

ARTISTIC INTERPRETATION OF THE IMAGE OF THE WRITER – JADIDA

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Abstract

This article analyzes the story “Flower of Hope” by the famous Uzbek writer Khurshid Dostmuhammad, the author focuses on the specificity of creating the image of Fitrat, as well as the author's skill in creating the image of the writer. The article also examines the role of historical sources in creating the image of the main character, and the interpretations that the writer was guided by.

Keywords: story, image of a creative person, artistic interpretation, poetic skill, historical truth.

Introduction

In recent years, due to a number of changes in our country, attention has increased to the study of the activities of the Jadids, who left an indelible mark on our history. The government has worthily appreciated the services of Jadid writers to the country; Abdullah Avlani, Mahmudhoja Behbudiy and Munavvarkori Abdurashidkhanov were awarded the Order "For Great Merit". The creation of house museums that introduce the younger generation to the places where they lived and created their works is also noteworthy. The opening of monuments on the “Alley of Writers” is another confirmation of the high respect for their memory. Creative schools have opened in the republic, designed to support young people in continuing the creative work of the Jadids, following their instructions. All this, naturally, encourages writers to create images of Jadids in fiction. In this regard, a number of positive results have been achieved in the short story genre, which is considered the most compact genre of fiction. “In fiction, each genre has its place, significance and charm. However, short stories are written most of all, since this genre has more possibilities, therefore, the current life, breath, status of each national literature is reflected in the short story more” [1. P. 141] – wrote Khurshid Dostmuhammad. Undoubtedly, a large number of authors in the genre of short stories leads to the expansion of its possibilities, diversity of topics. The growing number of short stories on historical themes in recent years, which depict the images of Jadid writers, is a confirmation of this. The difficulties of creating historical works also concern the genre of short stories. A writer who has deeply studied

the historical truth must be guided by the principles of historicism when creating his own artistic interpretation. Only in this case will the writer be able to convince the reader of the historical time and reality in which the real hero lived and worked, and truthfully show new facets of historical figures in fiction.

Methods

A special place among historical stories is occupied by the story of Khurshid Dostmuhammad "Flower of Hope". The reflections of literary scholar M. Kuchkarova on this story, presented in the article "Hope for the Future of Uzbek Storytelling", are noteworthy: "... it is necessary to note some revival in stories on a historical theme. One cannot but rejoice in the creation of images of historical figures who left a deep mark on the history of our people. For example, the story of Khurshid Dostmuhammad "Flower of Hope" [8. P.18-29] deserves attention because it depicts the historical figures of Abdurauf Fitrat and Batu. The story narrates the creative communication of the versatile personality of literary scholar, playwright, poet, publicist Fitrat and his student Batu, and describes the history of writing a letter recommended by the mentor for publication"[3.p.140]. The writer sets himself the goal of creating an artistic interpretation of this historical reality. First of all, the author was prompted to come up with this goal by the existence of different views about the relationship between these two historical figures.

Abdurauf Fitrat is a Jadid writer, a real historical figure. When creating his image, the author was guided by the biography of the writer. The writer's life is very productive and covers a long period. The depiction of this period with all its complexities requires the format of a novel, but in the story the author chooses one event, in a small period of time tries to fit the spiritual world, state, character of the main character, features that left a huge mark on history. H. Dostmuhammad depicts one of the most important periods in the life of Fitrat, that is, "... June 1923, when he was removed from a responsible position in the Bukhara Republic. A year or two later, thanks to the help of friends, he leaves for Moscow, because it was unsafe to stay in Bukhara". [2.p.77] Fitrat has a lot of poems, other examples of literature, but the author sets out the history of writing the poem "Mening kecham" (My Evening). Perhaps the reason for choosing this particular verse was the assumption that Batu's verse "Mening kunduzim" (My day) was born thanks to Fitrat's verse. Today, there are different opinions among literary scholars about the appearance of these two verses and the relationship between Fitrat and Batu at that time. It can be said that H.Dostmuhammad in some sense managed to give his own solution to this issue. For, the author himself chooses which of the historical sources is close to the truth, and gives an artistic interpretation of this version. The date of writing the verse is "October 1923", but the author does not give this date in the beginning of the story. The author reminds that the events take place in October, then reminds that the events of the story take place 14 years after Fitrat wrote the work "Munozara", which is dated 1909. From this it follows that the events narrated in the story take place in 1923, this can be read at the end of the story.

Results

In order to establish the historical facts of this event, we turn to the research of literary scholars. In the book by academician Naim Karimov "Literary Pictures of the 20th Century" there is information about the relationship between Fitrat and Batu and reflections on the history of the creation of the above-mentioned poems. Here is what N. Karimov writes about this: "In October 1923, Fitrat wrote the poem "Mening Kecham" in Moscow, gave it to his student and asked him to write a response poem "Mening Kunduzim". Later, both poems were published in 1926 in the magazine "Inqilob" (Revolution) on the initiative of the mentor"[4.p.114]. As it turns out, the scientist gives a positive assessment of their relationship and notes that Fitrat encouraged his student to be creative. N. Karimov specifically states that "there is no reason to interpret Batu's poem as a poem written against the mentor" [4.p.115]. However, there are also literary scholars who believed that this poem by Botu goes against Fitrat's ideas. The analysis of the story gives grounds to conclude that the writer Khurshid Dostmuhammed did not rely on N. Karimov's interpretation when creating his story.

