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Adil Yakubov's Poetological Construction: Aesthetic Criteria and Basis of Expression


Azimidin N. Nasirov¹, Dilorom Ol. Khamidova¹,
Gulsanam Y. Kholikulova¹, Gulbakhor Is. Ernazarova¹,
Javlonbek Dzh. Oblokulov², Sobirjon B. Bazarov³,
Nodir N. Rakhmatullaev¹, Fatima B. Ismoilova¹,
Zebuniso U. Abdukholikova⁴

¹Samarkand State University named after Sharof Rashidov, Samarkand, Uzbekistan

²Karshi University of Economics and Pedagogy, Samarkand Branch, Samarkand, Uzbekistan

³Termez University of Economics and Service, Termez, Uzbekistan

⁴Tashkent City School No. 127, Tashkent, Uzbekistan

dilorom.xamidova94@gmail.com

Abstract. The dialectical unity of character and the human psyche, expressed artistically through the poetics of Adil Yakubov's prose, is analyzed. This unity is based on the concept of character as an imaginary hero with a clearly defined will and psychological experiences, distinguished by individual characteristics. The problem of interpreting this colorful world is embodied in the formation of character. In fiction, particularly novels, the study of the world of images emphasizes aspects such as the elevation of heroes to the level of personae and their role in the development of events. It follows that the mastery of character creation is linked to the process of artistic discovery by the creator. The novels analyzed of Adil Yakubov place particular emphasis on reality, which serves as the basis for interpretation, the world of images, psychological experiences, and the processes of character development.

Keywords: artistic skill, artistry, character image, evolution, psychology environment

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Поэтологическая конструкция Адила Якубова: эстетические критерии и основа выражения

А.Н. Насиров¹, Д.Ол. Хамидова¹✉, Г.Ё. Холикулова¹,
Г.И. Эрнazarova¹, Ж.Дж. Облокулов², С.Б. Базаров³,
Н.Н. Рахматуллаев¹, Ф.Б. Исмоилова¹, З.У. Абдухоликова⁴

¹ Самаркандский государственный университет им. Шарофа Рашидова, Самарканд,
Узбекистан

² Каршинский университет экономики и педагогики, Самаркандский филиал, Самарканд,
Узбекистан

³ Термезский университет экономики и сервиса, Термез, Узбекистан

⁴ Ташкентская городская школа № 127, Ташкент, Узбекистан

✉dilorom.xamidova94@gmail.com

Аннотация. Анализируется диалектическое единство характера и психики человека, выра-
женное в художественной форме через поэтику прозы Адила Якубова. В основе этого
единства лежит представление о характере как о воображаемом герое с ярко выраженной
волей и психологическими переживаниями, отличающемся индивидуальными особен-
ностями. Проблема интерпретации его красочного мира воплощается в формировании
характера. В художественной литературе, особенно в романах, изучение мира образов
акцентирует такие аспекты, как возвышение героев до уровня персонажей и их роль
в развитии событий. Из этого следует, что мастерство создания характера связано с про-
цессом художественного открытия творца. В анализируемых романах Адила Якубова
особое внимание уделяется реальности, служащей основой для интерпретации, миру об-
разов, психологическим переживаниям и процессам развития характера.

Ключевые слова: художественное мастерство, артистизм, образ персонажа, эволюция,
психология среды

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Н.Н. Рахматуллаев; анализ данных, редактирование рукописи – Д.Ол. Хамидова,
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Introduction

The term poetics requires a combination of life coverage and creative individuality. Rather, the psyche is the essence of a set of tools that gradually develop image and artistic expression. In this sense, in the analysis of the novel, the balance of form and content is important. The essence of the work of art is clarified in the integrity of the organized system of internal and external factors. Although the study of novel poetry has a long history, it is distinguished by the criteria of artistry and the emergence of various poetic styles in the development of the genre. That's why poetics is manifested in an integral unity with the theory of the novel, which is a natural phenomenon that manifests itself in form and content in an integral unity with the manner of understanding the views and life of the creator. Visual artistic perception of life, expression of the creative concept in a form proportionate to the content ensures the reliability of the artistic reality. Poetic image acquires real scope in artistic space and time. The author's creative concept turns it into an artistic reality. The skill of a novelist is determined by life and artistic reality, form and content, creative concept and poetic expression. Already, the transition from emotional thinking to logical observation occupies an important place in the poetics of the novel. The subjective "I" creates an objective view: the conceptual integrity of formal elements creates structural harmony.

