

ARTISTIC INTERPRETATIONS OF THE IMAGE OF THE INTELLECTUAL IN
CURRENT UZBEKISTAN STORIES

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Образ интеллигента в современных узбекских рассказах — одна из важных тем современной литературы. В рамках этой темы авторы освещают социальную роль интеллигенции в узбекском обществе, ее конфликты с моральными ценностями и ее личный выбор. В рассказах интеллигент часто изображается как символ духовных поисков, перемен в обществе и стремления найти свое место. В исследовании анализируются художественные интерпретации образа интеллигента в современных узбекских рассказах, исследуются его психологическая глубина, социокультурный контекст и литературные стили. Основное внимание будет уделено произведениям таких авторов, как Алишер Баходир, Зулфия Куролбой кызы и Улугбек Хамдам. Исследование призвано выявить уникальное место образа интеллигента в узбекской литературе и раскрыть его отражение в современном обществе.

Ключевые слова: узбекские рассказы, образ интеллигента, художественная интерпретация, эстетическая позиция, духовность, литература.

Abstract

The image of an intellectual in modern Uzbek stories is one of the important topics of modern literature. Within the framework of this topic, the authors highlight the social role of the intelligentsia in Uzbek society, its conflicts with moral values and its personal choice. In the stories, an intellectual is often depicted as a symbol of spiritual quests, changes in society and the desire to find one's place. The study analyzes artistic interpretations of the image of an intellectual in modern Uzbek stories, examines its psychological depth, socio-cultural context and literary styles. The main attention will be paid to the works of such authors as Alisher Bakhodir, Zulfiya Kurolboy kzy and Ulugbek Khamdam. The study is designed to identify the unique place of the image of an intellectual in Uzbek literature and reveal its reflection in modern society.

Keywords: Uzbek stories, image of an intellectual, artistic interpretation, aesthetic position, spirituality, literature.

INTRODUCTION

"Style" is one of the important categories of poetics; the general principle determining the formal construction of a work of art in one way or another. It is considered an anthropological category, that is, a category related to the personality of the creator, determining his creative individuality."¹. It is "a writer's unique way or method of using the language tools of a work or literary genre."² Also, "...In modern literary criticism, the term style has two meanings - the way of expression of a particular author and a group of authors."³

¹ Курунов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. —Тошкент: Akademnashr, 2010. —Б.339.

² Ўзбек тилининг изоҳли луғати. Икки томлик. Иккинчи том. —Москва: Рус тили, 1981. —Б.281.

³ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. —Тошкент: Ўқитувчи, 1983. —Б.310.

The concept of "style" is used in various meanings - the broadest and the narrowest: in relation to important aspects characteristic of a particular period of literary development (the style of a particular period), various artistic methods and trends, the uniqueness of a particular writer's work, and finally, the specific aspects of a particular work...⁴.

Abdurauf Fitrat said, "When the poet's forms of imagination, thought, and understanding are complete and perfect, a style that suits him will come into being. The role of style in literature is very large and very important. The power of expressing the ideas and information in a work without making us feel or notice the oldness of it, and teaching it to us, lies in style."⁵.

LITERATURE ANALYSIS AND METHODOLOGY

The "Dictionary of Literary Studies" provides the following information about the genre characteristics of the story: "...usually, it records one (sometimes several, interconnected, short-term) event from the hero's life. It requires that the events being depicted be short, small in duration, simple in plot, and have a small number of participating characters... The story underlying the story must be holistic, complete. For this, it must have its own beginning and end... In describing a holistic story, the storyteller reveals the essence of either this event or the character through it."⁶.

Also, "Usually, the plot of most stories is tight, and the events are maximally centered around the author's aesthetic intention. The need for rapid plot development requires a small number of characters in it... There are almost no episodic characters in the story, and even if they are included, they go beyond the scope of the image as soon as they give impetus to the development of the plot. The story does not have a side plot line, author's digressions, and the hero's present is depicted more, his past is written only in cases where it is absolutely necessary for the development of the plot..."⁷.

