



Research Article

QUESTIONS OF THE IMPLEMENTATION OF THE AUTHOR'S CONCEPTUAL IDEA

Journal Website:
<https://frontlinejournal.s.org/journals/index.php/fsshj>

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Submission Date: April 12, 2022, Accepted Date: April 20, 2022,

Published Date: April 30, 2022

Crossref doi: <https://doi.org/10.37547/social-fsshj-02-04-14>

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ABSTRACT

This article addresses the issue of storytelling, the issue of updating forms, styles and genres. The genre is viewed as a platform where the polar concepts of man and the world are realized, where the author's aesthetic innovations are embodied and the change of ideological and ethical coordinates is marked. Today, narrative genres play a leading role in Russian and Uzbek literature.

KEYWORDS

Idea, transformation of narrative means, forms, styles, genres, author's aesthetic innovations, narrative genres.

INTRODUCTION

One of the urgent problems of modern literary criticism is the definition of the conceptual idea of the author of a work of art. Proceeding from the fact that “a concept is a set of views on something, interconnected and forming a single system; a certain way of understanding, interpreting any phenomena; main point of view a guiding idea for their coverage; system of views on phenomena - in the world, nature, society”¹, we can conclude that the writer, touching on a specific problem, develops his own conceptual idea. “Conceptual idea”, which is understood as a certain way of seeing and understanding any problem that needs to be considered, arising from artistic comprehension [8;4].

As the literary critic Kamilova S.E. “Modern literature in Uzbekistan and Russia is developing in a situation of permanent uncertainty and pluralism of ideas, a crisis of hierarchies, a “risk society”, which leads to the transformation of storytelling means, the blurring of the boundaries

of literary phenomena and the relativization of literary concepts, the renewal of forms, styles, genres. The genre is becoming today an experimental literary platform, where the polar concepts of man and the world are realized, where the author's aesthetic innovations are embodied and the change of ideological and ethical coordinates is marked. Today, narrative genres play a leading role in Russian and Uzbek literature².

It is this concept of views and ways of seeing and understanding the problem that is reflected in the works of one of the prominent prose writers of modern Uzbek literature, Ulugbek Khamdam [1;53].

Being one of the mature representatives of the Uzbek literature of modern times, the work of Ulugbek Khamdam attracted the attention of many literary critics and readers with both his lyrical and epic works in the modern literary environment. His works “Balance”, “Rebellion and

¹ “Development of the Poetics of the Short Story Genre in Russian and Uzbek Literature of the Late 20th - Early 20th Century”, Kamilova S.E., 2021, T., p. 2

² “Development of the Poetics of the Short Story Genre in Russian and Uzbek Literature of the Late 20th - Early 20th Century”, Kamilova S.E., 2021, T., p. 4



Humility", "Sabo and Samandar", "Father", "Old World and New I" were highly appreciated by literary critics.

Only a slight digression into the national literary process of the 20th century allows us to see the continuity of neo-mythological traditions in Uzbek literature and determine the specifics of its genesis, which is rooted in the depths of centuries. The turn of the 20th - 21st centuries not only continued and developed the traditions of the national model of artistic neo-mythologism, but also introduced innovative invariants into its development. This is most clearly seen in the novels of A. Mukhtar and U. Khamdam. It is appropriate to note the actual differentiation of the two concepts of national literary neomythologism of the newest period, which will determine the specifics of the development of this trend in the next decade of the 21st century. The novels of U. Khamdam "Isen va itoat" ("Rebellion and Humility") and "Muvozzanat" ("Equilibrium") are a synthetic picture of reality and a kind of "interspersed" as non-plot elements of the religious and mythological model of the creation of the "eternal" world. The experimental poetics, based on neo-mythologism, in the novel "Rebellion and Humility" by the modern Uzbek

prose writer Ulugbek Khamdam seems somewhat peculiar to us. The neo-myth of W. Hamdam is based on the plot parallelism of the Biblical-Christian and Koranic primal myth about the world and the real life situation. The two-level nature of this model conjugates the present and the eternal, revealing pra-meanings in the everyday life of today.

Using biblical and Koranic mythological plots, the writer initially creates in his text space a model of the world, oriented in the dynamics of its development to the idea of divine predestination, universal for Western and Eastern religious and philosophical thought.

