

THE IMAGE OF ARTIST AND ISSUE OF PSYCHOLOGY

<https://doi.org/10.5281/zenodo.10021344>

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Abstract.

In the article, the image of the artist is studied as an aesthetic ideal. Omon Mukhtor's novel dilogy "Navoi and the artist Abulkhair" explores the spiritual world of the creative person, the psychology of creativity, the artistic interpretation of the creative process and its role in the expression of the author's ideological and artistic intentions. The artist's artistic interpretation highlights the problem of artistic synthesis, the artistic and aesthetic function of light and color, the methods and genres of fine art.

Background. *The literature of the independence period, in particular, prose which is rich in non-traditional imagery, semantic and formal innovations is in need of research. It is especially noteworthy that new horizons of novelism were discovered, the art of image creation was improved, new poetic methods were utilized in the interpretation of the hero's biography. In particular, the study of creative thinking, the unconventional expression of mental psychological interpretations through the image of the creative person is relevant to issues of creative psychology and poetics.*

Objective. *In fiction, the problem of artistic mastery is based on the interpretation of the image of a creative person-artist as an aesthetic ideal, to show the role of creative thinking in expressing the ideological and artistic intentions of the author.*

Methods. *The following methods as description, complex analysis, comparative-typological methods, biographical and hermeneutic approaches were used as research methods.*

Findings. *Among the images, the image of a creative person is important for its richness of psychological interpretations, the breadth of the author's ability to express the "I", the impact and authenticity of the images, the connection of analysis to the issue of artistic synthesis.*

Conclusions. *The interpretation of the image of a creative person - an artist, writer, musician - is based on many years of artistic experience in Uzbek and world literature. Depending on its position in the play, the protagonist is distinguished as an episodic image, an image of a historical figure according to the method of creation, and an artistic textured*

image. The artistic interpretation of the artist's image can be an important object of research with the discovery of new poetic methods with its abundance of images in the combination of word art and fine art.

Keywords and phrases

the image of the artist, the image of Navoi, the creative person, light and color, the method of giving a barcode, the state of ecstasy, the psychology of creation, the creative plan, the composition..

Introduction. Among the artistic images, the artist is a characteristic aesthetic ideal as a creative person, a representative of art, a person with a unique perception of the world. The interpretation of his image and biography, his relationship with time and environment, his subtle perception of the world on the basis of colours and images as well as his creative moments based on strong spiritual transformations play an important ideological and artistic role in justifying artistic interpretations.

The process of creation itself is very complex, and the creative world is colourful and mysterious. Creating a work of art means gifting goodness and beauty to humanity. In this sense, the artist is a person who creates a new world through colours and has a serious impact on the spirituality of humanity. Through it, the protagonist is uniquely described with the interpretation of the peculiarities of the spiritual world, man and society, the relationship between man and nature, issues of psyche, the author's ideological and artistic intentions and position. The image of the artist is described in the national literature in terms of mentality, way of thinking, and artistic perception in certain historical periods.

It is known that the fine arts have a very ancient history. Before the art of speech had yet taken shape, the first appearances of the fine arts were already widespread among the people. Signs and emblems that served as information exchange in the early days have become a source of aesthetic influence in specific historical periods. The harmony of symbols and shapes, colour and light acquired an artistic and aesthetic essence and began to play a major role in human life. Fine art, which is one of the types of art, is important because it has a unique artistic perception of the world, creating a unique image through the use of colour and light.

Results. In Uzbek and world literature, the image of the artist is found in many works, regardless of genre. In particular, J. Joyce's "The Youthful Image of Artist", "Ulysses", A. Dumas's "Askani", S. Moem's "Moon and Yellow Coin", M. Bulgakov's "Master and Margarita", Oybek's "Navoi", O. Mukhtor's Navoi and the

artist Abulkhair ", Nazar Eshanqul's" The Man Leading the Monkey ", Asad Dilmurod's" Color and Axis ", etc.

In interpreting the image of a creative person, the work of the writer Omon Mukhtor is significant in that he was able to discover new ways of depiction. His novel "Navoi and the artist Abulkhair" is characterized by the fact that the artist was chosen as the main character. This is a less common phenomenon in Uzbek literature in the practice of creating the image of an artist. In general, until the prose of the independence period, the image of the artist did not occupy a leading position as the main protagonist. Perhaps it was influenced by national mentality, socio-political, religious views. In our ancient history, there are more famous historical figures that are famous for painting and architecture than for painting. Therefore, despite not being considered as a main character, in most historical novels, painters, architects, hafiz, and singers, are commonly faced among works of creators. In the novel of Architect by Mirmukhsin [1], the architect (Najmiddin Bukhari) is portrayed as the leading role, and his creative ability, passion for creativity, love and devotion to art are vividly demonstrated. In the main background of the work, creativity and the motive of the creative spirit takes a leading place with the idea of glorified creativity.