At the same time, "Although the event described in the story does not differ in its essence and significance from genres of the epic type such as the novel and the narrative, it differs in the scale of the image, the plot and the relative simplicity of the composition, and the fact that the narration is mainly carried out by one person."

"In the history of literature, there are also such artistic plots: they are built on such a strong and sharp drama that as a result, it is difficult to separate the plot elements (exposition, node, development of the story, culmination, resolution) from each other... This type of plot is called a "concentric plot" in science."⁸.

In Uzbek stories, the image of an intellectual has an important social and contemporary meaning, and is a central image in the rise of literary thought, the strengthening of nationalism and spirituality. The interpretation of the image of an intellectual is considered in storytelling as a symbol of a physical person, but also as a spiritual and moral criterion that reflects changes in society. In the stories, the artistic image of an intellectual is illuminated against the background of modern reality, and is revealed through in-depth medical images based on his personal life, place in society, choices and decisions.

Through the image of an intellectual, writers draw attention to the problems of today's social life, issues such as human values, conscience, justice, and moral criteria. In this contemporary

⁴ Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. –Тошкент: Ўқитувчи, 1983. –Б.310.

⁵ Абдурауф Фитрат. Танланган асарлар. IV жилд. –Тошкент: Маънавият, 2006. –Б.17.

⁶ Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б.339.

⁷ Қозоқбой Йўлдаш, Мухайё Йўлдош. Бадий таҳлил асослари. –Тошкент: Камалак, 2016. –Б.244-245.

⁸ Бобоев Т. Адабиётшунослик асослари. – Тошкент: Ўзбекистон, 2002. – Б.124.

storytelling, an intellectual is embodied not only as a knowledgeable or professional specialist, but also as a conscious, socially active, independent-thinking person who is not indifferent to various vices in society.

In modern, contemporary stories, the intellectual's responsibility to society, the problems he faces, his inner experiences, and the conflicts between ideal and reality are deeply analyzed. This ensures the creation of a multifaceted, complex, and realistic artistic image.

RESULTS

Many examples of contemporary Uzbek stories are noteworthy in this regard. For example, in the stories of writers such as Otkir Hoshimov, Erkin A'zam, Khurshid Do'stmuhammad, and Nodirabegim, the image of intellectuals is closely connected with their inner world, internal conflicts, attitude to life, and moral attitudes such as honesty, conscience, and faith. For example, in Erkin A'zam's stories, the intellectual is embodied as a person faced with a difficult life situation, faced with a choice between truth, justice, and hypocrisy. Through such images, the writer encourages the reader to think, search for the truth, and understand the meanings and lessons hidden behind ordinary events in life. As Academician N. Karimov noted, "A true work of art is written not only to bring events structured according to the plot to the reader's attention, but for an artistic purpose embedded in the logic of these events." It is known that "Literature, closely connected with the life of a people, vividly reflects its unique traditions, psychology, lifestyle and way of life. Reflecting such characteristics that are unique to each people creates the nationality of literature."⁹.

It is known that "this type of short literary work describes a specific event in a person's life and does not describe in detail the events that occurred before or after this event. The skill of the short story writer is that he takes a small episode from a person's life and describes in it the important typical aspects of life in this compact form."¹⁰.

The artistic interpretation of the intellectual and the harmony of modernity are of national importance. In modern Uzbek stories, the intellectual reader is embodied not as a person thirsting for knowledge, but as a person who is loyal to the history, culture, and values of his people, who has turned national pride and nobility into his philosophy of life. Through such a light, the writer depicts such features as patriotism, selflessness, humility, and truthfulness in the image of the intellectual.

Through such images, the writer puts forward ideas such as spiritual awakening in society, social activism, and a conscious attitude to life.

The material image of the intellectual is often revealed through contact with the society, people, and environment around him. Writers depict the intellectual's inner experiences, dreams, virtues, and the worries they face in life scenes, with the aim of simple but touching expressions. This allows the image to come closer to the reader and to understand his inner world. In many stories, the intellectual, using the example of his own life, encourages the reader to think about life actions such as moral choices, social justice, truth and lies, responsibility and indifference.

