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### THE SCOPE OF THE THEME AND THE INTERPRETATION OF THE PAINTINGS OF THE ERA

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#### ABOUT ARTICLE

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**Abstract.** The article deals with the stylistic and formal research of such writers as I. Bunin, A. Chekhov, V. Rasputin, I. Turgenov, A. Kakhkhar, Sh. Kholmiraev, U. Umarbekov, U. Khoshimov, in creating the plot and composition are obvious proof of our opinion. It should be noted the influence on Uzbek literature, especially artistic narration, of Ivan Turgenev, who introduced the image of a hunter into Russian narration, mastered a lot in cultural life, possessed a unique talent and mind.

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#### INTRODUCTION

Among the literary genres that are the result of human artistic thinking, the reflection in the story of the true image of the environment and the paintings of the era is the result of the writer's aesthetic ideal. In the psychology of artistic creativity, the drawing of comic, psychological, philosophical, aesthetic and historical scenes in their entirety, like the artist, requires great skill from the writer. In the Uzbek and Russian narration, the synthesis of the plot and compositional integrity embraces the harmonious state of drawing a picture of the era, a truthful display of the character of people, understanding the conditions for their formation in the environment, which in all this is the art, style and skill of narration.

Stylistic and formal studies of such writers as I. Bunin, A. Chekhov, V. Rasputin, I. Turgenov, A. Kakhkhar, Sh. Kholmiraev, U. Umarbekov, U.

Khoshimov, in creating the plot and composition are a clear proof of our opinion . Of particular note is the influence on Uzbek literature, especially artistic narration, of Ivan Turgenev, who introduced the image of a hunter into Russian narration, mastered a lot in cultural life, possessed a unique talent and mind.

Hakim Sattari, reflecting on this, admits: "... Turgenev, inspired by his creative success, continued his stories in the same spirit. They tell interesting and engaging stories in the language of a hunter who is interpreted as the protagonist. The sincerity and humanity of the style attracts the reader, and the kaleidoscope of folk life depicted in them encourages thinking and reflection. Especially during the period of the emergence of a new wave in society, imitating advanced traditions and looking for alternative ways, the effect of such a reading could not but acquire a deep social meaning.

## **MATERIALS AND METHODS**

At a time when society is awakening and, most importantly, many understand that it is no longer possible to live in backward ways (for example, serfdom), and black spots in the life of the country are becoming more and more noticeable, artistic scenes from the life of ordinary people, warm and smooth, like fresh milk, have an acute effect on attitudes and public attitudes." Indeed, Ivan Turgenev made a big turn in artistic creation in the 1850s. Along with such writers as Leo Tolstoy, Fyodor Dostoevsky, he interpreted the dreams and aspirations of mankind, the importance of life in a free and prosperous society in many of his stories, novels and novels. Ivan Turgenev, who began his first work by writing essays and short stories, also became famous for his poetry. A talented writer who used the blessed pen in various genres of artistic creativity, lived, suffering from the pain and concerns of all mankind. Humor and irony are the leading figurative devices in the writer's work. Like his contemporaries A. Chekhov, L. Tolstoy, N. Gogol, he internally feels the pictures of the era and the problems of the environment deeply philosophically and psychologically perceives them. Let's analyze the story of the writer "Fool". Just like in Chekhov's story "Chamelion", the theme and scenes of the era in such stories as

"The Thief", "Headless Man" by A. Kakhkhar, "Teacher", "Uzbek Character" by Sh. Kholmiraev appear before our eyes.

The story "The Fool" by the Russian writer Ivan Turgenev is laconic, and the reality in the work is directly aimed at revealing the character of the fool. Although this story was written more than a century and a half ago, the reader gets the impression that it has not lost its value and relevance:

“Once upon a time there was a fool in the world. For a long time he lived in clover, but little by little rumors began to reach him that he was reputed everywhere for a brainless rascal. The fool was embarrassed and began to grieve about how to stop those unpleasant rumors?

A sudden thought finally lit up his dark little mind. And he, without any hesitation, carried it out.

He met an acquaintance on the street - and began to praise the famous painter. - Have mercy! the fool exclaimed. - This painter has long been put into the archive. Don't you know? I didn't expect this from you. You are a backward person. The acquaintance was frightened and immediately agreed with the fool. What a wonderful book I read today! another friend told him.