Discussion. Inspired by the experiences of writers in Uzbek and world literature on the subject, Omon Mukhtor tries to create an image of the artist by updating the gallery of images, combined with non-traditional methods of depiction.

The dilogy of the novel "Navoi and the artist Abulkhair", which won the State Prize and was the center of analysis of many literary critics, became a truly new phenomenon in the novels of the independence period. Criticisms and analyzes in this regard mainly focus on the author's experience in creating the image of Navoi, his artistic discoveries, and evaluate the work in this regard. In particular, Professor Y. Solijonov said, "It is a great courage to create a monumental image of the great Alisher Navoi after Oybek" [2]. We also have certain approaches to this point [3]. But this time we want to comment on the artistic perception of the artist's image, the role of the artist in the literary and aesthetic thinking of the author, the artistic and aesthetic function.

The protagonist of the novel Abulkhair is not a historical figure, but a creative person created in the author's imagination and supposed as our contemporary. He intended to create the image of Navoi, initially he wanted to understand Navoi and his world for himself. According to historical facts, Abulkhair follows the path of understanding Navoi on the basis of ideas and emotional experiences in the

works of the great thinker. The narrative style of the work is also unique, as colourful as the vague sensations. Abulkhair sometimes refers to the comparison of images in Navoi's lyrics, sometimes to the information flowing with myths and legends, and sometimes to historical facts, synthesizing them with today's realities and observations.

Abulkhair is a broad-minded, deep-thinking artist with a deep understanding of the relationship between the universe and man. There are sparks of Navoi's thoughts in his writings. He understands people, society and relationships, the issue of destiny in a series of historical events, creativity and creative thinking. He has his own views and conclusions to this point of view:

"Creator - you describe what you feel!

Not what you feel all about by living in this world.

Banda (Slave) can't completely describe how he felt.

After all, the song is half with remaining defections!

Perfection belongs to Allah!

In the world, it's difficult to have a perfect image."

Abulkhair is an artist, and just like he created the image with the help of strokes, his style is evident in his notebooks and descriptions. The narration of the Abulkhair is reminiscent of the method of giving a pen-specific barcode. In accordance of these facts, it is not difficult to feel the combination of fine arts and word art - an artistic synthesis.

Both perfection and creativity belong to Allah. His servant lives striving for his qualities. In this sense, the most beautiful and amazing quality of the Creator is creative ability, talent. This is the highest blessing given to him. The basis of creativity is emotion. Because he feels every event (even if he hasn't experienced it himself) and then describes it through his feelings. But he is not always satisfied with the product of his feelings. Because when he is satisfied, it means that he has stopped creative growth and development. For all artists, dissatisfaction with themselves, their own creativity, encourages them to explore the path of creating a new work. It is also known from history that genius creators have lived their whole lives with the hope of creating the most perfect, royal masterpiece. The authors of many masterpieces in world literature and art became famous after their deaths.

"Sometimes feelings may extinct.

Sometimes "something" seems redundant.

In case, image and imagination are different."

The emergence of the creative plan (fetus) is associated with exposure, emotions. Which reality, situation and images are most impressed and preserved in

his memory. Moments at a certain time, sometimes for years, this exposure condenses into an unbearable state, leading to an explosion, a torment of creation. Sometimes a weakening of the emotional statement can delay the expected moments for years. But in the mind, the effect which is stored in memory will one day explode again due to a specific catalyst. The fate of works created over the years run in this path. For example, the great artist Leonardo da Vinci spent 12 years painting the lips of the famous Mona Lisa. But these moments were not considered as redundant period. Perhaps these past years also contributed to the recognition of the painting as a masterpiece. Dissatisfaction with his work, repetition and rework on it, moments of mental tension and suffering, depression, instability and mental changes are all signs of this birth.

In reality, nothing, even the masterpieces are not perfect. There is always an opportunity to express any opinion on them. This fact shows that art and creative thinking grow and develop over the months, years and periods. Seeing an unfinished scene for various reasons, trying to "find a picture" of the feeling is the work of future generations! The author leaves it to them. "

It is known that the description-portrait of a person's appearance and inner world is "one of the means of creating a full-fledged human image and revealing his character, which comes to life in the imagination of the reader" [4] and is important in the development of creative human character. The novel does not give a (external) portrait of Abulkhair, but through the letter of Adil, Abulkhair's monologue, and his dialogue with Shahriya, one can understand the important qualities of his biography. In this process, the author follows the principle of the famous Russian writer L. Tolstoy, A. Tolstoy's experience of creating a portrait through the "dialectic of the heart", it means that "if the essence of the hero is correctly defined, his portrait is drawn by the readers themselves" [5].