Materials and Methods

A number of theoretical sources analyzing the poetics of the novel are taken from world literature and theory. T.I. Hill's (1965, pp. 1, 150–151) theoretical source *Modern theories of knowledge* talks about the structure of the novel, its features in the form of poetic expression, the theory of artistic speech, its artistic function in the text, M. Polyakov's (1978, pp. 5–7) *Questions of Poetics and Artistic Semantics* in the work "semantic", the laws of artistry, emergence of semantic expression forms are analyzed. M.M. Bakhtin in the work *Author's Problem* emphasized that in the artistic interpretation of the reality of life, the creator's worldview, his thinking fulfills the primary task, which is the basis for the creator to create artistically perfect works. World novels and direct historical novels have their own views on the chronotope and its artistic function in the text. In particular, the theoretical views of world scientists such as H. Meyerhof (1960), James Heffernan (1987), J. Guller (2011), M. Akins (2012) should be noted. Also, theoretical views analyzing various artistic features of the chronotope have been noted. M. Vukanović and L. Grmuša (2009) analyzed the dialectical unity of the chronotope, epic space and time in the novel, while scholars such as Bemong, Borghart et al. (2010) noted the notions of the role of space and time in the formation

of the character of historical figure. Russian scientists such as M.M. Bakhtin (2022), E. Meletinsky (1986), V.E. Khalizev¹ (1999) analyzed the characteristics of the poetics of the chronotope in the work of art, U. Dzhorakulov (2015), one of the Uzbek scientists, talks about the characteristics of the chronotope in the poetic interpretation of the creator, while B. Torayeva (2022) analyzes the artistic functions of the chronotope in modern novels.

A.N. Nasirov (2012) in his monograph *Artistic and Vital Reality* revealed the features of the chronotope in the artistic expression of historical reality. Also, in historical novels, the individual characteristics of the artistic era, in the comparative-typological content analyzed poetic features consisting of epic time forms, categories and methods (Nasirov, 2020).

Based on the creative concept of the author of the historical novel and the general poetic concept of his work, he analyzed and drew theoretical conclusions based on the role of the artistic era in the formation of the character of the hero of the work (Nasirov, 2021; 2023).

Results and Discussion

The novel fully expresses the era and the human spirit. Understanding and meaning of the universe and man is stabilized in an artistic form appropriate to the content. Life content is recreated in emotional perception. So, “in the paradigmatics of the work the aesthetic hook of the writer ensures the individuality of poetic expression” (Meyerhof, 1960, p. 151).

Today, despite the increased desire to study the poetics of novels by individual authors, “what is poetics?” there is a certain difficulty in answering the question. The Russian critic, M. Polyakov, who put forward such an opinion, believes that it is appropriate to study the issue in three theoretical dimensions: both from the point of view of the material, from the point of view of the structure, and from the point of view of cooperation (Heffernan, 1987, p. 5). In fact, the concepts of poetics and literary theory are not the same thing. Explains the individual process. In the context of the novel, the writer refers to the spirit of the time when the work was created. The reality of life passing through the stage of semantic changes (undergoing transformation), merging in the harmony of various artistic elements, i.e. integration in terms of plot, composition, style, and expression, is analogous to the nature of the genre. Russian scientist M.M. Bakhtin (2022, p. 150) divides the model of aesthetic perception into four stages: aesthetic concept-task-material-art.

In organizing the parts of the novel into a single center, it is important to combine two poetic edges: the level of artistic specificity, the author’s ability to combine convention, tradition, genre, and aesthetic standards. From this point of view, the literary critic S.M. Eisenstein (1964, p. 277) was absolutely right when he appointed the whole of spirit of image and philosophical generalization as an

¹ Khalizev, V.E. (1999). Time and Space. In *Theory of Literature* (pp. 212–214). Moscow: Vysshaya Shkola Publ. (In Russ.)

aesthetic mode. The commonality of expression-interpretation-analysis is reflected between the unity of literary communication and the artistic content.

Adil Yakubov directed the realization of the creative goal of the idea he wanted to express to life information. The semantic field was able to combine artistic expression and logical completion. The content has moved from the spirit of the time to the nature of the creator. The fate of the person and the analysis of the reality has reached its conclusion directly in the essence of the literary image. The image above shows signs of rebellion in the heart of the nation. The tragedy of the hero, who ran for the benefit and needs of the people, and put his courage and will on the path of the country, will be covered in a more reasonable way. We conditionally divided the poetic expression into four parts: artistic texture; philosophical generalization; logical construction; emotional system. This quality is relative. Already, the writer regularly has a positive attitude towards the incident. The literary phenomenon of Adil Yakubov as a novelist is manifested in his reliable expression of literary characters on the basis of thoughts, feelings, the reality of life and attitude to the times, and his poetic proof.