Crossing the storylines of the religious invariants of the Book of Books (the Bible and the Koran) and the reality of the late twentieth century, he creates an aesthetic space in which personal consciousness acquires the status of an ontological one, creating a different reality in the process of rethinking the divine world, defined by two absolutes Rebellion and Humility, antinomically constituting the search for being "in its purest form" [2;45].

There is another remarkable work by Ulugbek Khamdam, which in turn attracts the attention of the reader. This work is called "History of the Full Moon". We would like to draw your attention to this work. The story is remarkable in that it is built on a deep symbolic meaning, and also invites philosophical observations. The author managed to give the title of the story a lot of meaning. The inner imagination and ideas of the author, as well as his unique voice, can be recognized from the text. If you pay attention to the theme of the work, such perceptions appear in the eyes of the reader, who has not yet read the story at first. We know that the full moon is a symbol of prosperity, prosperity, peace. Since man was created, he has always been looking for a comfortable environment for his life, constantly working on this need. However, the moon does not fill up every day. Nature has its own laws. The same is with people: they cannot spend every day satisfying, comfortable and calm. Man is a helpless being. Again, a full moon will not stop trying to pay again, and this need will continue uninterrupted as long as it is full. The needs of mankind also do not know finality. Man wants more and more. Although the moon can withstand Basorian fullness for a month, the thread will become thinner the next day. Man also

climbs stubbornly towards his goal in his life, when he reaches it, the yellowness of reality does not remain glory. Man has not yet learned to appreciate well. So the conclusion turns out: the full moon is a symbol of human needs. He talks about people's desires. Therefore, the title of the work is embodied in a holistic form under the symbol of the symbolic moon, based on its essence.

We now express the following points of view. If you look at it with attention, then the title and epigraph of the work itself reflects the same content, but the essence is deeper, more serious. Their power is not equal to the power of the lead content. The work is dedicated to the full moon. All those who seek the full moon on a journey in search of their own needs, realize that it really is and seek memorabilia. Once upon a time, the story essentially resembles the works of Friedrich Nietzsche's "Self-Knowledge" and Jalaladdin Rumi's "Inside", and the story is indeed one of the categories of these works. The author, remembering what his grandmother said Forty years ago, determines a strict direction to the essence of the story and thus explains the title of the work. Why does the author include this episode in the story? We know that everyone's

eyes are different. That is, when you feed the moon, everyone behaves differently in their own way. In the meantime, Rumi's phrase (everyone lives next to his need) enters the field as an epigraph [3;67].

Whoever sees and accepts what he wants in this way sees something close to himself even from the moon, the author wants to say. The moon travels the earth for seven days: The first day is an artist, the second day is a shepherd and bride, the third day is a beggar, the fourth day is rich, the fifth day is a prisoner, the sixth is a dog, and the seventh day is a cave. In his journey underground, the seven layers of what he saw above each layer of earth meet him in reverse order. But the author also means loading other meanings into it. In particular, in the seven-day journey of the Moon, a gradation of human needs is noticeable: creativity, worship, love for him, observance of the prescribed - is considered our most necessary need, therefore the author equates this need with the first daily journey - the first necessity and dedicates it to the image of God himself. The second day is faced with a shepherd and a bride, which is explained by her heart desires, the love of a man for a man. A 3-day beggar comes across, he symbolizes the material needs of those. But in

the episode about the rich, we will meet several other characters. In the game, translating a contract into quotation marks adds additional meaning to it. That is, the author gives an idea of what the content and form of contracts will be, and by the year 2100 it will be possible to say that the form-wind of contracts is unlikely to be in such a state. Dear lord of the moon "X. X. X." there is also symbolism in the transfer to ha. Why exactly the letter "X" is chosen and the staged implementation of the payment has a different meaning. As we have already mentioned, in travel there is the idea of degrees. However, throughout the story there is a digression in this idea of the author. The author does it deliberately.

