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## ELEMENTS INFLUENCING THE DEVELOPMENT OF CREATIVE THINKING AND POETIC INTERPRETATION

Annotation

This article examines the profound influence of Russian writer Mikhail Sholokhov on Uzbek literature, particularly focusing on the works of writers O. Yakubov, Sh. Khomirzaev, and U. Umarbekov. It explores the integration of Sholokhov's literary methods, including realistic depiction and psychological depth, into Uzbek prose, highlighting the development of Uzbek artistic thought in the 20th century.

**Key words:** M. Sholokhov, Uzbek literature, artistic influence, psychological realism, literary synthesis, Sh. Khomirzaev, O. Yakubov, U. Umarbekov.

## IJODIY FIKRLASH VA SHE'RIY TALQINNI RIVOJLANTIRISHGA TA'SIR QILUVCHI ELEMENTLAR

Annotatsiya

Ushbu maqola rus yozuvchisi Mixail Sholoxovning o'zbek adabiyotiga, xususan O.Yakubov, Sh.Xomirzaev va U.Umarbekov asarlariga ta'sirini o'rganadi. Sholoxovning adabiy uslublari, jumladan, realist tasvirlash va psixologik chuqurlikni o'zbek prozasiga integratsiyalashuvidan bahs etiladi.

**Kalit so'zlar:** M. Sholoxov, o'zbek adabiyoti, badiiy ta'sir, psixologik realizm, adabiy sintez, Sh. Xomirzaev, O. Yakubov, U. Umarbekov.

## ЭЛЕМЕНТЫ, ВЛИЯЮЩИЕ НА РАЗВИТИЕ ТВОРЧЕСКОГО МЫШЛЕНИЯ И ПОЭТИЧЕСКОЙ ИНТЕРПРЕТАЦИИ

Аннотация

В статье рассматривается глубокое влияние русского писателя Михаила Шолохова на узбекскую литературу, особенно на произведения писателей А. Якубова, Ш. Хомирзаева и У. Умарбекова. Исследуется интеграция литературных методов М. Шолохова, включая реалистичное изображение и психологическую глубину, в узбекскую прозу, подчёркивается развитие узбекской художественной мысли в XX веке.

**Ключевые слова:** М. Шолохов, узбекская литература, художественное влияние, психологический реализм, литературный синтез, Ш. Хомирзаев, А. Якубов, У. Умарбеков.

**Introduction.** Each creator pays special attention to developing their artistic skills within the framework of the traditions of brotherly peoples and the world's progressive cultural practices. While staying grounded in their national roots, the creative pursuit of artistic exploration also reflects the writer's fundamental worldview through their experiences and skills. The principles of the development of Uzbek prose in the 20th century did not emerge spontaneously or at such a high level. In this regard, it is essential to recognize the significant role of the Jadid writers during the early 20th century, particularly in the context of the social-political and cultural-educational processes of that era. This is because, in the Western, Eastern, and Russian literatures, extensive creative endeavors were carried out based on synthesis and artistic communicative connections. The tradition of flourishing creative work in various genres of the epic form gradually developed over time. Indeed, ideological pressures, the harsh decisions of the Soviet government, the invention of "socialist realism" and the subjugation of literature to a single ideological framework are among the factors that shaped this development. By the 1990s, significant changes were observed in literature, especially in the direction of portraying the true state of affairs and directly depicting the past relevant to human consciousness and spirit. On one hand, interest in the methodology of depicting the aftermath of World War I emerged, and on the other hand, the translation of works by writers from countries like the United States, Latin America, France, and England into Uzbek contributed to a fundamental renewal of style and form. Moreover, creators are well aware that poetic interpretation often involves a complex process of self-renewal. Therefore, literary influence, along with frequent updates to style and form modifications, plays a significant role in bringing forth relevant descriptive elements.

