

Formal-Stylistic Features of Aman Mukhtar's Dilogy "Navai and the Artist Abulkhair"

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Keywords: Dialogue, Aesthetic Ideal, Form, Style, Individuality, Hero, Contrast, Dramatic Epoch, Portrait, Anthropocentric Paradigm, Baroque, Classicism, Rococo, Cubism, Avant-Garde Style, Synthesis.

Abstract: This paper analyses the internal development of the literary work of the distinguished artist of Uzbekistan, laureate of the State Prize, and renowned poet and writer Aman Mukhtar through the example of the dialogue "Navoi and the Artist Abulkhair." The author's novels reveal his personality and way of thinking. The close connection of their way of thinking with the national context and literary traditions leads to an increased emphasis on symbolic, metaphorical images, pictures, signs, and adventures in his works. The writer moves freely between prose and poetry, intertwining the two in his poetic expression. Sometimes consciously, sometimes unconsciously, he engages in a dialogue with the works of Lutfi, Navoi, Mashrab, Byron, Mirza Ghalib, Nadira, Fitrat, and other poets. Therefore, the artistic text shows aspects related to the phenomenon of reminiscence. Aman Mukhtar can craft an interesting plot based on an artistic examination of personal experiences and symbols, resembling the poetic lines of his predecessors. Such a creative approach is novel for modern Uzbek prose. Taking into account the aforementioned factors, the article compares the features related to the poetics and expression style of O. Mukhtar's novels. The diversity of the genre and the originality of the creative concept are analyzed. The writer's perspectives on socio-cultural life, the adeptness in applying the principles of realism, romanticism, existentialism, surrealism, and stream of consciousness, as well as the ability to incorporate the aesthetic ideal and creative concept into the process of artistic creation, were studied.

1 INTRODUCTION

Aman Mukhtar's novel dialogue "Navoi and artist Abulkhair" comprises two novels dedicated to the life and work of our great ancestor Alisher Navoi, namely "Ishq ahli" written during 1998-2000 and "Buyuk farrosh" written between 2001-2004. (Aman Mukhtar, 7: 224) Through artistic language, O. Mukhtar endeavored to bring to life the portrait of Alisher Navoi as depicted by the artist Abulkhair, the protagonist of the novel. The author sought to poetically convey the image of a remarkable man—a mystical scholar, a wise poet, and a statesman—portrayed alongside his elegant emotions and moods, set against the backdrop of historical events, in accordance with his spiritual and intellectual grandeur. As a result, the novel skillfully employs many positive principles of portrait art, allowing the depiction of human individuality in a captivating

manner. This is not coincidental; rather, it is a manifestation of the internal development of Aman Mukhtar's work, which draws attention due to its alignment with the characteristic style of most of his novels.

Indeed, his literary works are renowned for their originality of content, form, and expressive style. They expand the expressive possibilities of the genre by incorporating mythological and religious thinking, as well as the principles of realism, romanticism, existentialism, surrealism, and stream of consciousness. These elements are employed to achieve the realization of the aesthetic ideal and creative vision in his artistic exploration of social and cultural life and the human condition. The writer skillfully crafts surreal characters, occasionally presenting absurd situations, emotions, and symbols, which reflect the truths uncovered through the

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writer's artistic thinking—his worldview and manner of expression.

2 MAIN PART

The portrait is a genre of fine art. When discussing its nature, types, genre history, and renowned portrait painters, it is essential to recognize that the portrait is primarily based on the anthropocentric principle. The anthropocentric paradigm refers to a set of phenomena and scientific ideas focused on the human factor as the subject of study. In this perspective, language and other objects are analyzed in relation to humans. According to a humanist worldview, understanding the world requires active creativity, and the portrayal of its essence demands a deep exploration of its human aspect, life goals, aspirations, and the pursuit of human improvement and perfection.