Although each hero has his own intellectual and spiritual world in the artistic pursuits of the writer, there are also important points that unite them. This is the fact that the relationship of the heroes to the life, to people, to the most important events for mankind, is built on the basis of Eastern spirituality. Therefore, the novels of the same writer gain real weight. In fact, confirmation or denial of moral criteria is the main focus of the writer's creative research. In fact, the spiritual world of a person is not limited to the observance of moral standards. Strengthening and protection of universal values defines its basis. The natural beauty of the human image discovered by the artist is determined by its spiritual depth, social tension and artistic weight, as well as the subtle interpretation of the truth of life hidden in the depth of the character.

Adil Yakubov tries to identify the main source of power that determines the core of social relations and controls human behavior. For example, in the novel *Swans, White Birds*, the author emphasizes that the social nature of the character determines the direction of his will. In the work, the inner essence of the hero is manifested in the process of continuous movement and activity. This consistency and regularity make it possible to imagine the behavior of the characters as a whole. Character centers the system of events and the components of the plot. The personality of the hero is formed according to the direction of the will. The meaning and content of the image achieves social status at the intersection of interests and needs. Therefore, human nature is such that he always feels helpless in front of objective reality. The social essence determines the lifestyle and living space of each character. Rather, the demands and requirements of society or the judgment of fate play an important role in the formation of human character. The wholeness and full-bloodedness of the artistic character depends on the pathos of a number of aesthetic criteria. In our opinion, the poetic skill of the writer is manifested in the impartial description of images on the border of possibility and impossibility, dream and a failed dream, ideal and the most complicated situations of life. We refer to

some examples: “At such times, he tried not to remember the fateful night, but no matter how hard he tried, it came back to him repeatedly. Fatih Muzaffarov, who was devastated by this incident, was reminded of the horrifying incident that happened in his confusion, and the fact that they had abandoned Shokosim, who was lying unconscious in the ‘Jiguli’ in the past. Mehrinisa felt in her heart that Shokosim was the cause of this disaster, and when Fatih Muzaffarov was in her situation, Shokosim would never leave her on the highway and run away, especially when he lost her mind and left a helpless woman in the wilderness. He could not match the pair. He would definitely take himself to the hospital, even if they gave him ten years for the accident, even if they shot him, he wouldn’t have done it, he wouldn’t have saved his life by leaving a person lying on the road covered in blood because of the accident”². The observed reality was recreated in Mehrinisa’s memory. Memory has complete integrity. The conflict that has arisen in it rises to the climax. “A terrible accident that happened by chance” puts a chill on an important link of society – the family. A single characteristic detail reveals the image of Fatih Muzaffarov. In the midst of confusion, silly things and abandoning an unconscious Shokosim are not characteristic of a conscientious person.

The pain of conscience and bitter agony of a woman who is about to betray her makes the reader feel sympathy for her. Bitter and tragic “the terrible night” the disaster that happened on the street prompts the hero to learn a lesson. Only then will he examine the mistakes he made throughout his life and face his conscience. The author paints the landscapes of the stagnation period with characteristic features. These lines deeply reflect the contradictions and complexities of human misery and restlessness. Mehrinisa realizes the real truth in difficult and painful thoughts. Union, a woman’s pain, these special personal and private feelings go from a narrow circle to a social level. In turn, suffering is born from the conflict of human relations.

Writer embodies his life ideas with the help of a clear human image. The author illuminates the very personal, unique inner world of his characters. It elevates the true expression of the spiritual world to the level of the main goal. The social tension directed towards the poetic expression of moral and spiritual views reaches its climax in the image of a woman. In this sense, through the poetic expression of the interests and aspirations of the literary society, both personal and universal problems are crossed. The scale of scattered expressions expands, acquires conceptuality, and puts the sufferings caused by the human spirit and aspirations of the time into a unified artistic-aesthetic system.

Therefore, the poetic essence is understood in the integrity of the meaning and form of the image. A.A. Potebnya (1976, p. 164) meant this: “Orientation of the poetic essence to the division of concept and origin of the image threatens the integrity of the artistic world and artistic logic. Therefore, in the process of emotional perception, the integration of meaning components in art takes place. The current situation is content separation and separates the alternatives of logic” – he wrote.

² Yakubov, A. (1996). *Place of Justice. Stories, Essays* (p. 274). Tashkent: G’afur G’hulam Publishing House of Literature and Art. (In Uzbek.)

