

**MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**INTERPRETATION OF MODIFICATION OF ARTISTIC
COMPONENTS****Khurliman Ismailova**

Researcher

Karakalpak State University

Karakalpak, Uzbekistan

E-mail: ismoilova@mail.ru**ABOUT ARTICLE**

Key words: poetics, plot, composition, creation, synthesis, concept, construction, anthropology, modification.

Received: 11.08.23**Accepted:** 13.08.23**Published:** 15.08.23

Abstract: This article talks about the renewal of poetic interpretation and the synthesis of M.Sholokhov's traditions in the creation of a plot and composition, and the branching of the creative concept. "Kariya", "Uzbek Character", O.Umarbekov's novel "Flower Selling Girl", the criteria of poetological construction were perceived in a unique way. As a result, radical changes in the essence of the word prepared the ground for the more attractive appearance of the modified aspects of the architecture of humanities (fiction).

INTRODUCTION

Any component that ensures the harmony of the plot and composition of a work of art is fulfilled in the writer's creative concept. In the researches of the famous writer Sh. Kholmiraev, who entered Uzbek literature in the 60s of the 20th century, the literary influence of world and Russian writers was significantly manifested. By the way, as the work of art consists of parts and pieces, details, human character, psyche, imagination and goals are revealed on the basis of individual style. It is interesting to note that every passing day, the breath that humanity takes is carried out with a certain measure and rhythm. There is no work without rhythm. These criteria should serve to organize artistic components in a single aesthetic center.

MATERIALS AND METHODS

By seriously studying the works of J.London, L.Tolstoy, F.Dostoevsky, A.Chekhov, E.Hemingway, M.Sholokhov and other classical writers, learning specific experiments from them and developing in the Uzbek spirit, it prepares the ground for the clarification of existing issues.

The different levels of illumination of the landscape and portrait in the plot parts of the Russian writer M. Sholokhov's work "Tinch Don" fully correspond to the reality of life. The writer Sh. Kholmiraev places a special burden on the natural landscape. Individualizes the character portrait. Focuses on making the plot more attractive.

Modification - has a variable nature. In a story or a novel, this issue varies to a different degree. It is determined by the depth and originality of the artist's boundaries of thinking in depicting the world and man:

"Modus means measure, criterion, method, way, method, style. Represents the property of the subject in certain cases. It differs from attribute (identity) in this respect. According to Spinoza, modus is a means of expressing all transitory (transient) states of substance. Its existence depends not on itself, but on substance and its properties. Modus reflects the quality of eternal reproduction and mobility of things that find their origin in a single, eternal, boundless material substance," it is quoted in "Philosophical Dictionary". In fact, it is acknowledged that there are four great writers recognized as "pires" and "masters" of the story genre in world literature. These are clearly visible in the poetic researches of R. Tagore, J. London, A. Chekhov and A. Qahhor. Also, each period has its literary principles, methods and trends, which indicate the aesthetic choice of the creators of that period. When we pay attention to the researches of the Russian writer M. Sholokhov, the writer considers nature and the human phenomenon as a single organism. We can witness this when we pay attention to the images in the novel "Tinch Don". In order to marry Grigory Melekhov, the hero of the play, his father Pantelei Prokofievich goes as a suitor to the Korshunov family living in the village of Tatarsk. At first he stutters. Because the Korshunov family is well-fed, well-to-do, well-built, and one of the wealthiest families in the village. That's why Pantelei Prokofievich's doubts never stop. The parents were very worried about the future of the Cossacks, who were in love with each other.

"That's why Pantelei Prokofievich was not very happy when he was going to court at first. Of course, Korshunov can find a better groom for his daughter than Grigory. Pantelei Prokofievich was smart enough to do this and was afraid that his request would be ignored, and for this reason, he did not want to bow to the stubborn Korshunov; but Ilinichna kept scolding him for not going and finally overcame the old man's stubbornness. Pantelei Prokofievich broke into his speech and reluctantly left, but inwardly he cursed Grisha, Ilinichna, and this world.