In the present era, virtually every scientific field relies on the anthropocentric principle. For instance, in philology—the study of words and their contexts—artistic texts are examined in conjunction with their creators and consumers. This approach forms strong connections with related disciplines. The world that surrounds us exists in multiple situations, and artists and writers perceive and emotionally experience them in their unique way. They imbue their imaginings with meanings and feelings that they convey to the audience or reader. When the symphony of existence in motion is transferred to canvas or language through the creative person's feelings and imagination, their inner potential, or identity, is undoubtedly expressed. The viewer and reader, who engage with portraits and artistic texts, enter into a dialogue with the author's mind, emotions, and spiritual world. A portrait artist aims to capture the essence of the individual, brilliantly showcasing their specific spirit and character. In everyday conversations, we often mention that a portrait resembles its subject, as classical art traditionally strived for accuracy in portraying the model (living person). Our perceptions are influenced by this tradition. However, modern art, particularly avant-garde styles, seeks to go beyond mere physical resemblance and instead delves into the depths of the human heart.

The term "portrait" (from French - "peindre") means a person, and the modern term "painting" (from Latin - "persona") is related in meaning to it. Although the term "portrait" was initially used by historian Andre

Feliben in the 17th century to describe a specific individual, it later evolved into a separate genre applicable to any pictorial representation during the European Renaissance.

Portraits vary in nature and serve various purposes: ceremonial depictions for coronations, enthronements, or to adorn the gates of grand palaces; portrayals of individuals in military parades on horseback; and representations of lyrical moods and heartfelt situations. Ceremonial portraits often employ darker colors. Family galleries may feature an intermediate view, presenting individuals in a half-front view. Some portraits depict individuals in full view, while others focus on the waist, chest, or shoulders, leading to a preference for round images in miniature portraits. Overall, there are around ten internal varieties of portrait genres based on how individuals are depicted:

- a) In special attire (hunting, masquerade, theater, etc.) or as historical figures.
- b) Portrayals within historical, mythological, or allegorical contexts.
- c) Retrospective portraits, which are created based on the likeness of a deceased person or their character and psychological descriptions during life. (These are also sometimes referred to as historical portraits).
- g) Portraits depicting individuals or whole families donating in front of the doors of an altar, with faces of multiple people from the group portrayed.
- d) Paired (complementary) portraits of spouses.
- e) Portraits showing individual members or the entire family gallery individually.
- or) Portraits placing individuals against a natural backdrop.
- j) Generalized collective images (typical representations of soldiers, merchants, peasants).
- z) Self-portraits, where the artist depicts themselves, which can sometimes contain allegorical content. (Yakubov I.A. 2020.- Yakubov I. 2012).

In portrait art, various avant-garde styles, such as baroque, classicism, rococo, cubism, and modernism, can be employed depending on the artist's worldview, creative intent, and aesthetic ideal. Throughout the history of this genre, different periods and movements like Antiquity, Renaissance, the era of absolutism, Baroque, Rococo, Romanticism, Realism, Impressionism, and Surrealism have emerged, each with its distinct characteristics and creative approaches. The world-renowned artists who have excelled in the art of portraiture include Leonardo da Vinci, Raphael Santi, Titian,

Rembrandt, Peter Paul Rubens, Diego Velazquez, Karl Brullov, Ilya Repin, Valentin Serov, and Vincent van Gogh. Not to mention the specialists in portraiture such as Jan Van Eyck, Jan Vermeer, Jean-Marc Nattier, Louis Tocque, Thomas Gainsborough, Dmitry Levitsky, Orest Kiprensky, Vladimir Borovikovsky, Vasily Tropinin, as well as portrait painters from English, Russian, Spanish, Dutch, and other nations who have gained worldwide fame. In this article, various methods like sociological, biographical, analytical, comparative-typological, hermeneutic, and complex analysis were employed for its implementation.

3 RESULTS AND DISCUSSION

Amon Mukhtar's novels emerged in the 90s of the 20th century in response to spiritual and aesthetic needs. These novels exhibit a blend of reality and fantasy, blurring the lines between the real and the dream-like. Within the hero's mind, a unique artistic model of life is fashioned, forming a strange world that intertwines reality and fantasy. These distinct qualities arise from the fact that poetic expression is rooted in the wonders of the human psyche.