- Have mercy! the fool exclaimed. - Shame on you! This book is no good; Everyone has given up on her for a long time. Don't you know? You are a backward person. And this acquaintance was frightened and agreed with the fool.

The story talks about selfishness, greed and stinginess of a person. The writer seriously ridicules such vile and boastful people. He seriously interprets that such people will lead society to tragedy and crisis. The story does not mention either the name, or the place of action, or the process. Any representative of the profession that comes to the mind of a fool - an artist, a writer, etc. - is evaluated through his acquaintances. The fool becomes so famous that he eventually hides his selfish intentions behind a veil, keeps his mediocrity a secret from others, and earns himself the name of a critic. It cannot be denied that such people could be met in the life of any society, both then and today. The fact that the owner of this character never

hesitates to sell his friends and forget about the consequences of loyalty and love in order to achieve his goals and plans, the writer writes with inner longing.

It is known that the following comments of academician Naim Kamrimov are also valuable: “Since the 60s of the last century, many works of Russian, European and American writers have been translated into Uzbek. In the past period, the works of foreign writers such as E. Hemingway, G. Marquez, J. Kawabata, A. Camus, F. Kafka, J. Cortazar, J. Joyce, P. Coelho, whose works were translated into Uzbek, had significant influence on the work of Uzbek writers. In particular, the works of the Kyrgyz writer Chingiz Aitmatov, reflecting the problems of the global era, were of great importance in the formation of the generations of Utkir Khoshimov and Murad Muhammad Dost. But, fortunately for our literature, these writers did not remain in the shadow of their great teachers.”

Speaking about the interpretation of the themes and pictures of the era in the Uzbek and Russian narrative of the twentieth century, it is permissible to give a deep assessment of the primary sources of the narrative tradition. Indeed, in the story there is often a commonality of intersecting human characters. The manner of depicting the dense world in the plot and composition of the stories of Ivan Turgenev, Anton Chekhov and Abdulla Kakhkhar, Shukur Kholmiraev, the presence of Shukur Kholmiraev's "stories more than novels" fully confirm our above opinions. As for Ivan Turgenev, his heroes, who came from the common people, differ from those of other writers in their diligence, nobility and modesty. It is true that every aspiring writer has their own strengths and weaknesses. These shortcomings are also visible in the writer's story "The Hunter's Notes". German, French and Russian critics of the work at one time pointed out that it had many shortcomings. Nevertheless, today many literary critics recognize that Ivan Turgenev went down in history as one of the first writers who once rang the "awakening bell" through folk life and thought. Thus, although the writer was known as a hunter-writer, it must be admitted that he wrote dozens of stories and novels related to the socio-political problems of that time. His fascination with beautiful nature, his appreciation of nature and human life as part of society and his enjoyment of them is a pleasure. According to Hakim Sattari: “not

only such writers as Turgenev or Nekrasov, but also every Russian person loved to go hunting, meet mother nature, hunting and catching were activities that adorned their lives (even life without light). In Turgenev's way of life, this situation has become an important feature that determines his appearance in all respects. A child of this land, he came to know the beauty of nature, its secrets and the philosophy (wisdom) of mother nature through hunting, came very close to the life of ordinary people, and deeply felt the essence of life in the abundance of birds, animals and people on earth. For him, hunting has become a kind of school, even acquired a higher status. In the arsenal (treasury) of the great writer there was such an ingot. Elegance, clear and smooth expression in his works, the spiritualized beauty of his heroes are pure elements taken from nature with the help of hunting, therefore they are unique and characteristic only of Turgenev”, and this is what distinguishes them. Therefore, it should also be remembered that the works of Shukur Kholmirzaev and Shoim Botaev, who wrote on topics related to hunting, nature, forests and gorges, mountains, were influenced by the philosophical and aesthetic views of such writers as Jack London, Ivan Turgenev, Leo Tolstoy and Nekrasov.

Poetics of stories related to the theme of hunting in Uzbek and Russian literature: Each writer focuses on describing a peculiar pattern of life associated with human activity. Today, although relatively little is written on this topic, in the 60-70s of the last century, and later and in the first years of independence, hundreds of stories were created related to hunting and similar natural phenomena. People's writer of Uzbekistan Shukur Kholmirzaev was able to comprehend this topic at a higher level and create masterpiece stories.