In the writer's novel *Old World* we find such a characteristic image: "...We were left alone. The sheikh immediately asked me to pack clothes and food for three to four days. It is known that the governor of Ghazna, Sultan Mahmud of Ghaznavi, sent an ambassador to Hamadan. The ambassador found the sheikh, even if he was underground, and immediately brought an order from the sultan to make him an inspector in Ghazna... Frightened Alouddawla met the sheikh secretly and gave him advice. Sheikh refused to go to Ghazna. The union decided that he should hide somewhere until the ambassador left"³.

In the above excerpt taken from the character's diaries and presented to the reader, Adil Yakubov used the method of literary mystification. Mystification performed an important artistic and aesthetic task in the plot of the work. More precisely, the phenomenon of expansion of the creative style of the writer determined the originality of the creator. The social era's instilling of fear into the human heart is convincingly imagined in the novel *The Address of Justice*.

To confirm the opinion, we observe the following passage: "Veteran and Mother Bibisora set out at dawn. The new 'brother' given to the veteran when he was retiring a few years ago, was a few years younger than the veteran, but he was mature from the inside, able to kick a flea. This man, who does not leave the saddle even if he dismounts, became the leader of the district veterans when he retired. Seeing Veteran, his brother was at first stunned, then he hurriedly opened the double-layered iron gate and said: 'Come on, your car!' 'Lock in the yard!' he said, looking towards the main street"⁴.

In poetic speech, linguistic communication, non-linguistic factors and a reshaped semantic field are mutually differentiated. In the process of artistic creation, the writer combines these aspects around the aesthetic goal. During the analysis of the microtext, the state of mind is transferred from the heart to the language and achieves the expression of the character. Artistic interpretation creates a new field of meaning of the construction. The concept contained in the microtext moves from the boundaries of imagination to creative logic. For this reason, literary critic-scientist F. Zolger connects the core of the artistic discussion with the integrity of the ideological center.

Adil Yakubov proves the violation of social justice criteria through the life scene in the place of execution of the punishment, the speech of the characters. The city is here and there, three or four policemen are still guarding the Raykom building, and at the gate of the prison, as before, there was a traffic jam of knotted women, old women, and children. Falcon left his mother in front of the prison and went to meet his teacher. When Marjonoy saw the tears of women whose husbands, children, and relatives were in prison, she began to wait in line with tears in her eyes. The line was long, and it was still a long way to the hole where they were getting food, but the worst thing was that even if it was their turn, no one could tell in advance

³ Yakubov, A. (1986). *The Old World. Novel* (p. 22). Tashkent: G'afur G'hulam Publishing House of Literature and Art. (In Uzbek.)

⁴ Yakubov, A. (1996). *Place of Justice. Stories, Essays* (p. 68). Tashkent: G'afur G'hulam Publishing House of Literature and Art. (In Uzbek.)

whether they would get their food or find an excuse to return it, and many would not be able to hand over the food they had brought, and would go back in a hurry. Sometimes, through the radio speaker installed on the gate, some people are called out of line, so that among those who are waiting in line disgruntled voices and commotion began. “Even in the detention center there is no justice, there is a lot of violence!”, people complained⁵ (Yakubov, 1996, p. 152).

It seems that the author achieves clarity of experience, integrity of poetic concept. In the literary text, the life situation that disturbed the writer is expressed through the mental experience of the characters. By deepening the discussion, the writer achieves philosophical-aesthetic judgments and conclusions.

Conclusion

The novel genre has endless possibilities. It prepares the ground for a detailed description of the chronicle of human life. More precisely, the large-scale expression of important developments in human development determines the scale of artistic forms. Epic part directs the plot to a conditional and deep essence. As a result, a true image of the human lifestyle is created. From this point of view, it becomes clear that in the novel “Honesty” a great philosophical and social generalization is embedded in the personality of the hero. After all, the work has both content, form, and method integrity. By the time of independence, the need to reassess the ethical and aesthetic criteria in society’s life has deepened the situation. If we take into account the integral expression of human spirituality and enlightenment in the formal development of the Uzbek literature of the new era, especially the poetics of the novel genre, the essence of the issue becomes clearer. Because, on the one hand, image skills and sincerity of expression organize the logical and consistent development of the process of organic artistic observation, on the other hand, the existing patterns of life and psychological interpretation in accordance with them reveal special principles of researching reality. In turn, this situation, the internal structure of the genre is a poetic observation affects the system. It was proved that Adil Yakubov is one of the creators who had his place in the Uzbek prose of the second half of the 20th century.

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⁵ Yakubov, A. (1996). *Place of Justice. Stories, Essays* (p. 152). Tashkent: G’afur G’hulam Publishing House of Literature and Art. (In Uzbek.)

