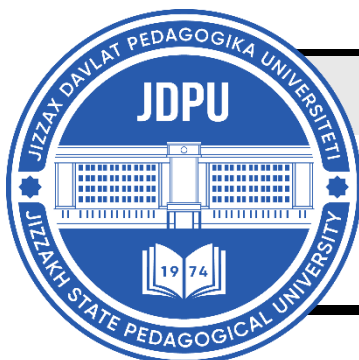




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LITERARY INFLUENCE AND INTERPRETATION OF CREATIVE UNIQUENESS IN UZBEK AND RUSSIAN PROSE

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ABOUT ARTICLE

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Abstract: The article explores the problem of literary influence on the example of the story and the interpretation of artistic originality in Uzbek and Russian prose, considers the history of the development of literary influence, gives the concept of the genre of the story and lists its compositional features, gives the concept of artistic originality, analyzes the story "Confession" by Leo Tolstoy, the psychology of Leo Tolstoy's creativity in the story "Loneliness" by Shukur Kholmiraev is analyzed, the artistic originality of the story "Loneliness" by Shukur Kholmiraev is considered, the philosophical, aesthetic and psychological influence of Leo Tolstoy on Uzbek prose is proved, aspects of Leo Tolstoy's influence on Uzbek literature are determined.

INTRODUCTION

When it comes to literary influence, ancient Greek literature and culture come to mind. This is revealed in a very problematic way through the development of tragedy, comedy and similar genres of Aristotle's Poetics. Most of the theoretical aspects are based on the valuable observations of Aristotle. On the basis of philosophical views, such important issues as the essence of literature, its connection with reality, its place and tasks in public life were studied. Attention was drawn to the composite structure of a work of art: the concepts of artistic form and artistic content

were singled out, their relationship was considered; such elements as character, plot, plot were described, their place in a work of art was highlighted, requirements for them were developed” [1,27]. Indeed, later this tradition continued into the Middle Ages. At this time, the writing of stories also developed, literary and artistic ties and influences in world civilization intensified. The genre itself was formed within the framework of mutual literary influence, and not according to a rigid pattern.

If we consider the literary influence on the example of the story, then it is manifested not in the work of one or two writers, but in all literature. The writer Erkin Azam writes about this as follows: “This genre developed widely in the Soviet era, became the leading literary type of national literatures, many vivid examples of stories were created. The leading masters of this genre of that time include the Belarusian writer Vasily Bykov, the Russian writers Yuri Trifonov and Valentin Rasputin, the famous Kyrgyz writer Chingiz Aitmatov, the Azerbaijanis Anor and Akram Aylisi, the Armenian Grant Matevosyan, the Avar Ahmadjon Abubakr and others. This list also includes such Uzbek writers as Adyl Yakubov, Ulmas Umarbekov, Utkir Khashimov, Khairiddin Sultan, Takhir Malik, Abdukayum Yuldashev” [2,269].

Important signs in L. Tolstoy's "Confession" are clearly visible in such works as "Solitude" by U. Khamdam, "Grids of the Night" by N. Eshonkul, "Life on the Wings of a Woodpecker" by Shadikul Khamro, "Prayer" by Isazhon Sulton. In this aspect, while Leo Tolstoy writes the work “Confession” at the end of his days, he poses the eternal question “What am I looking for in life?”, Which is asked by any creator or person in this life.

MATERIALS AND METHODS

The story of the writer Sh. Kholmiraev "Loneliness" about Count Leo Tolstoy perfectly corresponds to the genre of the story in terms of plot and compositional structure of the work. That is why the writer said that most of his stories are larger than the novel in terms of size and relevance. Shukur Kholmiraev studies the Russian writer Leo Tolstoy very deeply. In the story "Loneliness" so illuminates the psychology of Leo Tolstoy's creativity, the character of the creator, that the

personality and spirit of Sh. Kholmirzaev are mixed in it, and it becomes a very beautiful story.

The writer Leo Tolstoy influenced Uzbek prose both philosophically, aesthetically and psychologically. Shukur Kholmirzaev increased the attractiveness of artistic speech to such an extent that, as a result, the bright-faced old man Leo Tolstoy with a long beard, who is living his last days, is embodied before our eyes. It's rare to find a writer like Leo Tolstoy when it comes to stubbornness and self-control. Because his contemporaries knew perfectly well that no one could oppose him in terms of truth and justice, leaving any title and award. In Shukur Kholmirzaev's story (although he calls it a story!) he combines plot and composition that fully meets all the rules of the genre. During the conversation, the real life principle of Leo Tolstoy "What is he looking for" is revealed. This is also described in detail in the work "Confession":

“This faith in the meaning of poetry and in the development of life was faith, and I was one of its priests. Being her priest was very profitable and pleasant. And I lived in this faith for quite a long time, not doubting its truth. But in the second and especially in the third year of such a life, I began to doubt the infallibility of this faith and began to investigate it. The first reason for doubt was that I began to notice that the priests of this faith did not all agree with each other. Some said: we are the most good and useful teachers, we teach what is needed, while others teach wrong. And others said: no, we are real, and you teach incorrectly. And they argued, quarreled, scolded, deceived, cheated against each other. In addition, there were many people among us who did not care about who was right and who was wrong, but simply achieved their own selfish goals with the help of our activities. All this made me doubt the truth of our faith” [3].

