



Problems Of Creative Human Concept And Artical Interpretation

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ABSTRACT

The article describes the study of the psychology of art in Russian and Uzbek literature, the principles of creativity, its stages and the views of literary critics on the creative process. The research on this topic in Uzbek literature is classified. In particular, it has been proved on the basis of scientific research that the artistic interpretations of the image of a creative person in Uzbek novels have been studied to a certain extent on the example of the image of historical figures. Although the issues of creative thinking, creative psyche and nature, the creative process have been studied on a scientific and theoretical basis, it has been concluded that its interpretation in the work of art, especially the image of the creative person in the work of art, is not sufficiently analyzed.

KEYWORDS

Psychology Of Creativity, Creative Thinking, Inspiration, Creative Psyche, Uzbek Prose Of The Independence Period, Image Of Navoi, Artistic Mastery.

INTRODUCTION

The creator has a unique personality. The psychology of artistic creation, the process of creation, the question of the nature of creativity in foreign literature L.S. It has been

studied in depth by such scientists as Vygotsky, M. Arnaudov, A.T. Zeitlin, N.L. Yakobson, Yu. Oklyansky, A.M. Levidov, ES Gromov [1]. It is one of the most important issues in Uzbek

literature. In particular, in the works of I.Sultanov, M.Kushjanov, H.Yakubov, U.Normatov, O.Sharafiddinov, N.Khudoyberganov, S.Mamajonov, I.Gafurov [2] the nature of the creative process, the psychology of creativity, the secrets of creativity are specific literary works, the poetic skill studied on the basis of the works of certain writers, the relevant conclusions are given on the history of the creation of the work.

MATERIALS AND METHODS

Research in this area can be divided into two groups:

1. Research conducted by theoretical scholars, literary critics.
2. Literature created by an artist with creative experience. In particular, he listed a number of works, such as "The difficulty of creation", "At the crossroads of poetry", "Unknown island", "Poetry", "Child of need", "From me to", "Creativity is the enlightenment of the heart" [3]. accessible. They comment on the spiritual world of the creative person, the relationship between the artistic reality and the reality of life, the difference between real life and poetic reality, the "untouchable world" of the writer, inspiration, the secrets of artistic creation.

"Poetic talent is, at first glance, the art of looking at the world with amazement and the art of astonishing others, the ability to get acquainted with the pain of the hand" [4]. "Talent is a taste," Aripov said. "Talent is the only thing that never loses its novelty." H. Dostmuhammad admits that "creation is the enlightenment of the soul" and emphasizes that "the existence of the creator is a social phenomenon in itself" [5]. Indeed, it is astonishing that "the realities of society, the life of the people, are embodied in his (the creator's - G.M.) intellect." According to

Hashimov, "the first sign of talent is unbearable pain." [6] As E.Vakhidov noted in the epic "Rebellion of Spirits", creativity is a rebellion. According to Albert Camus, "rebellion is a sign of progress." Hence, the leader of the characteristics inherent in the creative human nature is mental dissatisfaction.

The ability to see life with one's own eyes and to analyze it artistically and philosophically is the most characteristic quality of a creator. Creativity is radically renewed during each important social upheaval, discovering new poetic possibilities. This period has a significant impact not only on the literary process, the literary environment, but also on the creative psyche and creative thinking. In particular, the literature of the independence period is also a literary process with a richness of innovations. The literature of this period is widely studied by literary scholars. In the example of prose works, the problems of creativity and period, creative thinking and artistic mastery are studied in depth on the basis of new perspectives.

Among the scientific researches the doctor of philological sciences I. Yakubov's research is particularly noteworthy. While the scientist D. Turaev studied the problem of artistic thinking and mastery in the novels on the example of the literature of the 60-80s of the last century [8], I. Yakubov prefers to consider the issue of artistic mastery at the level of innovations. The literary scholar makes an in-depth analysis of the factors of the expansion of the possibilities of short stories and novels in the spirit of the period and gives reasonable conclusions. The scientist praises the role of the word artist's artistic thinking and talent in the updates of Uzbek prose: Creators are unique people who have the opportunity to express their literary and aesthetic views in different genres and directions, in different poetic ways, in different

images. They create their own style in terms of their ability to express their ideological and artistic intention. The possibilities of the novel in this regard are characteristic. In the dissertation, Alisher Mirzo's novel-essay "Artist", which puts forward the concept of a creative person, is widely analyzed on the basis of historical-biographical methods. The spiritual world of the creative human-artist (the author himself - G.M.), the artistic perception is interpreted separately in the harmony (integration) of word art and fine arts. It is not difficult to see from the analyzes that in the prose of the independence period the interpretations of the concept of the creative man took the lead. This can be clearly seen in the image of the artist, the image of historical creative people, analyzed by the scientist. The growing need for interpretations of the concept of art, the concept of beauty and the concept of creative man in fiction is associated with the existing socio-political environment, spiritual and moral values, and conclusions are drawn on this basis.

The work rightly emphasizes the characteristic role of enlightenment-biographical and novel essays in the prose of the independence period, the role of the biographical method in their analysis, the essence of works reflecting the way of life of historical creators (such as Cholpon, Maqsud Shaykhzoda) in influencing the reader's thinking. In the study of such works, certain attitudes are expressed to such issues as historical truth and artistic truth, the creative "I" and the creative-human image. At the end of the dissertation is attached a list of novels published during the years of independence. According to the list, in 12 out of 118 novels, creative people (Yassavi, Ibn Sino, Navoi, Ogahi, Mashrab, Pahlavon Muhammad) are interpreted as the main characters. These novels cover the issues of word art, music and fine arts, the historical period and environment in which he lived, the creative psyche.