Take the story of the Russian writer Ivan Turgenev called "Bezhin Meadow". The story tells about the communication of ordinary village children with nature, about the growth of courage and courage, and most importantly, about the love for nature in their hearts, about the process of getting inspiration from its beauty. The story depicts a scene of hunting dozens of forest birds and sharing them in a friendly way with children tending the flock. Let's look at the first sentence of the story:

“It was a beautiful July day, one of those days that only happens when the weather has settled for a long time. From early morning the sky is clear; the morning dawn does not burn with fire: it spreads with a gentle blush. The sun - not fiery, not hot, as during a sultry drought, not dull-purple, as before a storm, but bright and welcomingly radiant - peacefully rises under a narrow and long cloud, shines freshly and plunges into its purple fog. The upper, thin edge of the stretched cloud will sparkle with snakes; their brilliance is like the brilliance of forged silver... But now the playful rays gushed again, and the mighty luminary rises cheerfully and majestically, as if taking off. Around noon there usually appear many round high clouds, golden gray, with delicate white edges. Like islands scattered along an endlessly overflowing river flowing around them with deeply transparent sleeves of even blue, they hardly budge; further, towards the sky, they shift, crowd, the blue between them can no longer be seen; but they themselves are as azure as the sky: they are all permeated through and through with light and warmth. The color of the sky, light, pale lilac, does not change all day and is the same all around; nowhere does it get dark, the thunderstorm does not thicken; except in some places bluish stripes stretch from top to bottom: then a barely noticeable rain is sown. By evening, these clouds disappear.”

If you pay attention to the first sentences of the story, then the author thickens the image so much that as a result, a beautiful and beautiful sky and natural landscapes appear before your eyes. When we watch this scene with the hero of the work, we experience pleasure and feel the desire to return to the days of childhood. This way of depiction can be found in the poetic studies of Shukur Kholmiraev, Ulmas Umarbekov and Shoim Botaev in Uzbek literature.

We see that the poetic matrix in the story of the Russian writer Ivan Turgenev "Bezhin Meadow" perceives the harmony between the child and nature on the basis of deep philosophical and psychological pictures. Therefore, the writer does not immediately go to the collision of images. - gradually introduces the reader to the state of the sky, things and events in the forest (arrangement of trees). It is not difficult to understand that the introduction from such a broad perspective shows that

the writer has a wide range of thoughts, a talented person who has not yet reached the age of 40 has a fruitful search for artistic prose! Let's take a look at this image:

“I quickly pulled back my raised leg and, through the barely transparent twilight of the night, I saw a huge plain far below me. A wide river skirted it in a semicircle leaving me; steely reflections of water, occasionally and vaguely flickering, indicated its course. The hill on which I was suddenly descended in an almost sheer cliff; its huge outlines separated, blackening, from the bluish airy void, and right below me, in the corner formed by that cliff and plain, near the river, which in this place stood as a motionless, dark mirror, under the very steep of the hill, each other burned and smoked with a red flame. there are two lights near the friend. People swarm around them, shadows wavered, sometimes the front half of a small curly head was brightly lit...”

The hero of the story communicates with the four-legged yellow-piebald dog Dianka, who accompanies him, as if he were talking to a person. The author of the story has a habit of describing the relationship between a dog and a person in such an inward way that the result is that the dog begins to feel a deep attachment to his master. In this story, which is part of the "Hunter's Notes" cycle, it is clear that the writer's creative concept is to show the harmony of the unity of nature-society-man. This concept can be felt in the fact that the narrator is attracted to natural scenes, he shows his ability and skill to depict scenes of his imagination in different colors, like Jack London, along with great writers like Don Quixote.

“Speaking of our modern national narrative, three important aspects should be noted. First of all, the main vein of the modern realistic Uzbek narrative goes back to the samples of oral folk art, as well as to our ancient classical literary heritage, including the prose works of Rabguzi, Amiriy, Navoi, Babur, Khoja, Gulkhani, Anbar Otin, this received special appreciation specialists. Secondly, we must emphasize that the other axis of our national narrative is directly based on the school of world narrative, founded by such writers as Boccaccio, Cervantes and Edgar Poe, and continued for hundreds of years by representatives of various national narratives. Thirdly, the Uzbek folk narration, which has a century-old history, went through a

great process of formation and growth during this period, created its own image, its own school of skill, and most importantly, the Uzbek narration has risen to a level where it constitutes an integral and significant page of the world narrative.” Indeed, the early roots and development trends of Uzbek and Russian narration occupy an important place in the poetic studies of representatives of the Jadid literature of the 20th century. We decided to study the influence of Russian literature on Uzbek literature, in particular, dozens of writers who served to enrich the golden fund of the narrative tradition, imbued with rich, psychologically intense interpretations from a philosophical and aesthetic point of view. First of all, their exploration of the fusion of words and images is commendable.