In the art of storytelling, the writer reveals the movement in social life through the image of the intellectual. Themes such as the silence of the intellectual, the indifference to him, the neglect of his ideas are also raised in modern stories. This encourages us to think about the place of the intellectual in society, the attitude towards his ideas, and the social consciousness that is being formed through him. Life, in some stories, the intellectual is depicted as alienated, caught in a whirlpool of internal conflict and despair. Not through these images, but by looking at the roots of life, the writer exposes the intellectual in a state that causes his devalue in society.

⁹ Шукуров Н., Хатамов Н., Холматов Н., Махмудов М. Адабиётшуносликка кириш. –Тошкент: Ўқитувчи.

¹⁰ Ҳамидий Х., Абдуллаева Ш., Ибраҳимова С. Адабиётшунослик терминлари луғати. – Тошкент: Ўқитувчи, 1970. –Б.274.

Modern Uzbek storytelling seeks to present the image of the intellectual not in an ideal or perfect form, but as a realistic, real person. The intellectual's internal struggles, hesitations, mistakes and the difficulties in recognizing them, making responsible decisions make his image more vital and multifaceted. In this way, the writer both ensures spiritual closeness to the reader and creates a face for him with artistic truth.

In current Uzbek stories, the image of the intellectual occupies a special place as one of the most important and multifaceted themes of modern literature. Through this image, the authors illuminate social changes in Uzbek society, the testing of spiritual values, and the processes of the individual's search for his place.

The intellectual is usually depicted as a knowledgeable, self-aware person, but often caught between internal conflicts and external pressures. Although the artistic interpretation of this image continues the traditions of Uzbek literature, modern authors consider it in a new context, at the intersection of global and local problems. The stories of writers such as Alisher Bahodir, Zulfiya Kurolboy qizi, and Ulugbek Hamdam illuminate the image of the intellectual with various artistic techniques and psychological depth, which emphasizes the uniqueness of the image in Uzbek literature.

The image of the intellectual is rich in traditions in Uzbek literature and is also reflected in the works of Alisher Navoi, Cholpon, and Abdulla Qodiri. However, in modern stories, this image is interpreted in accordance with the problems of modern society. For example, in the stories of Alisher Bahodir, the intellectual is often embodied as a person fighting against social injustice and spiritual decline. His heroes strive to improve society through knowledge and morality, but often encounter misunderstanding and resistance. These images are psychologically deeply developed, and their internal struggles are described in a way that is close to the reader and understandable. The author uses realism and sometimes symbolic images to reflect changes in Uzbek society, which makes the image of the intellectual even more multifaceted.

The stories of Zulfiya Kurolboy qizi consider the image of the intellectual more through the prism of personal choices and spiritual searches. Her characters are usually individuals who are lost in their inner world, but who strive to find their way through knowledge and art. In these stories, the intellectual tries to find his place in society, but often remains between traditional values and modern demands. The author further expands the image of the intellectual through female characters, because in her stories women are depicted not only as knowledgeable, but also as socially active individuals. This approach brings a new perspective to the traditional image of the male intellectual in Uzbek literature. Zulfiya Kurolboy kizi uses subtle psychological images and realistic dialogues in her works, which closely reveal the inner world of the characters to the reader. Ulugbek Hamdam's stories interpret the image of the intellectual through the prism of social criticism and satire. His characters are sometimes depicted as individuals who do not use their knowledge for the benefit of society, but, on the contrary, act in the interests of their own interests. This approach reveals some of the negative aspects of the intelligentsia in Uzbek society, such as hypocrisy or irresponsibility. Through sharp social criticism, the author encourages readers to think about the responsibility of the intelligentsia to society. In his stories, the image of the intelligentsia often has a symbolic meaning, reflecting the general state of society. Ulugbek Hamdam's style is distinguished by its simplicity and sharpness, which increases the impact of the image.

