his poems, "Time is the father of all things". In this case, "time" simultaneously means every moment we live in, and a certain period of time that differs from the previous one by its internal and external signs. After the end of the colonial period, which seemed to have no future, the Independence that has been established not only changes our worldview, but also opens the way to a different assessment of the past events and people in accordance with our national interests. It has become a vital necessity to approach and evaluate historical and notarial (that is, artistic images) persons who were glorified as the heroes of the past era and nation, but, on the contrary, were downplayed as oppressors and foreign elements, with a new, independent attitude.

Shukur Kholmiraev's novel "Kil koprik" (1978-1982) is one of the first works in 20th century Uzbek literature dedicated to the artistic research of the theme of the independence movement, which is a very complex historical event for the pre-independence period of our country.

The novel was written in a very complicated political environment. Based on this, the writer was forced to choose a complex artistic method in order to realize the work he had set for himself. This method consists of:

First of all, it hides the original purpose and gives the impression of devoting the plot of the work to the image of love between the main characters Kurban and Oyparcha, as in traditional novels.

Secondly, it places the events described in the novel in two layers:

- a) transparent layer depicting the life of the main character Kurban;
- b) a hidden layer containing the events that he saw with his eyes and heard with his ears during the career of this main character.

If the writer describes the first layer with full use of all artistic tools, as in traditional novels, he does not interfere with the second layer at all. He leaves this work to the reader's intelligence - the Uzbek reader is intelligent, resourceful, and has the ability to pick up an important hint immediately.

Although the first layer, in our opinion, did not turn out as well as we hoped, the second layer raises the author to the level of a skilled writer who can put a hidden meaning in the image. It is with the help of this second layer that he transforms the characters of Eshon and the printing press, who have been carrying all the black paints with ease until now, such as Eshoni Sudur and Ibrohimbek Qorboshi, into positive characters that can win the love of readers.

Thirdly, the writer solves many sensitive issues through the eyes of the main character Kurban, taking into account the instability of the subject and the era. The position of the author in the work is almost invisible or kept secret.

Fourthly, although Eshoni shows Eshoni Sudur and Ibrohimbek as examples of Eshon and Basmach, who have been included in the traditional negative type, he does not make any of them behave negatively. As a result, both become positive step by step.

Thus, by effectively using such artistic methods, which are not found in the traditional creative process, the writer is able to successfully pass the work written on a sensitive topic from the screams of an even more fragile political system. The novel was published in the form of a separate book in 1984.

As we mentioned above, while creating this novel, the writer set before himself the difficult task of creating a vivid image of Ibrahimbek and created a complete image of him as a historical figure. While reading the novel, the reader feels as if he sees Ibrahimbek throughout the entire work. Because, on the one hand, the writer portrays the image of Ibrahimbek in close connection with the images of his contemporaries and the images of artistic textiles. Also, the images illuminate the essence, spirit and life of the 20th century in real images. The image of Ibrahimbek is associated with historical events.

“Since I myself am from Boysun district of Surkhandarya, where the independence movement was carried out by national heroes”, said the writer in his interview, “I had extensive information about Ibrahimbek Lakai”. Later, I became a writer and after I became known, I started to collect material in order to create a work on this topic. One of our playwrights, Zinnat Fathullin, who knew that I intended to create a work on this topic, told me a story about Ibrahimbek. He said that Ibrahimbek was defeated in the conflict with the Shura army and went to Afghanistan. There he meets Amir Olim Khan. He will be well received there. They even set the salary. But the love for the motherland leads Ibrahimbek back to his homeland. He will be captured as soon as he steps on the soil of the Motherland. Ibrahimbek is investigated. Zinnat Fathullin will translate it. He says, “Call me an Uzbek, don't let a Tatar interpret me”. Zinnat Fathullin leaves after Ibrahimbek's speech. Instead, they called another translator, who was not an Uzbek, but someone who looked like an Uzbek. When I asked brother Zinnat what kind of personality Ibrahimbek is, he said that Ibrohimbek is a small, handsome person and said, "I was envious of his courage and behavior. But I was a KGB man. Therefore, I could not sympathize with him. After Ibrahimbek's speech, I left and did not see him again. After this incident, we wrote the drama “Love of the Motherland” in cooperation with Shukur Sadulla. We created the work based on the ideology of that time. That's why we couldn't explain Ibrahimbek's character truthfully. Thank you Shukurjon, if you want to write a piece on this topic, write as much truth as possible. You have the opportunity to do so. You'll be glad you did it later. ”I also took into account what Zinnat said, and created the image of Ibrahimbek in this novel based on the materials I found” [12, 13].

The time when Shukur Kholmiraev began to create the image of Ibrahimbek was extremely complicated politically. Concepts such as the printer and the warrior were understood as counter-revolutionary elements, enemies of the people, and were depicted as such negative types in artistic works. It was too dangerous to express any positive opinion about them. The Soviet ideology did not allow this.

Ibrahimbek, one of the heroes of the novel “Kil koprik”, should be portrayed as a real defender of his homeland, a national hero, on the one hand, and on the other hand, as a defender, he should be negative enough to please the guardians of the ideology of that time.

The writer finds an artistic method that can satisfy the desire of both sides: he gave an image acceptable to the guardians of the ideology separately, and an image acceptable to Uzbek readers separately.

In general, “If we look at the creative environment in our country today, it seems that it has fallen into a kind of stagnation and is stagnating, and most of our artists are surrounded by their worries and worries. However, the figures of culture and art should always be at the forefront of the society, start and inspire people towards noble goals and goals with their works and an active citizen's position”, said the President of the Republic of Uzbekistan Sh.M.Mirziyoev. The approval of our people is the highest happiness given to our work [1, 182]. Shukur Xolmirzaev’s novel “Kil koprik” is one of the works that can leave a great impression on readers.

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