Two aspects of the stories related to the hunting theme should be noted: firstly, the individualization of the character’s character does not sharply thicken the image, and secondly, the writer focuses on the topic - the problem, that is, the harmonious unity of the human psyche with its deep feelings. With this image, the artist not only informs the reader about the mysterious and magical phenomena of nature, but also emphasizes the place of the human psyche in the animal world. This collision of images creates the basis for discovering the unique facet of the writer's artistic skill. In the story of the Russian writer Ivan Turgenev “Bezhin Meadow”, the thoughts, sufferings and communication of the hero with nature are told in the first person, so that the reader involuntarily finds the strength to experience the changes taking place in his mind:

“The boys were sitting around them; the two dogs who so wanted to eat me were sitting right there. For a long time they could not come to terms with my presence and, squinting sleepily and sideways at the fire, occasionally growled with an extraordinary sense of their own dignity; at first they growled, and then they squealed slightly, as if regretting the impossibility of fulfilling their desire. There were five boys in all: Fedya, Pavlusha, Ilyusha, Kostya and Vanya. (From their conversations I learned their names and I intend to introduce them to the reader right now.)”



This scene in the story shows the reality of the creator's life, which is in harmony with the internal interaction of children and their parents, lineage, dreams and hopes. So, the writer puts forward an important topic at the moment, which clearly shows the spiritual and physical courage of the protagonist in the middle of a terrible night. The artist carefully approaches each picture. You begin to sympathize with the author's hero, as if he himself is telling. If in this place he was attacked by a dog accompanied by 5 comrades, the reality of the work would be different. What does the writer want to say with his conceptual views in the story "Bezhin Meadow"? First of all, it should be noted that children's imagination and dreams, innocent youth, curiosity for all things and events lead a person to magical dreams. Ivan Turgenev puts a logical emphasis on this aspect and gives the village life of five friends interacting in the form of hunting, the arrangement of forests, rivers, the sound of water and their future goals in a dialogical form. The conversation lasts up to three hours. It is in this dialogue that the characters of the characters in the story are revealed. The writer combines three storylines at the point of the composition and ensures its integrity.

The first aspect: the geographical location of the hills, fields, forests and streams in the story.

The second aspect: the result of the interaction of children of different ages with the main character of the story, who happened to be hunting in a neighboring village.

The third aspect: to show in the creative concept of the writer the unity of dreams, hopes and goals of the human person between nature and society. This is a manifestation of the psychological basis of the philosophy of perception of the lines of communication between people, nature, flora and fauna of the common Bezhina Meadow.

If you pay attention to the imaginative-adventure aspects of the author's perception in the story, the details of the image become mutually harmonious:

“The first, the eldest of all, Fedya, you would give fourteen years. He was a slender boy, with handsome and thin, slightly small features, curly blond hair, bright

eyes and a constant half-joyful, half-scattered smile. He belonged, by all indications, to a wealthy family and went out into the field not out of need, but just for fun. He wore a colorful cotton shirt with a yellow border; a small new coat, put on in a sledgehammer, barely rested on his narrow coat hanger; a comb hung from a pigeon belt. His low-top boots were like his boots, not his father's. The second boy, Pavlusha, had unkempt, black hair, gray eyes, broad cheekbones, a pale, pockmarked face, a large but regular mouth, a huge head, as they say, the size of a beer cauldron, a squat, clumsy body. The little one was unsightly - what can I say! - and yet I liked him: he looked very intelligent and direct, and there was strength in his voice. He could not show off his clothes: they all consisted of a simple sackcloth shirt and patched ports. The face of the third, Ilyusha, was rather insignificant: hawk-nosed, elongated, short-sighted, it expressed some kind of dull, sickly solicitude; his clenched lips did not move, his knitted eyebrows did not diverge—he seemed to squint from the fire. His yellow, almost white hair stuck out in sharp plaits from under a low felt cap, which he kept pulling down over his ears with both hands. He was wearing new bast shoes and onuchi; a thick rope, twisted three times around his waist, carefully pulled together his neat black coat. Both he and Pavlusha looked no more than twelve years old. The fourth, Kostya, a boy of about ten, aroused my curiosity with his thoughtful and sad eyes. His whole face was small, thin, freckled, pointed down like a squirrel's: his lips could hardly be distinguished; but a strange impression was produced by his large, black, gleaming eyes with a liquid gleam: they seemed to want to say something for which there were no words in the language—in his language, at any rate. He was of small stature, puny build, and rather poorly dressed. The last one, Vanya, I didn't even notice at first: he was lying on the ground, quietly crouching under the angular matting, and only occasionally sticking out his blond curly head from under it. This boy was only seven years old.

