

## Literary-Aesthetic Views of the Artist

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### Abstract

*The word artist is well aware of the artistic power of the work. The reader also enjoys his views on literature. Because a skilled creator has a deep understanding of what the magic of the word is capable of, how it is acceptable to convey to the reader, the unwritten requirements of creativity. In this sense, it is natural that not only the work of art itself, but also the creative thoughts about the work of art are in the constant focus of the reader.*

**Keywords:** *artist, literature, art, literary work, writer, literary heritage, Abdullah Qahhor, letter.*

### I. Introduction

Abdulla Qahhor, a unique writer with a literary heritage and a special place in the Uzbek literature of the XX century, was a courageous person, a courageous writer, a demanding critic, a lover of literature. The role of literary and critical works in the creative heritage of Abdullah Qahhor is invaluable. His works such as "Yoshlar bilan suhbat (Conversation with Youth)", "Haq so'zning kuchi (The Power of the Truth)" are his books that define his attitude to literature. The book "Yoshlar bilan suhbat (Conversation with Youth)" deals with the attitude of the word artist to the word, the attitude of the teacher to the student, the attitude of the critic to the literary work, the attitude of the writer to literature. In his own words, Abdullah Qahhor liked to revisit his works with "Chexov domlaning ko'zoynagi (Chekhov's teacher's glasses)".

### II. Literature review

Today's writer, reader, researcher will look at the work through the eyes of Abdullah Qahhor, but will renew his attitude to the analysis of the work. In this regard, the works "Yoshlar bilan suhbat (Conversation with Youth)", "Haq so'zning kuchi (The Power of the Truth)" provide a great source.

Those who remember Abdullah Qahhor will always remember that he said an important point. Even if it is in the form of a letter. "Dear Sh. Xolmirzaev! I read your story "To'lqinlar (Waves)" published in "Sharq yulduzi (Star of the East)". The story made a good impression.

You describe the administrator with a smile on his head. You strive for brevity throughout the work. In writing, you can see that your eyes are opening. In my opinion, the name of the story is not correct. Good luck with your next endeavors! Greetings: Abdullah Qahhor.

Or:

"Sharp! I was delighted to read "Cho'l havosi (Desert Air)". The future of creativity, which suddenly begins with a fire, is bright, the story is very pure, sincere, "warm, natural, pleasant to read. The fact that the story is in the form of a letter breaks the rhythm in many places, limiting you. It would be the same even if the story was told from the first person. Think about it, take it into account. May this flame never subside, may your creation never catch on! Sincerely, Abdullah Qahhor.

### III. Analysis

These two letters contain the points necessary for a work of art:

1. Abdulla Qahhor saw an opportunity in Sh.Kholmirzaev to express a great opinion with a short word typical of his style. The writer saw this as an important quality in the creative

process.

2. The title of the work must be correct. The title plays an important role in the architecture of the work.
3. The work should be written in a sincere and pleasant way.
4. The issue of style. Being in the form of a writer's story breaks the rhythm in many places, limiting you. Even if the story is told in first person language, the rhythm is disrupted, limiting you, which is true in a way.

Because if the reality is given in the language of a third party, the possibility of observation expands, the author can describe the free movement of the protagonists of the work as an objective observer. The author's involvement in the work is reduced, and at the same time, when reality is given in the first person, the chances of the protagonist to feel the reality he feels increase, but the gaze narrows. But it is also a unique image method. The path taken by the sharp Hoshimov later yielded great results in his novels.

Not everyone was fortunate enough to receive a polite letter from Abdullah Qahhor.