In many places, Abulkhair and the author's "I" merge. Sometimes the appeal and urges sound like they sound from the language of Oman Mukhtar. In general, just like Abulkhair, the author himself sought the perfect image in the way of creating the image of Navoi.

"(Later, in his poems, he addresses the reader and gradually appears to be CLOSE TO THE PEOPLE.

First

Hey Soqiy.

Then:

Hey friends.

Then:

Hey rafiq.

Then:

My dear ...)

The choice of narrative style specific to the protagonist's creative thinking demonstrates a unique approach to non-traditional image principles. In the form of an introductory speech, the presentation of an analytical opinion on the gradual growth of Navoi's work is similar to the representation of an image in the part method within the whole. Emphasizing the meaning of words in capital letters, emphasizing the stages of growth by giving each word in separate lines, briefly and succinctly reflects the interpretation of Navoi's work as well as the main bar to the image of the thinker. The narrator-artist's amazement is "transmitted" to the reader through a naturally attractive, melodic and impressive image.

The artist is a good man at the beginning of good deeds like Abulkhair. For him, the contradictions in the path of fame, wealth, and lust are all worthless, petty things. The artist lives above the worries of such a fanciful world, surrounded by a lifetime of beautiful love, love, cherishing it. First of all, a great love for art, for his own creativity. Living with creativity is happiness for him. Most importantly, he has Shahriya by his side who can appreciate, love, understand and appreciate his work, and think about fine arts. A faithful and caring partner, devoted, sincere companion in every moment of his life. It is not difficult to understand the family environment and upbringing from the gratitude of a father who has brought up two daughters and is pleased with their well-being. Also, the friendship of Abulkhair's loyal family friends: Suhrob and Nazmi, Hayit and Tozagullar adorn his life. The psyche of friends, the closeness between human qualities, the solidarity is embodied in the episode of their relationship to a woman who wants to sell her jewelry only in a difficult financial situation. In Ulugbek Hamdam's mini-novel "Na'matak", "The world responds to people as a way as people look at the world" [6] was chosen as the epigraph. Abulkhair is a man who lives by this principle. He is an artist who strives to take a good look at every situation, to do well, to do good deeds, to create perfectly rare works, and to spend his life productively and beautifully. From his depiction in the circle of love, the author seeks a great poetic task.

It is well known that in many examples of world literature, artists are portrayed as wandering, materially distressed, their daily lives heavy, and a little gloomy. Omon Mukhtar's artist is radically different from them. Abulkhair's life, virtues and creativity are beautiful. It doesn't even matter to him that his creation

isn't recognized enough. Because in his mind there is a great goal, a great creative project, he is searching day and night for this noble goal.

Alisher Navoi's work promotes the ideas of humanity, goodness, creativity, honesty, and the thinker lived his life in full accordance with the concept which put forward in these works. For this reason, in today's process of globalization, all mankind again and again feels the need for Navoi and strives for his creativity. Omon Mukhtor wants the artist, who intends to create such a great and pure human figure, to be close to the spirit of Navoi. It is well known that the psyche of a person who has grown up in love with life is radically different from a person who has not seen love and suffered. Abulkhair seeks to discover the image of Navoi with such a pure heart and beautiful eyes. In the novel, the dialectic of the heart takes precedence over the dialectic of the external world. At a glance, the architecture of the work is also reminiscent of the composition of historical documentaries. Past and historical events are studied, described and "drawn" from the point of view of modern man Abulkhair. The reader perceives two worlds at the same time - the past and the present in parallel. Alisher's magical childhood, the first recognition of his work, the lessons and illnesses of his youth, friendship with Hussein, the theme of love, palace life, political games, intrigues, bloodshed, the plight of the people, his great love for Navoi, his creative moments - these are the historical events. The image of Navoi is shining. On the other hand, the fate of Abulkhair and Shahriya, Adil and Barno are reflected in the background of contemporaries, the relationship between people and society, issues of humanity. The fact that the narration was entrusted to the artist on the basis of the writings in Abulkhair's book, as well as a profound revelation of the creative human psyche, a convincing and effective revelation of the Creative Man (Navoi) through the spiritual world of the creative person (Abulkhair).

The novel consists of three important parts: "Dream", "Amazement", "Regret". This is in line with the artist Abulkhair's psyche and character development. The dream of creating the image of Navoi, the wonder of Navoi's creativity and personality on the basis of research in his path, the ideas put forward in his works, the wonder of Navoi's genius and the desire not to fully illustrate it in the work is his Regret. "Navoi is an ocean which is difficult to cover!"

Conclusion. The novel also reflects analytical ideas in the field of Navoi studies. In other words, the author was able to combine science with the art of speech. Navoi's life and work, the art of speech, scientific views on the description of the Turkic language, skillfully incorporates information into the composition of

the work in the language of Abulkhair. According to these aspects, the work has a great enlightenment value.

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