This scene is the second part of the story. If you pay attention, then in this passage you can clearly see the portrait, character, profession of the parents, lifestyle and goals of the participants in the story. The product of writing should be understood as the fact that the writer managed to perceive the rich and the poor, as well as

representatives of petty-bourgeois families in the story, in the form of a single conversation. This type of image is often found in the works of A. Kakhkhar, Chekhov, Sh. Kholmiraev, U. Umarbekov. However, the theme of hunting requires attention, careful interpretation, conflicts between characters, deep imagination in reconciliation with nature. Sh. Kholmiraev is a writer who managed to do this in Uzbek literature.

The theme of hunting is revealed in a peculiar way in the poetic research of the People's Writer of Uzbekistan Shukur Kholmiraev. His love for mother nature reminds us of the interpretations of the Russian writer Ivan Turgenev. Whatever human suffering is described in Ivan Turgenev's prose, one cannot help but notice that the writer's style, personality, world and man, nature appear harmoniously in all of them. Therefore, the unity of perception and image is one of the important components of the writer's poetics. Most of the stories related to hunting in the works of I. Turgenev have the idea that it is part of nature, while Chekhov's stories clearly show the principles of the human spiritual world, reflected in the character.

“In the process of artistic expression, in order to understand the writer's creative credo, it is important to compare surprise at beauty and love for mother nature with the rudeness of the heart. Because Sh. Kholmiraev considers a person to be a part of being. The desire to harmonize these two worlds, separated from each other, ultimately comes from the desire to increase the tenderness of feelings, a sense of harmony, the sincerity of expression in a person. In most of the characters created by the writer, one can observe such qualities as elevation characteristic of mountains, greatness, unfinished work characteristic of nature, tolerance, kindness. Undoubtedly, this situation is a product of the writer's views on the dual nature of man and nature,” writes prof. I. Yakubov. Consequently, in the works of Russian and Uzbek narrators, when it comes to the interpretation of the theme and paintings of the era, the ideological and artistic concept is soldered together. This aspect reminds us of the writers' psychological teaching that everything in the world is changeable, and we should be considered as part of nature, God's creation. Therefore, it becomes clear that such an assessment of artistic creativity is common among many writers.

## CONCLUSION

In conclusion, it should be noted that the scope of the theme and paintings of the era creates a comparative typological similarity in both writers. True, when creating his stories, Shukur Kholmirzaev is able to seriously synthesize the Russian, world and fraternal peoples of the narrative. After all, the 20th century was a period full of social and political conflicts. During this period, the approach to the human person was also in a certain sense limited. It is no secret that such artists shed light on the themes given by the time, just as literature itself is not free from any system and ideology. However, in the process of artistic creation, it must be remembered that convention and philosophy must be fairly evaluated for any creative product.

Conclusions. Character creation is considered one of the important tasks in various genres of artistic creativity. In the story, first of all, the significance of the situation, circumstances, environment, environment, personality and its worldview is revealed. The creative conceptual views of the writer are manifested in all the events, growth and changes that occur in the plot and composition. Especially in the stories of Sh. Kholmirzaev one can see Western and Eastern philosophical and aesthetic views, rare masterpieces of English and Russian literature. Topics are varied. The problems of the universe and man are restored to the basis of a sharp plot. The integrity of the word and text merges and unites in a single aesthetic center. These aspects are important in the full disclosure of character. Meanwhile, in the works of such writers as Chekhov, Turgenev, Kakhkhar, Kholmirzaev, there is a common connection: the principle “the problem of a problem is a person” comes to the surface. The depiction of the period and its changes and aspirations requires the stylistic similarity of these writers.

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