The artistic interpretation of the image of the intellectual in modern Uzbek stories reflects socio-cultural changes in Uzbek society. Modern authors use realism, psychologism, and sometimes symbolic methods to depict this image. For example, in the stories of Alisher Bahodir, the intellectual is often depicted as a fighter for social justice, while in Zulfiya Kurolboy kizi he is

embodied more as a symbol of personal spiritual searches. Ulugbek Hamdam, on the other hand, illuminates the image of the intellectual from a critical perspective, revealing his shortcomings. These different approaches demonstrate the versatility of the image of the intellectual, since he is interpreted as a hero, a victim, and an object of criticism at the same time.

Psychological depth plays an important role in the artistic interpretation of the image of the intellectual. The authors subtly describe the internal conflicts of the heroes, their relationships with the outside world, and the processes of finding their place. For example, in the stories of Zulfiya Kuroloy kizi, intellectual heroes often experience confusion in their inner world, but strive to find their way through knowledge and art. These images are close and understandable to the reader, because they reflect the universal problems of modern man. Alisher Bahodir's heroes are more embodied in the image of social activity and responsibility. They fight against injustice in society, but in this fight they face loneliness and misunderstanding.

Ulugbek Hamdam's heroes are often depicted as individuals who have misdirected their knowledge, which encourages readers to think about the moral responsibility of intellectuals.

In modern stories, the interpretation of the image of an intellectual, although continuing the traditions of Uzbek literature, is enriched with new content in accordance with modern problems. For example, factors such as globalization, economic changes, and information technology influence the image of the intellectual. Through this image, authors raise issues of social inequality, the loss of spiritual values, and personal self-realization in Uzbek society. At the same time, the image of the intellectual expresses hopes and concerns about the future of society. For example, in the stories of Alisher Bahodir, the intellectual is depicted as a person capable of improving society, while in the works of Ulugbek Hamdam, he is often seen as a person who has forgotten his responsibility.

In the artistic interpretation of the image of the intellectual, authors use different styles. Realistic images are often used in combination with psychological depth, which makes the image even more impressive. In the stories of Zulfiya Kuroloy kizi, subtle images and internal monologues reveal the spiritual quest of the characters. Alisher Bahodir, on the other hand, combines realism with social criticism, connecting the image of the intellectual with the general state of society. Ulugbek Hamdam's satirical style highlights the negative aspects of the image in a sharp and unique way. These different styles ensure the versatility of the image of the intellectual, do not narrow it down to one direction.

The interpretation of the image of the intellectual in Uzbek stories is inextricably linked with changes in society. Through this image, authors raise not only personal, but also social problems. Intellectual heroes often face injustice in society, spiritual decline, and moral contradictions. Their choices and actions, while continuing the traditions of Uzbek literature, take on new meaning in a modern context. For example, the activism of female intellectuals in the stories of Zulfiya Kuroloy qizy reflects a new trend in Uzbek literature. Alisher Bahodir's characters, on the other hand, enrich the image of the traditional intellectual with modern problems. Ulugbek Hamdam's critical approach reminds us of the responsibility of intellectuals to society.

CONCLUSION

In conclusion, the image of the intellectual in modern Uzbek stories is illuminated through various artistic interpretations. This image reflects socio-cultural changes in Uzbek society, personal and collective problems. Using realism, psychologism and satirical techniques, the authors make the image of the intellectual multifaceted and touching. The stories of Alisher Bahodir, Zulfiya Kuroloy kizi and Ulugbek Hamdam reveal various aspects of this image, inextricably linking it with changes in society.

The image of the intellectual, while maintaining its unique place in Uzbek literature, provides the modern reader with ample opportunities to find his reflection and think. The above examples show that the image of the intellectual in modern Uzbek stories is interpreted differently. Sometimes he is depicted as an enlightened and idealistic hero, and sometimes as a weak and defeated hero. Through this image, the authors try to reveal the intellectual and spiritual values in society, as well as the complexities of modern life. Artistic interpretations of the intellectual hero in Uzbek literature allow us to deeply reflect on the human psyche, its quest and its place in society.

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