Biographical-historical and essay novels created during the independence period show the life of historical figures as an example. At the same time, the concept of inspiration from ancestors, a deep understanding of their own history is put forward.

RESULTS AND DISCUSSIONS

In general, I. Yakubov's research focuses on the study of the artistic interpretation of the image of a creative person, in particular, an artist. The analysis and comments are marked by a clever critical look and a passionate pathos. In particular, in the monograph "Literary text and aesthetic interpretation" the concept of art in the prose of Asad Dilmurod is widely studied on the example of the novel "Color and Axis".

The doctoral dissertation of the literary scholar S.Tulaganova "The problem of the creative personality and the artistic hero (on the example of Abdulla Qodiri) [9] also contains some approaches and comments on the subject. Although this dissertation discusses the author's personality and the ability to create a hero, the psychology of creativity, psychobiographical stages, the components of the mechanism of creation, the relationship between the hero and the aesthetic ideal in the concept of the novel, the balance between creative "I" and human "I" - Certain conclusions are given on the issues of aesthetic justification. It also reviews the research carried out in various scientific schools on topics such as the creative personality, the author's way of thinking and worldview, social position, creative concept, aesthetic taste, beliefs.

Although the main purpose of the dissertation is to reveal the personality of the creative man Abdullah Qadiri through his works, the memories of his relatives, in general, the views on the relationship between creativity and

creative man are also reflected. According to the dissertation, "creativity is a certain form of human attitude to society and life, value, aesthetic position, conclusions about the world and man." Understanding, expressing and describing this attitude and artistic perception through the eyes of the artist is an interesting, convenient, effective and effective way for the author to express his "I". At the heart of creation is the need to express oneself. That is, the need to express the author's perceptions of existence. For a creative person, writing is a condition of life, he seeks to express his "I" by describing the model of reality formed in thinking. The writer considers himself responsible for the activities of the human heart and mind, the formation of aesthetic taste, the influence on emotions.

When studying 115 dissertations related to the name of Alisher Navoi, it became clear that there are only 2 scientific works that can be connected with our research topic from certain angles. Literary critic N.Akhmedov's doctoral dissertation "Problems of interpretation of the image of Alisher Navoi in Uzbek literature" [10] is a major monograph devoted to the study of artistic interpretations of the image of the great thinker, sultan of speech, sensitive poet Alisher Navoi. In the dissertation, Navoi's artistic interpretations are gradually studied. The first and second chapters of the work analyze the reflection of the image of Navoi in medieval poetry and folklore on the basis of artistic examples, highlight the issues of historical fact and artistic perception. The third chapter of the work is devoted to the coverage of the image of Alisher Navoi in twentieth-century Uzbek poetry and lyro-epic poetry, and discusses the commonality and originality of lyrical and lyro-epic interpretations. The fourth chapter of the dissertation is devoted to the study of the image of Alisher Navoi in the twentieth century Uzbek prose. Oybek's novel "Navoi" is widely analyzed in historical and

artistic modes. Navoi's personality, his spiritual world as a creator is described in detail: "Alisher Navoi's social activity, rich in extraordinary events and strange situations, is also exemplary. As a great thinker and statesman, he set out to realize his aesthetic ideals in life." [10] The study highlights the qualities of Navoi's genius in the example of artistic interpretations. Historical facts and the author's approach to it, the author's position, the attitude to it of the period and the influence of ideology. In the creation of images of great historical figures, conclusions are drawn on the principles of typification, the specificity of artistic interpretations in terms of belonging to the genre or literary type. The literary hero is based on the creation of an aesthetic ideal and the need for it in connection with the social environment:

"The main reason for the strong desire to create the image of great historical figures in literature and art is that these great personalities, all their activities constitute the living and real aspects of our history, carry their essence." [10] Based on the nature of the artistic interpretation in the works analyzed in the study, Navoi's personality is assessed as his figure, patron of art and science, a perfect man. His poetic heart as a poet, his study of the subtle nature of the spiritual world as a creative person, is overlooked. Although the research conducted in the first years of independence (1994) reflects new views on Navoi's genius, the descriptions of the creative spiritual world are so shallow, careful under the influence of old ideological views. This is natural, given that the same qualities predominate in works created before the period of research.

Literary critic E. Nasrullaev's dissertation on "Study of the interpretations of the great poet's personality in the twentieth century Uzbek Navoi studies" (on the example of scientific works of Oybek, I. Sultan, V. Zohidov,

M. Aripov) is also devoted to the interpretation of the creative personality. However, the object of research is not artistic, but scientific works, that is, the Navoi phenomenon can be analyzed and studied on the example of scientific works.

Based on our research, it became clear that although the psychology of creativity is covered on a scientific and theoretical basis in both Uzbek and Russian literature, no separate monographic research has been conducted on the interpretation of the concept of a creative person in fiction. Dissertations and monographs related to the topic to one degree or another can be analyzed in the following aspects:

1. Scientific works on scientific-theoretical research of creative psychology.
2. Views on artistic mastery and creative thinking in the study of Uzbek prose of the independence period.
3. Analytical approaches to the image of a creative person (historical figure).

CONCLUSION

In conclusion, the study of artistic interpretations of the creative person in literature on a scientific basis provides valuable information on artistic skills, historical truth and artistic life, typology, new concepts of creative thinking. At the same time, literature, which is essentially anthropology, demonstrates unconventional ways of discovering man. Most importantly, the possibilities of creating and understanding color images of psycho-psychological states of moments of creativity that are complex and vivid are explored.

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