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Bio notes:

Azimidin N. Nasirov, Grand PhD in Philology, Lecturer in the Department of Literature and Literary Theory of the Independence Period, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0000-0001-9824-7674. E-mail: azmiddinnosirov@gmail.com

Dilorom Ol. Khamidova, PhD in Philosophy, Lecturer in the Department of Literature and Literary Theory of the Independence Period, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0009-0001-5718-0837. E-mail: dilorom.xamidova94@gmail.com

Gulsanam Y. Kholikulova, Associate Professor, Lecturer in the Department of the History of Classical Literature, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0009-0000-3024-2906. E-mail: gulsanamkholikulova@gmail.com

Gulbakhor Is. Ernazarova, PhD in Philosophy, Lecturer in the Department of Literature and Literary Theory of the Independence Period, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0000-0002-9705-1255. E-mail: bahoriso@inbox.ru

Javlonbek Dzh. Oblokulov, Associate Professor, Lecturer, Karshi University of Economics and Pedagogy, Samarkand Branch, Kushtamgali, Samarkand district, Samarkand region, 140319, Uzbekistan. ORCID: 0009-0005-8067-6039. E-mail: Oblokulov.79@mail.ru

Sobirjon B. Bazarov, Associate Professor, Lecturer, Termez University of Economics and Service, 4B Farovon block, Termez, Surkhandarya, 190111, Uzbekistan. ORCID: 0009-0009-3820-2365. E-mail: sbazarov670@gmail.com

Nodir N. Rakhmatullaev, PhD in Philosophy, Lecturer in the Department of Literature and Literary Theory of the Independence Period, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0009-0009-0429-7204. E-mail: nodirrahmatullaev777@gmail.com

Fatima B. Ismoilova, Grand PhD Courses, Lecturer of the Department of Literature and Literary Theory of the Independence Period, Samarkand State University, 15 University Blvd, Samarkand, 140104, Uzbekistan. ORCID: 0009-0006-4668-9431. E-mail: fotimaismoilova813@gmail.com

Zebuniso U. Abdukholikova, Teacher, Tashkent City School No. 127, Bashlyk residence, Tashkent, 100022, Uzbekistan. ORCID: 0009-0002-7210-3335. E-mail: oabdukholikova@gmail.com

Сведения об авторах:

Насиров Азимидин Нормаматович, доктор филологических наук, преподаватель кафедры литературы и теории литературы периода Независимости, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0000-0001-9824-7674. E-mail: azmiddinnosirov@gmail.com

Хамидова Дилором Олимжоновна, PhD (доктор философии), преподаватель кафедры литературы и теории литературы периода Независимости, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0009-0001-5718-0837. E-mail: dilorom.xamidova94@gmail.com

Холикулова Гульсанам Ёркуловна, PhD (доктор философии), преподаватель кафедры истории классической литературы, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0009-0000-3024-2906. E-mail: gulsanamkholikulova@gmail.com

Эрназарова Гульбахор Исаковна, PhD (доктор философии), преподаватель кафедры литературы и теории литературы периода Независимости, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0000-0002-9705-1255. E-mail: bahoriso@inbox.ru

Облокулов Жавлонбек Джалолидинович, доцент, преподаватель, Каршинский университет экономики и педагогики, Самаркандский филиал, Узбекистан, 140319, Самаркандский район, Куштамгали. ORCID: 0009-0005-8067-6039. E-mail: Oblokulov.79@mail.ru

Базаров Собиржон Бекташович, доцент, преподаватель, Термезский университет экономики и сервиса, Узбекистан, 190111, Термез, м-в Фаровон, 4Б. ORCID: 0009-0009-3820-2365. E-mail: sbazarov670@gmail.com

Рахматуллаев Нодир Нематович, PhD (доктор философии), преподаватель кафедры литературы и теории литературы периода Независимости, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0009-0009-0429-7204. E-mail: nodirrahmatullaev777@gmail.com

Исмоилова Фатима Бахриддиновна, докторант кафедры литературы и теории литературы периода Независимости, Самаркандский государственный университет, Узбекистан, 140104, Самарканд, Университетский бульвар, д. 15. ORCID: 0009-0006-4668-9431. E-mail: fotimaismoilova813@gmail.com

Абдухоликова Зебунисо Уткир кызы, преподаватель, Ташкентская городская школа № 127, Узбекистан, 100022, Ташкент, м-в Башлык. ORCID: 0009-0002-7210-3335. E-mail: oabdukholikova@gmail.com