The writer's novels shed light on his personality and thought process. The use of symbolic, metaphorical images, and cultural elements tied to the national background add depth to the adventures depicted. Amon Mukhtar seamlessly transitions between prose and poetry during his poetic expression, at times intentionally and sometimes involuntarily engaging in a dialogue with the works of renowned poets like Lutfi, Navoi, Mashrab, Bayron, Mirza Ghalib, Nadira, and Fitrat. Amon Mukhtar's ability to create captivating plots based on personal experiences and reflections, akin to the poetic lines of his predecessors, brings a fresh and innovative touch to modern Uzbek prose.

The writer draws inspiration from national folklore, religious narratives, and non-realistic methods commonly found in Eastern classical literature. These serve as a foundation for his creative mastery of modern literature's descriptive methods and his unique way of connecting with people and the world. Consequently, his heroes often turn to Islamic faith in times of crisis, offering the readers spiritual satisfaction as they find truth and inner peace, embarking on a path of enlightenment. O. Mukhtar presents reality as a national-aesthetic phenomenon, incorporating a mysterious-magical musical rhythm

and elements of historical documentation, folk oral creativity, narratives, and fairy tale plots that enrich the texture of his novels. All these characteristics highlight the need for a creative approach when reading these works, encouraging readers to engage their minds actively.

Alisher Navoi, a genius personality, has been a significant theme in both oral and written literature. The artistic interpretation of such a historical figure remains a subject of debate within literary studies. The novel-dialogue written by Amon Mukhtar dedicated to Navoi's character has sparked different opinions among scholars. Some, like Academician M. Koshjanov and Prof. Z. Pardaeva, perceive it as a portrayal of Navoi's psychology and creative essence. On the other hand, some, including S. Sodikov and Sh. Doniyorova, acknowledge certain achievements of the novel-dialogue but overlook its deeper exploration of Navoi's creativity, associativity, and compositional structure. They tend to approach the work based on preconceived notions, not fully recognizing its dynamic nature and its capacity to synthesize other art forms as a mature genre.

Form and content are two interdependent categories that express a particular attitude towards the characteristics of the world and its manifestations. The relationship between them becomes evident when content actively seeks to adapt to a specific form. This activity emerges when new content necessitates a suitable form, resulting in a harmonious unity of form and content in a literary work.

Style, as an essential category of poetics, is manifest in the formal construction of a work of art. It is closely related to the writer's personality and is evident in various aspects of the artistic work, from the structure of the artistic text to the creation of an artistic reality. The style dictates how the elements of form come together to form a coherent whole according to certain laws. Thus, the style determines the essence and function of each element in the composition.

Only when the creator fully masters the specific topic he has engaged with, his thoughts, ideas, feelings, and experiences created in his imagination will be naturally expressed in a coherent sequence. The magnificence of style emerges through the writer's wisdom, sincere emotions, delicate taste, meticulous choice of phrases, and the pursuit of clear and vivid imagery. The Eastern style is known for favoring the use of vibrant colors in poetic expression while exercising restraint in the portrayal of images, in

accordance with the regional mood. Consequently, any vagueness, inappropriate language, or inclination towards obscene imagery is always condemned.

Every writer conveys their thoughts as they think. Thus, they aim to convince readers of their cherished ideas and feelings, firmly held in the depths of their hearts and logical minds. Achieving this requires more than just desire and enthusiasm; it involves incorporating relevant facts into the fiction. In the prose of Kamil Avaz and Isajon Sultan, for example, one can observe instances where they attempt to analyze and research artistic texts, taking on tasks typically performed by literary scholars. Sometimes such factology can be quite unique. However, in some cases, the analysis and research may overshadow other aspects, leading to an increase in the length of the literary work and potentially boring the reader. It may also result in coordination issues between different styles and an unintentional intrusion into the domain of literary studies.