Now he had to go a second time to get his answer; they were waiting for Sunday, but now there, in Korshunov's house with a tin roof painted like red copper, an unknown quarrel had broken out between the couple.

After the suitors left, the mother asked her daughter:

- My heart is only in Grishka, I will not touch anyone else, - he answered.

"Thank you for your chosen son-in-law, fool," said his father, trying to calm him down. Can't I find a better, more handsome groom, my man?

"Daddy, I don't need another one..." Natalya blushed and had tears in her eyes. - Don't bother thinking that I won't touch someone else, I'm engaged. If not, take me to the monastery in Ust-Medveditsky...

After all, he was a womanizer, following the footsteps of wives whose husbands went to the army," said his father, presenting the last proof, "and he became infamous in the whole village."

- Please!

- If it pleases you, betray me! I wash my hands - I hit the armpit!

In the film, we see that Pantelei Prokofievich went as a suitor to Natalya, the daughter he liked in order to marry his son. But both young people deeply know that love does not choose lineage, wealth, or ambition, it is a work of the heart. The existence of interfaith between a tribe or a group of kibors proves that traditional customs of ethnic Cossacks have not been forgotten. During the civil war, the way of life of the Don people changes radically. Looking at life with ordinary eyes, the mood of the crowd, who have become accustomed to living in squalor, will bring great trouble to their heads. In the face of this process, the relationship between Korshunov and Pantelei Prokofievich comes to a standstill. Cossacks suffer many mistakes due to their chaotic life, quarrels and lack of mutual understanding. The writer reveals this real scene in all its complexity. The modification of details serves as an important factor in coordinating the plot and revealing the compositional principle.

Prof. According to Y. Solijonov: "Detail is the motor that drives the plot. The uniqueness of the character, the inner world of the hero, the external appearance, the development of events, the clarity of the thought, the development of the plot - all are realized through these details and come out impressive and believable. Any artist who understands this well pays special attention to detailing the events in his work. In fact, this is the aspect of Sh. Kholmiraev's stories, and the phenomenon of modification in his poetic research requires special attention. O. Yaqubov also shows Sh. Kholmiraev's details about this with high skill. In it, nature and society, the image of man are clearly embodied before our eyes. Consequently, in every story of Sh. Kholmiraev, the modification of artistic components is connected to a unique dialectical whole. The writer strives to reveal every detail with growth and change in the world of a certain hero. Sh. Kholmiraev's story "The Old Man" tells about the whole life of the main character Koziboy old man and his attitude to people. In the story, the writer describes the fate of a person and the interaction of people in the market, the narrowness of compassion to concise details:

"The profession of Koziboy old man is bad. It is sold on market days. In particular, he prays to those who have lost their property: "He is a calf, one leg is black, two years old! Whoever caught it,

saw it, or tied it, has thirty sums of water!" when he starts shouting, his voice goes seven neighborhoods away. The old man Koziboy receives a pickaxe from the owner of the property for this work. But now this profession is lucky; As the region is becoming a city, the population is increasing, the land is becoming scarce, and it is reaching the point where it is impossible to store goods in the farms. Therefore, there are very few people who turn to old Koziboy after losing their property! However, for five or six years, the Korean comrades who grow rice on the shores of the Amudarya lakes, have been visiting the market. As soon as they come and lie down in the fall, they will not leave without bringing out the winter! After that, they need additional equipment: the brought bags of rice need to be unloaded and placed on racks. It is necessary to take care of them from time to time. The most difficult and "productive" work remains for the winter. Especially in the morning, the strong wind from the mountains visible from the bazaar is unbearable. Then, as the widow said, "live fire, live earth", the little embers brought in a bucket of ashes to the salesman are very dear to him! Koziboy will give them this coal as an old man."