In the quoted source, Leo Tolstoy begins to describe in detail himself and the environment, people, society that surrounds him. Speaking of poetry, he openly states who its authors are, the mentality of these people who will stop at nothing for personal gain. If a person's faith is weak, no matter how talented he may be, a certain class of people around him will use him very well. There are two opposing forces in

society: good and evil. It is this aspect that excites Leo Tolstoy. This aspect carries over to all his works. They engage in discussion in various conflicts between characters. So the writer's eternal question is like "What am I looking for?" has not lost its status and significance in any situation, both in its time and today. Shukur Kholmiraev deeply studied the life of the writer and was influenced by it. He often mentions this in his works. In his literary conversations, he repeatedly mentions that Leo Tolstoy is the owner of a strong talent. "Loneliness", like "Confession", reminds us of the nature of the creator, his psychological state.

Academician Matyakub Kushjonov explains it this way: "Any event cannot be taken as the basis of an artistic plot only as an event. If only simple events could be made into a work of art, then the description of petty quarrels and incidents in life would be considered a work of art. In realistic literature, every event, regardless of its direction, must reflect the meaning of a certain concept. Whether in a comical, tragic state or dramatic direction, it will aim to celebrate some aspect of the beauty of life. Otherwise, the work will not go beyond narrative and crude naturalism" [4, 376]. Consequently, the problem highlighted by the critic M. Kushzhonov finds its unique reflection in the work of Leo Tolstoy. Shukur Kholmiraev, who deeply felt this, also perceives it in high tones. At the same time, the life confession of Leo Tolstoy, deeply penetrated into the human psyche, leads to a further improvement of this principle. As a result, the "grounds for the occurrence of events" are connected to the developing plot and enhance the lyricism. Man's manner to the knowledge of the world and personality grows gradually. In the future, this process turns into a whole system - a concept. Here is what Leo Tolstoy writes in the preface to his work: "I was baptized and brought up in the Orthodox Christian faith. I was taught it as a child and throughout my adolescence and youth. But when I graduated from the second year of university at the age of 18, I no longer believed in anything that I was taught" [5]. From this preface it can be seen that the writer admits that no religious knowledge in childhood satisfied him. Later it is necessary to take into account his interest in Islam and the fact that he was able to translate a number of hadiths of the Prophet

Muhammad. It can be considered that this is an occasion to get acquainted with a number of books related to Islam.

Prof. K. Kurambaev, who conducted many studies on literary influence and creative conformity, argued: "If a writer thinks narrowly, if he does not realize that spiritual unity and peace of mind are one of the guarantees of our development in all areas, if he does not creatively strive to develop his national values in the spirit of universal human spiritual values, bring them to the level of world standards, then no matter how talented he is, he will remain only a representative of "his own literature". Naturally, such a restriction interferes not only with the writer himself, but also with the literature to which he belongs. Therefore, every creator working in a certain literature must think about the fate and future of not only his work, but of all literature, and use all his creative abilities to be known to the world" [6, 259]. Speaking about the influence of these considerations on the creative concept of other writers, it is permissible to keep in mind two aspects: firstly, in the appearance of each national literature on its path of development, roots, history, culture, generation, traditions lie in a certain sense. Given this criterion, the development of Russian literature in different years, as the critic V. G. Belinsky admitted, began with poetry. This poetry has developed according to different criteria in each era. By the time such brilliant writers as Leo Tolstoy and Fyodor Dostoevsky entered the scene, it had already become part of world literature. So, it becomes clear that the creative diversity of Leo Tolstoy in the genres of fairy tales, stories, essays, stories, dramas, novels is not spontaneous. He fully substantiated this even in the work "Confession", showing his detailed remarks, comments and what his concept of life was.