We observe: 1) faith, 2) heart, 3) materiality, 4) soul, 5) freedom, 6) loneliness. 7) identity. The needs of 1-4 people are estimated. From 5 to 7 people, the necessary foundations for the "I" are ranked in ascending order. So, what is needed for "I"? Free spirit first and foremost: freedom. Secondly, the human blessing (the episode with the dog). Thirdly, the need for independence. The author distinguishes between these two levels of the landscape through the image of rainy nature. In fact, the concept of the story is carefully thought out. It is noteworthy that the Moon is



pleased to see what she is looking for on the seventh floor of the Earth's snow - her own reflection. Now the verdict is going wrong. The author evaluates this as a desire, but at the end of the events rejects it [4;89].

Here we are talking about the relationship of a person with me in private. After all, for a person who ascribed the first day of the journey to the necessity of obedience to God and emphasized that there was no need to give preference to him, is it not necessary to be pious after all those sights that grow in reverse order in the land of snow? After all, the Earth had to end up with God. But a person's desire for self-realization is another matter. Otherwise, another content comes from history. The author leaves this side of the question open. Another feature of the author is a special approach to speech. Note: "Yesterday, the fabulous beauty was so veiled that people, without hesitation, rushed into the street (maybe into the street of the night!), Until they gave up the sweet dream." This means that it is night on the street - the author means any street where the moon is shining, and this situation can be repeated every day. It doesn't matter what night it is. On the street at night, then he is on the "street". That is, "that street" is the mysterious

moonlit night known to us. There is a secret episode about the street. Now the meaning goes to the street of the heart. At the same time, people are moving towards their needs. That is, a step is preferable to the moon. On the third day of the journey, the author uses the following phrase: he calls the moon "the light of the streets and streets." This means that the Moon considers itself connected to both. He makes it law to be in everything.

The moon feels its apparent fullness from the mysterious gaze of the stars. But this joy awakened "nameless feelings" in him. At this moment, the character of people's satisfaction appears instead of following one line, looking for another. Nameless feelings are actually high feelings that irritate a person for every moment of self-expression. Because of these feelings, there is both heartache and charm in people's lives. But to fully understand this, a person must have the courage to penetrate even into the very depths of the Earth. And this story is not surprising if it serves as the key to having the same courage.

On the first day of desire, the old man does not sit on the moon, the creator does not love the moon. There are people in life who want to be first-class

for their loved ones. However, the statement that the author wants to say is different. The moon is alone. At the end of the story, the moon will recognize and console itself. Axi in its own way, the moon is the last stage in its approach to self-realization. The smiling sound of the moon in the solar system, the snoring of the moon - this refers to the fact that a person understands that his dogmas are not people, but exactly the same "moon" as himself. But, as you know, the moon is one. The full moon does not disappoint from this, on the contrary, she diligently begins to fulfill her task before nature - such a high duty as lighting at night. If the idea of the story is carefully observed, then it has a deep meaning: there are people who do not know that they have the right to live for the sake of needs. These are public sacrifices. They sometimes feel the weight of the task entrusted to them, fill the place of loneliness with society. They study themselves in such a way as to understand what they were created for, giving a beautiful meaning to their lives.

Another remarkable work by Ulugbek Khamdam "Rebellion and Humility", in which the search for true faith also coincided with the search for the meaning of one's innermost self, and reflected the painful path of a person to comprehend the

essence of being, localized in the space of a literary text in the coordinates of two conceptually significant constants - rebellion against God and divine predestination and humility before him, before his highest wisdom. In Christian philosophy, the biblical idea of man as the image and likeness of God, internally divided as a result of the fall, is combined with the doctrine of the union of divine and human nature in the image of Christ, therefore, the possibility of internal communion of each person with divine grace. Man is one of the phenomena of this world, and at the same time it exceeds all the phenomena of nature. "A strange creature, double and ambiguous, having the appearance of a regal and the appearance of a slave, a free and chained being, strong and weak, uniting in one being greatness with insignificance, eternal with perishable." All Christianity, according to N.A. Berdyaev, is connected with this duality of human nature.