For example, Said Ahmad's book on "Tortiq", published in 1940, says that Saidahmad took a tanbur in his hand and could do a better exercise than twisting his ear, pressing the curtain, or clicking, but he had not yet practiced, as all the stories in "Tortiq" show. Let's not forget that holding a tanbur is an exercise in tuning! " it is clear from this that the subject and the idea of the work must be in proportion, and especially that the idea of the work must be clear. In this regard, even a kolkhoz worker who has not dreamed of writing a letter to a friend, if he wants to write a letter to a friend, he will find out what he means in the letter without taking a pen in his hand, he will not write a letter at all. After that, Said Ahmad, who aspired to writing and dared to publish a book, wrote a story without knowing what he meant." His thoughts are still relevant today. Academic critic M.Kushjanov said, "Qahhor, as a fan of our literature, is not one of those writers who read only by chance and sometimes comments on them. He watches the literature, worrying that the young author, who shines with a good work, will not give in to arrogance and stray from the right path.

Although he created weaker works in the first place, he puts great demands on it by "twisting the ear of the tanbur, pressing the curtain", helping him to find the path of artistic creation. If a young author finds the right path with his work, he will be sincerely happy and will be rewarded as a great artist." <sup>1</sup> Indeed, Abdullah Qahhor followed Said Ahmad's work for a quarter of a century. As a result, he wrote an article about the trilogy "Ufq (Horizon)", which is a special literary event in Uzbek literature, entitled "The fruit of inspiration and skill," mentioning the ideas expressed in his first article.

According to Abdullah Qahhor, in order to create a true work of art, "a writer's skill, passion for writing a book, even an insurmountable desire, is not enough, the lofty idea needs inspiration that waves. Only when they find inspiration and skill will the book burst from the writer's heart like a song, echo in the heart of the reader"<sup>2</sup>. He expressed a similar opinion at a youth seminar. "Feelings, inner pain, erode a person's heart.

At such a time, one does not know where to put oneself, the desire to share one's pain with others, to empty one's heart, reaches the level of torment. At this point, the hand goes to the pen. This condition in a person is usually called inspiration. In conclusion, it is a good work, a work that fascinates the reader, a work written only with inspiration. Literary scholar D.Kuronov compares this situation with the situation of a woman during childbirth. If we pay attention, we will see that the literary and aesthetic principles of the writer are also reflected in this film.

<sup>1</sup> Қўшжонов. А. Адабиёт жонқуяри (сўзбоши). Ёшлар билан суҳбат. – Т.: Ёш гвардия, 1968, 5-бет.

<sup>2</sup>Qahhor A. The fruit of inspiration and skill. "Yoshlar bilan suhbat (Conversation with Youth)". - T.: Yosh gvardiya, 1968, p.

Indeed, inspiration and skill come together to create great works.

At this point, it seems necessary to dwell on the author's review of the collection of short stories "Song of Life". In a review of Maruf Hakim's collection of short stories, *The Song of Life*, Abdullah Qahhor points out that writing is a profession, not a profession, and that time has shown that this is true. "Young storyteller Maruf Hakim is taking bold steps in the story genre. These steps show that he has talent that fire can come out of the spark of talent. We can hope for that, because, as Gorky said, if 99 percent of the talent is work, Maruf Hakim is able to work."<sup>3</sup>

It seems that in art, labor itself does not bear fruit without talent and inspiration. It is not difficult to see that there is irony in Gorky's opinion. Indeed, a writer named Maruf Hakim did not leave a worthy work of his own. Works that were not written with inspiration and skill could not withstand the effects of the period, could not find a place in literature.

#### IV. Discussion

In the review of the book "Hayot qo'shig'i (Song of Life)" the author's enlightenment views are reflected in harmony with his literary and aesthetic views. The author emphasizes that the author needs to determine the purpose before taking a pen in hand. Otherwise, the written work will be blurred.

Also, the details and facts that serve to reveal the idea should be bright. The task assigned to the protagonist must be logically based. Abdullah Qahhor writes: There is a story called "Bo'ta" in the "Hayot qo'shig'i (Song of Life)". "Bo'ta" is a 13-year-old boy. Even as a child, he is not such a sharp, "whole" person who falls out of the mill, and does not say anything interesting. This boy, when the intelligence of the partisan detachment gives him a letter and tells him to take it to the detachment, suddenly thinks of something that no one can imagine. According to the author, he was "overjoyed" that the "fourths" who carried such a gun, especially "entrusted a letter written by a Russian like Metrokhin." Does this kid think so?! This kid may be happy if he believes he can do it when given the job that adults do, but does he go into that kind of complicated thinking? Here "Bo'ta" himself is screaming that such thoughts do not fit in my head. The author does not hear him."