A work of art gains vitality through the creator's refined taste, philosophical depth, and emotional brilliance. To achieve this, the artist needs an unbiased and honest attitude towards reality and the ability to express themselves sincerely through language. As Georges Louis Leclerc de Buffon stated, "A style is a man himself: style cannot be denied, stolen, or corrupted." A high, noble, and majestic style will be admired across generations, as it embodies enduring truths. A beautiful style derives its beauty from the infinite truth it contains. All the spiritual beauty inherent in it, along with the connections that form it, are beneficial to the human mind. The richness of truths within the subject itself makes the style a priceless treasure. The style of an author's work reflects their personality: sentence structure, narration, use of artistic details, and all aspects of plot construction affirm the manifestation of the creator's character. It is believed that the greatest commonality between fiction, history, and philosophy lies in the subject of great things: Man and Nature. Philosophy reveals the essence of the subject, history records the facts, while fiction poetically elevates sublime emotions, infusing them with color, motion, and significance. Of these disciplines, fiction has the unique capacity to uplift readers to higher values beyond their daily lives. To achieve this, the creator must direct all their talent and poetic skills towards glorifying human dignity through the fate of literary heroes.

In the realm of literary studies, style is not only understood as an individual creator's manner but also as closely linked to the literary process, encompassing individual styles, the styles of literary

periods, and the classification of styles within literary movements.

Today, the construction of the plot is not bound by strict rules; the dynamics of depicted events and the artist's interpretation are considered paramount. External factors, such as the chronological order of the narrative and the progression of events in space, and the gradual introduction of characters, do not necessarily require a coherent logical argument. The increased attention to the inner world of a person and their thoughts takes precedence. The focus lies in the dialectics of the soul, with traditional life events organized in a causal sequence making way for events brought to life in the author's memories. In essence, epic events become enriched by internal emotional processes.

In "Ruins on the Hill," O. Mukhtar restores the image of historical figures such as Lutfi, Mashrab, Bayron, Mirzo Ghalib; while in "Women's Country and Kingdom," Amir Timur, Babur, and Akbar come to life. Characters like Nadira Begim in "Aflotun" embody the longing for virtuous people, strong genealogical ties with ancestors, dreams, and sufferings known as "Turkestan's sadness," signifying a desire to be worthy successors. The prose writer, whose veins flow with the blood of their ancestors, seeks solace for the pain of the times, and as Fitrat puts it, "goes forward from the soil of their ancestors," drawing inspiration from their courage and confidence.

4 CONCLUSION

Therefore, O. Mukhtar's mindset, creative concept, and formal and stylistic research are intricately linked, following a coherent internal logic. Adopting this style of work is a well-established path for a writer. It is crucial to observe his approach to perceiving reality, the artistic expression methods he employs, his unique standpoint, and his writing style in determining his overall methodological direction. Only then can the recurring themes and ever-evolving elements become more apparent from one work to another.

Creating a magnificent portrayal of Alisher Navoi became O. Mukhtar's spiritual necessity. He endeavored to transform the delicate, luminous inspirations arising from the depths of his imagination and perception into a genre-form image that aligns with his character and creative direction. As Navoi's personality deviates from official norms and does not conform to conventional scholarly expectations, the emotions in the heart of the prose writer differ from

official attitudes as well. They are distinguished by their unique expression, tone, emotions, and vividness, along with the author-narrator's epic narrative style and the brilliance of their character.

The writer delved into the genius and tragedy of a person fated to accept God's will and endure the judgment of destiny, patiently overcoming adversity and forging ahead. They sought to paint the narrative of a life spent "hard in loneliness" and portray the mental scenes and emotional imagery. Shifting from the realm of feelings to the realm of imagination, they thought within the framework of Eastern life, culture, and customs, finding profound meaning in simple situations. Their aim was to express the spiritual reality that has been dwelling in their thoughts, which can be sensed, felt, and comprehended only through consciousness. To achieve this, reliance on natural instincts is essential.

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