RESULTS AND DISCUSSIONS

In this passage, the writer embodies both the character and the purpose of the narrated reality, the idea and content, in the image of an old man. Mutual alliance of people in market life, lust and its vagaries, not sparing "sweet soul" for money are perceived truthfully. Koziboy Chol is a man who has no one. He was left alone from his ancestors. The day is spent in that market. In the story, there is also a reference to the attitude of the writer to the secrets, to the fact that various disasters happen because of people's ego. Modification units in the composition of the work lead to a deeper understanding of the image of the old man Koziboy. The plot is simple: old Koziboy, who spends his days serving people in the market and earns honest money, spreads the changes in his mentality to "madness" and "obsession". As a result, the character of the hero is revealed. At the same time, the old man's natural simplicity, trustworthiness, childishness, and nobility are depicted. This is called a hallucination in fiction.

"Hallucination is actually a medical term. It is a type of mental illness. According to Internet information, this term was first used in science in 1938. Due to severe pain and suffering in his life, hallucinations occur in the patient, and his psyche goes out of control. According to the medical literature, this disease manifests itself in different cases in patients. In particular, it is possible to hallucinate through hearing, sight and taste.

"Hallucination" as a literary term was noted in Uzbek literary studies, mainly in the works of N. Shodiev, H. Umurov, and then Y. Solijonov in the 70s, theoretical opinions were expressed about it, and examples of such characters were shown in the analysis of literary works," writes Assoc. .M. Kochkarova. In fact, a person hallucinating forgets what he is doing. There are reasons for the origin of this disease: at the beginning of the 20th century, during the First World War, psycho-pathological

diseases in people increased. Changes in them, as a result of social and spiritual pressure, intensified among the stratum that fell into suffering, or rather, remained in depression. This situation gradually began to appear in the artistic work. Every day, the aspiration of the crowd, who is not overcome with grief, is also fading away. These aspirations are the relationships of each person's nature, the rewards that come from good and evil, and seriously prepare the hero for the great life. No matter how much medicine fights with it, it is difficult to cure the disease if there is a person who is not left with what they know. In a number of characters in M. Sholokhov's novel-epic "Tinch Don" - it is necessary to reveal the character of those suffering from laziness and laziness. This is the burden of society. If the society continues to keep its citizens in tyranny, mute and slavery, then it is doubtful that a normal person will be born in such a society. Such vile things happened during the dictatorship of the former union. People believed in tomorrow through oppression and fear. As a result, the concept that everyone should live the same in the union led to tragedy. Sh. Kholmiraev's stories such as "Statue", "Master", "Freedom", "Bandi Burut", "Smile", "Man" are beautiful stories that reflect this logic, and we are not exaggerating at all.

Academician M. Koshjanov: "The composition of a work is one of the important theoretical issues of artistic creation that requires a serious approach. It is not for nothing that a person follows certain principles of composition in all spheres of his creative activity... Taking into account the experience and thoughts in aesthetic thinking, composition could be described as follows: Composition is the clarity of the creative focus in the work, the clarity of the artistic idea, the greatness of the work and the placement of small parts and images and their pictorial norm and appropriateness". Another important aspect of this is that it is aimed at ensuring consistent placement of plot-specific elements in the texture of the work. For example, M. Sholokhov "intensely describes" the growth and changes of the hero in the novel-epic "Tinch Don". The writer embodies dialogic speech (ethics of interaction) based on the character of the characters. His characters are very complex: on the one hand, they are simple and simple, on the other hand, they are evil, scheming, mean and lazy, noble and hardworking. These qualities are mixed in one hero. In contrast, Sh. Kholmiraev focuses on the same logic in his stories: the most important thing is that education, nobility, not to be jealous of any lowly people are the characteristics that determine the writer's character. Here, in the story called "The Old Man", Koziboy's hesitations, direction of will, weakness and credulity, the "sick" state of the society, his stubborn obedience to the "secrets" preserved from those times, and the weakness of faith in God are evidences.

"The old man went to bed tonight. At dawn, the rain was pouring down, everything was quiet, and sparrows were chirping on the yellow corn stalks that were tied to the edge of the shed. A dog with a wet coat was standing under the wall in the rain.

- Get up! Get lost! - Old Koziboy shot him. The dog went through the boat.