Abdullah Qahhor points to false facts and inappropriate repetitions as serious flaws in the work. One abstracts his idea. The second spoils the makeup of the work.

Abdullah Qahhor sees some of the shortcomings of the writer as a great sin, not just a mistake. According to the writer, the 5 sins of the creator are unforgivable, all of which are great sins. These sins are:

1. There is no big or small lie in the literature. It's all equally damaging. False words, false motives, false events, and so on.
2. Since the image in literature is created by means of language, since "language is the first element of literature and its material, along with facts and life events", the main task of the writer should be to try to study the language, its rules and features. The word is the very first element of literature, its main weapon. After that, the writer's negligence in the use of this weapon would be his great sin. Abdullah Qahhor makes the same point in an article on children's literature:

"What is this, a writer, a writer who is the second teacher of children, is illiterate, he can't correct sentences! Being a writer, he doesn't know the meaning of Uzbek words; he doesn't use the word in its place! These thoughts give the writer the need to take a deeper look into the spiritual world. This means that Abdullah Qahhor's attitude towards the word is at a high level. Ignorance of the

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<sup>3</sup>Qahhor A. "Hayot qo'shig'i (A song of life). "Yoshlar bilan suhbat (Conversation with Youth)". - T.: Yosh gvardiya, 1968, 34 p.

word is a great sin.

3. It is also a sin for a writer not to review what he has written as a reader, not to be disappointed in this work.
4. It is also a sin to look at a work and try to correct the mistakes it sees. This shows how much responsibility the creator has before the reader. That is, it is the writer's duty not only to create the work, but also to present it beautifully.
5. If he felt responsible to the reader, he would not agree to be the editor of someone who would not allow him to touch the pen to the collection, to comment on the stories in it. Of course, the work would have been different if the collection had fallen into the hands of someone else. The editor must be someone who is able to improve the work, to help its author. In my opinion, all the ideas that the writer calls sin should be turned into a rule that all people should follow, not just that they now apply to writers and poets.

The writer tells the reader that in order to express an idea or imagine something; one needs a language that is clear, fluent, and simple, without straining one's head. Abdullah Qahhor has always followed this rule himself.

"The analogy is very important in a literary work, but it does not matter if it does not help the reader to understand and imagine quickly," the author writes in one place. The writer concludes that something little known or absolutely unknown to the reader should be likened to something very much known to him. In a word, there must be a vital logic between likeness and likeness.

Abdullah Qahhor does not hesitate to point out the shortcomings of his work. Thus, expressions such as sinfulness, guilt, great shortcomings are often used in the works of the writer. For example, when analyzing the works of Ibrahim Rahim, he considers it a crime not to consider the reader if his art presents an empty work as a major shortcoming. This was stated in response to questions from the Youth Seminar. That is, "When a writer takes a pen in his hand to write something, he should first of all bring to mind the reader who is reading it, and let him see the change in his face as each line of the work passes before his eyes. Let the writer feel as if he is taking an exam in front of someone who is very knowledgeable and has a high taste." I think this applies not only to the creative people, but also to the people of science.

Abdullah Qahhor has four talents:

1. People who thought their passion for writing and drawing was a talent, and therefore mistakenly entered literature.
2. People who do not know that literature requires not one edge of the soul, but all of it, and that talent is a tool that will rust and become completely useless if it is not polished daily.
3. Five or ten students became arrogant, did not read, stopped growing, and did not listen to criticism; overconfident of their own power, they ignored the reader and annoyed the reader by writing nonsense. "They were forgotten at the feet of the young people coming from behind," the author writes about them.
4. A quarter of these were ruined by not being able to organize their lives, not being able to live. The inability to organize life, the indiscipline in marriage, has done great damage to our literature. In conclusion, it is important to choose the right path to preserve talent, hard work, humility, discipline that nurtures talent.