In the story "Loneliness", Shukur Kholmiraev writes: "Oh, Sofya Andreevna said very correctly! - said Tolstoy and, as usual, turned his thoughts to himself: - My sweetest, sweetest days fall on those days, months, years ... Yes, I missed you. Then I immediately contacted the Sovremennik magazine. "Childhood" was ready in my hands. I sent it to Nekrasov. I still remember: "If I have a talent, say it straight. In this case, do not change a single word of mine, "I sent the story. I received a good letter from that gentleman. But my work was published as "My youth" ... - Lev

Nikolayevich stared at the table: he felt the possibility that what he was about to say would seem boring to his interlocutors, for example, he could annoy Sasha, but he had to say what was on his mind. That's why he didn't look at them. If you look at a person and speak, you see the expression on his face... That is why Lev Nikolayevich, whether he had thoughts or ideas, often spoke by himself, and was not distracted until his thoughts completely stopped..." [7, 734- 735].

Let us analyze the aspect of the cited passage relating to the work "Confession", written by Leo Tolstoy himself. In "Confession" the author's "I" is clearly observed, crying in the first person to all life in the philosophical and aesthetic aspect: sincerity before people, without hypocrisy, his own personal assessment of each artist known to him. From this point of view, Leo Tolstoy expresses the pain and sadness that have accumulated in his inner consciousness since childhood, without openly hiding it, without drawing it into any image. Shukur Kholmirzaev, on the other hand, personifies the whole concept of the origin of the writer's work and maturation in the image of the environment, society, family through the speech of the author and the hero. This typification leads to the subordination of the concept in the writer's work "Loneliness" to a single system. On the one hand, you might think that this is the reason for the interesting denouement of the plot. An idea should be regularly examined before reaching a conclusion. It would not be an exaggeration to say that Shukur Kholmirzaev worked according to this principle. On this occasion, the following remarks by Abdullah Kahkhar have not become outdated today: "The level of development of national literature of a certain era, its skill is determined not by the number of writers, the number of books published, but by the images created in it, the size and weight of the "literary population" living on the pages of the book. . As long as this is so, our current literature is literature of a high level, our writers who created our "literary population", went beyond the borders of our republic and showed their status to the entire Union and even the world, are writers of great skill" [8,75]. Indeed, it is remarkable that these ideas, expressed fifty-five years ago, have not lost their significance even now. For example, literary influence develops creative originality and creates an important basis for its further development. This foundation

opens a wide path for the growth of a person's artistic thinking, the value of the word, the personality of the creator, a deeper understanding of the value of the created literary work.

RESULT AND DISCUSSION

From literary influence to creative identity. In world civilization, neither national heritage nor literature can develop by itself. In this sense, it is necessary to determine the influence of Leo Tolstoy on Uzbek literature in two important aspects:

1. Translation of Leo Tolstoy into Uzbek by Uzbek writers. In this direction, literary critics get acquainted with the work of the writer directly (translated from the original). Read it carefully. Their creative comparisons are deeply traced in the comparative-typological aspect. Concrete conclusions are drawn, manifested in the identification of the place and position of literature and psychological diversity.
2. The assimilation of the translated text occurs in creative inspiration, influence on it, entry into its creative laboratory. Many writers have realized that they can write beautiful works by reading in their native language. If the science of translation and source studies in our country experienced a long period of development in the 80s of the last century, then the data on the pages of history cannot deny that the period after the Second World War was a time of full creativity of writers and translators. In particular, one should recall the work of such writers and translators as A. Kakhkhar, Aibek, G. Gulyam, I. Gafurov, M. Ismaily. These translated works are still used by many people today.

In the words of the critic V. G. Belinsky: "Things are best known by comparison. If two writers write in the same genus and have some resemblance to each other, then they can only be evaluated in relation to each other, as by placing parallel passages: this is the best touchstone. Look at Balzac: how much did this man write, and despite the fact that there is at least one character in his stories, at least one face that would in any way resemble another? Oh, what an incomprehensible art to describe the characters with all the shades of their individuality! [9, 70-71]. Indeed, these criticisms seem important to Leo Tolstoy. For example, in the volumes of Leo Tolstoy's works, the writer created various images. He created women, farmers,

workers, the rich, the poor, and the like. He brought them to the level of a typical character with great skill. With this style, he tried his hand at any genre. Interest in Tolstoy's work grew in different countries of the world. The writers of the West and East not only recognized the talent of the writer, but also began to treat him with great respect. Many of his works in Uzbek literature have become favorite books of their readers. This is the result of the feeling that made Shukur Kholmiraev fall in love and write a separate essay-story about him. If we take into account the influence in literature and the assessment of the national color of our people, then the essence of the issue becomes more understandable.

CONCLUSION

In general, from literary influence to creative originality, each writer has his own creative concept. This concept does not develop overnight. Bright dreams in a magical childhood, the first lessons that he learned in his family, school and higher educational institution, create the basis for the emergence of a great philosophical and aesthetic choice. There is nothing difficult in this. Only writers need only develop the ability to express "I" in their concept, whatever genre they use.

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