

IT IS NOT EASY TO STAY IN THIS FIELD

Mamajonova Shohsanam,

Master's Student of KSPI

ABSTRACT

In this article, the skill of creating a landscape and the style of approach to an artistic image are discussed in the novels "Navoiy" by Oybek and Isajon Sultan. Examples were taken from works of art and an attempt was made to explain them with theoretical information.

Keywords: landscape, artistic image, tradition and followership, biographical method

АННОТАЦИЯ

В данной статье рассматривается мастерство создания пейзажа и стиль подхода к художественному образу в романах «Навои» Ойбека и Исаджона Султан. Были взяты примеры из художественных произведений и предпринята попытка объяснить их теоретическими сведениями.

Ключевые слова: пейзаж, художественный образ, традиция и следование, биографический метод.

It is no exaggeration to say that it has become a common practice in fiction to repeatedly write works about one historical person or historical event. The novel "Treasure of Ulugbek" by Odil Yaqubov and the tragedy "Mirzo Ulugbek" by Maqsud Sheikhzada, the novel "Amir Temur" by Boriboi Akhmedov and the drama "Sahibqiron" by Abdulla Oripov can be cited as examples of the above ideas. Oibek's novel "Navoiy" was written in 1942 and published in 1944. This work, which caused a stir with its publication, has been the center of attention of readers and continues to inspire writers of today. a strong wind blew into our literature, and the mass of readers, who had been reading only 20th century literature for a long time, faced a new work on an old topic. It was the novel "Navoi" by the writer Isajon Sultan. In this work written about the great artist of words, we can observe different lines from Oibek's novel, and it is certainly appropriate to mention the style of the writer.

Style is one of the important categories of portico. the general principle that determines the formal construction of an artistic work in one way or another is considered anthropological, a category related to the personality of a new creator and defines his creative individuality. character creation and artistic power. Every true artist has his own style, the style defines the artist's identity and independence, the process of style formation is very complicated. It is described as very difficult to determine the style of a writer without knowing classical literature. Literary experts emphasize Oybek's ability to create landscapes and artistic psychology. You can notice this situation at the beginning of the novel Navoi. "In the clear turquoise of the spring sun, the magnificent dome of Herat's Gavharshad Madrasa shines, the patterns of the majestic pediments of the dome sparkle like a living airy meadow of various colors, pigeons fly and land, and play happily around the dome. The rain that had passed by the night before was rising into the air from the wide flat corner stage of the madrasa, which was surrounded by rooms on one

side and checkered cells on three sides." [1:3] . In this place, Oybek tries not to lose sight of every small detail while presenting the exposition of the work to the reader.

"On the banks of Hirirud, the trees were amazingly decorated with spring patterns as far as the eye could see. Amazingly, the decorations were alive. What do you think is missing here, with the gentle swaying of the girls in the manes clearly visible? Ivy with white silk blossoms, ivy with white silk flowers, green sedges playing under the sway of the winds blowing over the dense meadow, and alfalfa with blue flowers, alfalfa with blue flowers, everywhere - everywhere there are wild sedges, long-stemmed sedges, big-leaved sedges, and other kinds of life, insects buzz, dragonflies fly. The spider has woven a web for the flower kings, the silver thread is shining. This wonderful land had its own sounds, and the roar of the river flowing below them was added to create the music of life and life, played by hundreds of musicians." [2:5]

If we pay attention, Isajon Sultan pays close attention to the details, to the state of every plant, to their smallest appearance when creating a landscape. This is also a characteristic of the writer's style, and we can find it in other works of the writer. In addition, from the point of view of the biographical analysis method, we can see the importance of the place where the writer was born and raised.

In order not to repeat the image of Hazrat Navoi in the history of Uzbek literature, the writer must have a broad worldview to research, read history books, understand the mind of the great poet and describe his religious deeds and actions. Knowing the facts, dates or facts is not enough to bring history to life. Simple, dry informational statements and message texts can bore the reader. In order for the magical voice that has been silent in the lap of the ages to be heard, the tender human emotions must be pulled deep like a string of a reed and emit a musical tone when tapped. The dust, wedding spectacle, noise, parties and meetings on the streets of Herat or Samarkand, Marv or Astrobad, in a word, the image of real life requires real liveliness. Isajon Sultan's novel gives the reader a kind of spiritual calmness, awakens sleepy imaginations, and dispels stagnant thinking.

A unique phenomenon in the literature of the 20th century, a great creator like Aibek perfectly painted the image of Hazrat Navoi. Depicting it is a very difficult task. But Isajon Sultan, using the skills and experience of an academic writer, started this work and in a certain sense managed to vividly portray the image of Navoi. On the one hand, the reason for the successful release of the work is his writing skills, and on the other hand, the experience of Navoi's novelization, which Oybek started.

In short, in both novels, Navoi's character shows full stature. It is impossible to put one over the other. At this point, we can see the diversity of the writers' approach to the psychology of the image. The artistic psychology of Navoi's character will be one of the main topics of our work.

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