Abdullah Qahhor's articles, such as "Bolalar adabiyoti to'g'risida (On Children's Literature)", "Ashula to'g'risida (On Singing)", "To'ylar muborak (Happy Weddings)", and "Uyat (Shame)", discuss spiritual and moral issues. Interestingly, the issues raised by the writer are painful points that continue to this day in our social life.

In 1944, at the Youth Seminar, Abdullah Qahhor answered a series of questions. In my opinion, these answers defined the peculiarities of the writer's personality, clarified his attitude to

creativity.

The author also gives his recommendations in one place, which can be called methodical advice. He keeps a diary of what he thinks is important. These notes can come in handy when creating a hero one day.

Abdullah Qahhor has a few golden rules that should not be overlooked:

1. In order for a writer to evoke in a reader a feeling of love or hatred for an event, he must first have that feeling in himself. If a writer writes about something he does not feel, the reader who reads it will not feel anything either. So, to burn, to burn, to be honored, to be honored. What is written without being felt is like a flower made of paper.
2. A person with a low general level can never properly analyze social phenomena, and therefore cannot be inspired.
3. Each work of art contains the personal experiences of the writer, the elements of the biography.
4. A mistake made in a book written for adults can be corrected, but a mistake made in a book written for children cannot be corrected.
5. A person who writes a book for children must be a very skilled artist, a very experienced teacher, a goldsmith.
6. The soul of a literary work is its content, but a body is also necessary for this soul to be a soul. It is impossible to imagine a soul without a body.
7. The task of the poet is not only to raise his hand, but to express this noble feeling in a way that no one can do, in a short, meaningful, beautiful, and musical, exciting way.
8. To improve our artistic skills, we need to know the rules of word art, learn the "secrets" of the beauty of beautiful works, to be close to life, read a lot, practice a lot.
9. When a writer touches a material, he should study it in detail and know it very well.
10. The beginning of creation is the writer's imbalance, and the concrete work is an expression of that.
11. When a work is written with inspiration, the images become spontaneous, even telling the writer what he is doing and what he is saying. Inspiration saves the writer from all hardships.
12. A writer is never satisfied with his creative work, and the day he is satisfied, I think he will turn into a bad old nickname...
13. The level of development of any period, any folk literature, its skill is determined not by the number of writers, the number of published books, the images created in it, the number and weight of the "literary population" living in the pages of the book.

There are also some aphorisms, which should be noted:

1. If a writer's code of ethics were to be drafted, I would honestly put courage first.
2. The most dangerous juice for talent is "ofarin".
3. I am a conscious member of the party, not a soldier.
4. Literature is stronger than the atom, but its power should not be spent on chopping wood.
5. Literature is no different from a worm that lands on an apple, a writer who has turned it into a profession.
6. A readable book is beauty, but there is also beauty in beauty. The muscle shot in the dark night is also beautiful, and the flower that throws a handful towards the sun is also beautiful. The beauty of the colorful flames and white traces scattered in the sky is dazzling beauty,

even if it is dazzling, so it is priceless. And the beauty of a flower is dark beauty, because there is life in its bosom, so it is eternal beauty. A bud is more beautiful than a flower because it has two lives in its bosom - its own life and the life of a flower again.

## V. Conclusion

In conclusion, it is time to re-examine the works of Abdullah Qahhor, to analyze them with a new look. By exploring the writer's creative heritage, the reader gain a deeper understanding of the time-writer-hero trinity. There is also a need to study the issue of the writer's courage and bravery in the analysis of Abdullah Qahhor's articles, along with the context of the work. After all, then the position of the writer, valuable ideas about the art of the work, the subtext of the text is fully understood. It is our spiritual duty to pass on to the younger generation such works as "Yoshlar bilan suhbat (Conversation with Youth)", "Haq so'zning kuchi (The Power of the Truth)".

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