The old man, as usual, went to the stream to wash himself, and was unable to return. His body ached and he felt like he was missing fresh air. Hardly reached the house, he was lying on the blanket, his eyes closed and he had a dream. The deceased is his wife. "Walk, walk!" he said pulling his hand. The old man woke up and interpreted this dream in a bad way. He did not hesitate to go to the market. He put four pieces of dry wood under the shelf on the porch, put a cup of water, potatoes and two carrots in it, and thought of flashing it, and it melted. He had no appetite...

He lay down all this time. Fortunately, the next day, when his neighbor Jamal came to drive his goats, he saw him and brought out a bowl of bitter soup from his house. The old man's stomach sank and he fainted.

- Hey, what's going on in the world? - he asked. - I... could not go to the market, Jamalboy! I was lying down feeling nauseous... I couldn't tell if the wind touched me. So?

"The news is that the district is full of people," said the neighbor. - They have returned from Pasha, and your market is crowded... Go outside, it will be fine.

- You are right. No use sleeping!

Koziboy couldn't go outside until noon because of this. Towards evening, for the first time in his life, he used a cane. When he went to the center of the district, his mood turned into a bad mood... Eh! The old man is really not alone! There are young people who respect him like a son if he doesn't have one... And even the old people of his age show respect to him... These Korean comrades don't forget their old customers either; They were also forbidden to sell rice so that the people who were going to cotton would not be distracted, so they took out their goods again. Everyone is happy! The old man Koziboy inquired with them and entered the teahouse.

In the plot of the story, the writer Sh. Kholmiraev clearly expresses the strong depression and psychological upheavals of the elderly Koziboy, who is frightened and worried by doubts and the fear of death. It must be said that the fear of death makes the old man feel unnerved. Cain begins to suspect the butcher, who took his death deposit and left his dead body undetected in his house. In reality, the plot consists of two parts: the first is that the old man Koziboy earns money by serving the country in the market, and the second is that he collects money as a kafanlika. The reality between these two lines allows the fate of old Koziboy to fully emerge. The writer Sh. Kholmiraev puts forward important educational issues in the story. Every detail, like the one in this picture, is focused on determining what the will and faith of a person is capable of, "strong and weak", courage and obedience to God. Thus, the modification of components in artistic prose after the 60s of the 20th century prepares the ground for the perception of the complexity and versatility of the individual style of each writer.

The story of "Old Man" is not new for literature! However, the writer here paid particular attention to renewing the old theme: in the poetic essence, the psychological tension of the old man

Koziboy and the butcher Cain is revealed. Remember, the hard work and honesty, stubbornness and dishonesty of the people who attracted the writer's attention in M. Sholokhov's stories "Human Fate" and "Mare". There are many images like Koziboy Chol in our folklore works. In fairy tales, short stories, epics, novels, legends, and stories, next to such images, of course, one mysterious image appears on the basis of contrast. For example, why did the old man meet an ordinary butcher who beat a gram of meat. Trusting him, he gave a deposit of a thousand soums? Wouldn't it be better to give it to Ghaziboy tea shopkeeper? It is not difficult to notice that here the author has also described the image of butchers who do not care about someone's money and savings. "It is known from life that the most irreligious people are butchers. They are the ones who cut half a kilo of meat into bones, throw the meat on the scale, grab it in your hand without hesitation, hit it with a stone, and carve out the bottom of the stone. It was like that during the time of the Soviets, and it is like that now. therefore, it is not a coincidence that the profession of the person who betrays the deposit is taken as a butcher. thereby exposing their image as well as making the story real. The writer has achieved his goal. "The hero who represents the main idea is typical because it is vital, and the elevated idea is socialized," writes prof. H. Karimov. On the basis of social and political attitudes of the time, people's religious beliefs were limited in a certain sense. There was no religious freedom during the former union. Atheists have done great things to restrain the "national" traditions of different layers of society, limited by law.

In the story, the writer perceives the psychology of people who are equal to their faith and belief, and because of this, they have been implementing their Islamic views in life as "secretly" as possible.