A rich source for the analysis of the story "Flower of Hope" can be the article of the famous literary scholar H. Boltaboev, who has long been studying the period of Jadidism, published under the title "How can you miss the evening" in his collection of scientific and critical articles "Fitrat and Jadidism". Since Khurshid Dostmuhammed was guided by the thoughts of this scholar in creating the image of Fitrat in the historical story, depicting his relationship with Batu, as well as narrating the history of the creation of the poem "Mening kunduzim".

According to H. Boltaboyev, after reading Fitrat's poem "Mening Kecham" as one of the first, Batu's mood fell. The story describes his state of mind in detail. "Fitrat felt the impulses of the poet's young friend's soul and advised him to put it all down on paper: "If you are enchanted by the magnificence of the day, write such a poem. Call it "Mening Kunduzim". Okay, you can depict in it "thoughts that give beauty to the world, giving it hope"... Considering this advice sincere, the young poet wrote a poem, filling it with admiration for the "day". In it, he pathetically depicts "a worker going to work early in the morning" [2.p.79]. In the story, Fitrat does not impose his views on his student, but on the contrary, encourages Batu to write a poem based on his own inner experiences. And this was a worthy response to his student's criticism. This real creative conversation is presented in the story in the form of a voluminous dialogue between a mentor and a student. With the help of remarks, the author not only conveys the inner experiences and thoughts of the characters, but also depicts their state of mind. No matter how upset Fitrat was by Batu's words, he does not want to show it. Here, before our eyes, appears the image of a reasonable person. Surprised by the student's views, which differ from his own, at the end of the dialogue he concludes: "In order for a poem to be poetically strong, talent alone is not enough, experience, life experience are also required. Life experience is a flair, a life conclusion, a keen eye..."[8.p.27-28] These were the words of a mentor, upset by Batu's words.

H. Dostmuhammad is a writer who has achieved significant results in creating the image of a writer in a small genre. First of all, it should be noted that Fitrat is depicted in the creative process. The writer sometimes mentions only the titles of the author's work in order to remind about them ("Indian Traveler", "The Situation of Bukhara"), and sometimes gives fragments from them (from the verse "Mening kecham"), which served to increase the poetics of the verse. These poetic excerpts are harmoniously woven into the plot of the story and serve to depict the environment that became the impetus for the birth of Fitrat's verse. The last verse in the story is a fragment of a poem by Fitrat Mirmuhsinu called "Joy" and reflects the essence of the whole story, while the words of the poem gave the story its name:

“ – Oldimizni to‘sgan bulut parchasi

Kuchli bir el kurgach turmas, yirtilar,

Umid guli... Umid guli bizim uchun ham tugar...

Qaygurmagil! Qaygurmagil, sira, ey haq tuygusi!.. Haq tuygusi...”[8.p.29]

(The cloud that has eclipsed us will break at the first gust of wind, it will be gone, Flower of hope... The flower of hope will bloom for us too... Don't be sad! Don't be sad, the feeling of truth!)

In these lines, it is not difficult to guess Fitrat's dreams and aspirations. "Hope" for tomorrow encourages him to move forward and create. In addition, the poem masterfully uses comparisons. For example, "a curtain as dark as a leech" (8.p. 28), "a frost that pierces the needles" (8.p. 29), "hair combed back like the fur of a frightened goitered gazelle (We think that the author meant the word "zhayra" (porcupine), but by mistake the word "zhayron" is given in the story. Just one spelling mistake can radically change the meaning of the story) (8.p. 21).

In creating artistic truth through a story with a historical basis, the writer felt the hero's state of mind well and was able to convey it truthfully. H.Dostmuhammad gives the plot of the work a special spirit with the help of the landscape, widely used in fiction. He realizes its possibilities in various ways. In particular, through the depiction of the landscape, he tries to convey the state of mind of the creative person. "The sky was completely covered with black clouds, there was not the slightest ray of light, the darkness began to cover the trees, everything around, even people". [10.p.18] Here the author uses three important details. With the help of the detail "black clouds" the troubles and misfortunes that befell Fitrat are depicted, which became the reason for his departure to Moscow, there is no "light" not only in nature, but also in the soul of the main character. It turns out that not only this world is covered with "darkness", but also the heart of the hero. The sad picture of the world is unusually in harmony with the depressed state of Fitrat.

Conclusion

In conclusion, we can say that the story of Khurshid Dostmuhammad "Flower of Hope" is a historical story. The author depicts Fitrat as a creative person, a mentor, revealing his inner world and thoughts. It is worth noting the special skill of the author, who managed

to transform the historical truth into artistic truth, harmoniously combine the language of the work of art and the mental state of the heroes with the image of the landscape. Along with this, Khurshid Dostmuhammad achieved significant results in creating the image of a creative person in a historical story and gave Uzbek literature another immortal work.

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