In the novel "Rebellion and Humility", in fact, an artistic-psychological and artistic-ethical study of the nature of this duality is given. The protagonist of the novel Akbar, like many of his contemporaries, is preoccupied with the question of where Evil comes from and "can such a Word

be found that would satisfy everyone, would reveal the meaning of life." Only after going a long way, lasting a human life, he realized that there is no single formula for achieving Harmony, and the goal of each individual person is "tightly tie these two points - the beginning and the end, to connect them". Only in this way can he find peace in his soul. Rebellion is only the beginning of the path to humility, which, in the author's understanding, is the comprehension of oneself: "Rebellion and Humility" is an extremely difficult path to becoming a man, this is the destiny destined for a man" [5; 6].

It is no coincidence that excerpts from the Bible and the Koran are wedged into the main plot outline of the story about the life of Akbar. The writer builds a certain textual scale for correlating real events in the life of a person of the 20th century and religious mythological plots, as if comparing the "first" birthday of the world ("... And the Lord separated the light from the darkness, and called the light day, and the darkness night. And that was the first day of creation...") and that apocalyptic day of the world, when a rebellious man took on the mission of the Creator and created a man (Jenifer's clone girl) contrary to the divine plan: "Now man will

become his own master. From that time on, even the Lord God does not interfere in his fate. ... As a result, you will live forever, a person will not die, he will become equal to God. Now man does not need God ...".

The death of a tabib, a believing person who gained true faith through denial and doubt, who heard these words at the last moment of his life serving God, is symbolically equal to the death of the human race. This is a sign of the coming Apocalypse for human sins.

The image of a childless aunt Larisa, who lives in anticipation of her death, has a very important symbolic meaning. She lived her life for her own pleasure, violating God's commandment about procreation, and now, for her senseless and aimless "rebellion", she bears punishment - she cannot die in any way: "She is very tired. From thoughts, from regrets, from worries, no, no, from old age, from endless experiences in this already fading eternity of life. A sinful series of "riots", unbelief led Aunt Larisa to commit the most serious sin - she commits suicide.

Unbelief of Aunt Larisa is common for a person of the late twentieth century - "... she was not a

completely unbelieving atheist, but she did very well without God" - and only the approach of loneliness and death became a cathartic insight for her, which turned into an attempt to gain faith, and she came to ... the Church: "Yes, in order for Aunt Larisa to go to church, it took a whole human life ... Her prayer was not a prayer of faith, but rather a kind of desperate attempt to "pray for sins" and therefore was not heard by the Lord, who never gave her peace of mind. It cannot be said that everyone who has become a parishioner of the Church, who has only "spatially" come into contact with God, will be saved, because the heart and motives of a person are known only to God, and only He sees a true believer, even if he has gained faith through protest, like a tabib or his disciple, Akbar. Man's sin is the way to death, for the Bible says "sin done gives birth to death" and "the wages of sin is death."

It is interesting that the way from unbelief (or rather from doubt) to faith in Akbar (the novel "Rebellion and Humility") and Lev Ilyich (the novel by F. Svetov) lies in the system of the "rebellion-humility" dilemma. And only the overcoming of this "antinomianism" is the condition of the true Faith.

Thus, the artistic and religious ideas reflected in the works of the authors have different interpretations, but they are based on the eternal search by mankind for the Meaning of life through the knowledge of the Highest Divine wisdom as the only way to realize oneself. V.V. Rozanov wrote that the feeling of God is the most "transcendental" in man, the most distant from him, the most difficult to reach: "Only the richest, most powerful souls, and only through trials, sorrows, suffering, and most of all through sin, ... reach these heights, - a little and only at the edge of their development touch other worlds ... subject to purity of soul". Thus, turning to religion, conceived as a path to God, to faith, at all times was perceived by people as the only way of spiritual salvation. The whole history of mankind is a way of gaining the lost faith. And the question of this path is equally raised in Russian religious prose as a separate system, and in modern non-religious works, but including religious neo-myths in their textual space, since the search for true faith by modern man continues regardless of either the era or the nationality. And an example of this is the analyzed novels [6;4].

In modern prose, the artistic and moral comprehension of spiritual and aesthetic "models

of God-seeking" is presented in different ways, updating not only in literature, but also in modern culture as a whole, a new look at the spiritual and cultural complex of problems "God - being - man". The analysis of this comprehension allows revealing the specifics of the evolution of the artistic consciousness of the "crisis" era at the turn of the 20th – 21st centuries.

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