Imagine: in the story, Koziboy's profession is connected with the market. Who gathers in the market, all professions. Their faith and belief, what is illegal and what is honest in their behavior are all in harmony. The writer understood well the mood of people during the former union. The creative concept of the 70s deeply worries the writer. Let's say that a person has the right to live with his nature, lineage and national mentality. The market is condemned as a place of all kinds of "games", hypocrisy and selfishness, vulgarity and inferiority complex. One more thing: during the cotton monopoly, the market stalls will be empty. All the people will be driven into the field. The fate of the crowd, trained to go from the field to the market - from the market to the field, makes the writer deeply saddened. This is how the life of a gala crowd, which does not think about production and the future, is revealed, the slogans that are wandering all over the union, the overthrow of the system based on prosperity. It's a terrible sight. The true essence of the story also indicates this. M. Sholokhov's story "Human Fate" talks about the worthlessness of human relations, one of the most beautiful miracles created by God, the fate of man. The writer interprets the traditions of Sholokhov with great skill.

In Shukur Kholmiraev's modification of artistic components, the image of nature occupies a special place. In most of the writer's stories, we come across the following description:

1. In the story, the writer begins the prologue with the image of nature and goes directly to the image of the hero's character. The node gives way to conflict in that situation. In the course of events, the theory of dialogue develops into a climax. Psychological-philosophical collusion prepared the ground for the emergence of the creative concept of the writer.

2. Sh. Kholmiraev perceives the problem of past and present through human behavior. No matter how hard he tries to learn the secrets of the universe, the hero will never move away from the natural living conditions.

3. On the basis of M. Sholokhov's "ruthless" realism, the hero's intellect is revealed. In most cases, the writer does not feel sorry for any character. The logic of the concept is that they must live with the knowledge that a judge is a human being in front of their emotions.

4. The writer's heroes have the stubbornness to accept the reforms in society as one person. Because the mission of glorifying eternal love, which can be bowed before the beauty of a person's inner being, comes to the fore. Therefore, the writer balances the temperament.

5. Depicting a picture of a person rich in spiritual world is the primary description methodology of the writer. In particular, it is a great courage to be able to show in different images that ordinary rural people who live without understanding social and cultural considerations are real people.

Writer Sh. Kholmiraev's ability to express the idea of the work in a relatively short period of time is also commendable.

In most of the stories of the writer Sh. Kholmiraev, the dialogue combines the spiritual image of the person, the modification of the perception of the concept of the work, and attaches great importance to the unique image lines. These aspects fully prove that the writer's poetic research has found its value since the 60s. The writer approaches every detail with universality and loads content. The original purpose of the work is typified by Uzbek characters - modern human nature.

CONCLUSION

In general, the interpretation of the modification of artistic components in Sh. Kholmiraev's work is noteworthy for the fact that it incorporates the advanced traditions of the 20th century and, in this principle, considers the individual's psyche as a special method.

Enlightenment and spirituality are illuminated in the fate of representatives of different strata in the writer's work, giving the work a special spirit. Therefore, the major changes in the spirit of creativity, living in harmony with the advanced trends of the world, evaluating and reacting to it from the point of view of time and era play a decisive role. The artistic interpretation of M. Sholokhov's novel-tetralogy "Tinch Don" prepared the ground for the emergence of traditions such as Sholokhov's way in Uzbek literature. If O. Yaqubov and Sh. Kholmiraev have a strong psychological tension

with a realistic image, O'. Umarbekov's research indicates that the possibilities of lyrical-epic expression have expanded.

REFERENCES

1. Philosophical dictionary. - Moscow: Politizdat, 1987.
2. Kholmiraev Sh. About the story// Eastern Star. 1971, No. 1. - B. 76-78.
3. Sholokhov M. Peaceful Don. -T.: UzSSR state literary publishing house. 1960.
4. Solijonov Y. When it comes to details. Uzbek literary criticism. - T.: "Tkron-iqbal". 2011.
5. Yakubov O. Word. - T.: East. 2019.
6. Kochharova M. Artistic words and landscapes of the psyche. - T.: "Editor". 2011.
7. Karimov H. Literary portraits. -T.: New edition. 2017.
8. <https://ziyouz.uz/uzbek-nasri/shukur-xolmirzayev/shukur-xolmirzayev-qariya-hikoya/>