In the 1960s, writers such as O. Yakubov, Sh. Khomirzaev, and U. Umarbekov, in their creative pursuits, introduced a number of elements that contributed greatly to the further development of Uzbek artistic thought. These elements included the transition from short stories to novellas and from novellas to novels, distinctive features in plot and composition, artistic synthesis, and harmony of ideas. Among these writers, the influence of Russian author and Nobel laureate Mikhail Sholokhov's realistic method is particularly noteworthy, especially in terms of form, style, genre, and thematic scope.

In the 1990s, Uzbek writer Sh. Khomirzaev, who gave a fair evaluation of M. Sholokhov's work, published an article titled "Does Literature Die?" ("Адабиёт ўладими?") In this article, the author thoroughly criticizes the negative aspects of the former regime. From this perspective, it is believed that only works with substantial artistic value can survive over time. Sh. Khomirzaev's poetic explorations were significantly influenced by both Western and Eastern literary traditions, with a key question being how to create vivid and meaningful literary images. The shift from simplicity to complexity in depiction is a central and important principle of the writer's creative concept.

**Literature review.** Clearly, as Sh. Khomirzaev points out in his interpretations, M. Sholokhov's poetic world is incredibly diverse and complex. In his time, the "mercilessly realistic" depiction method in works like "The Silent Don" («Тихий Дон») and "The Fate of a Man" («Судьба человека») can be clearly observed. Sh. Khomirzaev himself managed to embody this interpretation in his own work, blending different genres to create a unique aesthetic center.

When discussing the social factor of literary influence, the artistic reflection of the problems of time and space also becomes evident. The works of the writer O. Yakubov, which complement each other in terms of form and content, emerged

precisely within the landscape of this era. Professor Kh. Karimov commented on this: "After the writer's death, with the help of his son Iskandar Yakubov, two of his stories – "Ростгўйнинг ҳаёти" and "Онаизор" – were published. Although these stories are based on the lives of real individuals, they carry a significant degree of generalization. In them, the entire face of the 20th century is reflected in the life and activities of the characters – the policies, ideological tricks, and the various tragic deals, injustices, and merciless oppression caused by the totalitarian regime, leading to a life far from humanistic values. As a result, the tragedy of the individual finds its vivid expression." [5]

Thus, in all of O. Yakubov's works written from the 1960s until the end of his life, we observe that realism remains the "unexplored reserve". Like Russian author M. Sholokhov's method of depiction, nature is harmonized with the unity of the individual and society. This unity, within the framework of literary influence, helps to comprehend the conceptual views of the individual and the creator. O. Yakubov, not only familiar with the works of M. Sholokhov, but also with those of earlier writers like F. Dostoevsky, L. Tolstoy, I. Turgenev, and A. Chekhov, demonstrates that he was deeply immersed in their literary worlds, which is a clear indication of his creative awareness.

Discussion. The Theory of Artistic Psychology and Dialogue in the Prose of M. Sholokhov. It is no secret that the literary skill shaped by the open depiction and realistic style of Russian author M. Sholokhov captivated Uzbek writers as well. In particular, in the short story "The Fate of a Man" ("Судьба человека"), the human will is put to a serious test in a highly tense psychological situation. Many literary critics recognize the "weight of the novel" in this story. Thus, in the works of O. Yakubov, Sh. Khomirzaev, and U. Umarbekov, the unity of philosophical and psychological situations, the distinctiveness in character creation, and the structure of the text were further solidified under the influence of M. Sholokhov's traditions and literary impact. It is only natural that both in style and in the balance of content and form, harmonies emerge.

The most characteristic feature of "The Fate of a Man" ("Судьба человека") story, and its influence on Uzbek writers, is its deep meaning applied to nature (landscape) [2] and character. In the story, polyphonic speech and the theory of dialogue (M. Bakhtin) [2] serve as the foundation for the development of the plot and compositional coherence in a distinctive way. "In M. Bakhtin's interpretation, the phenomenon of dialogue not only organizes the plot, the structure of the composition, and the movement of the characters but also constitutes the essence of the entire poetic reality. It directly brings about a living process, a vibrant word, and especially a spiraling relationship with the active human in action. In the world of the artistic work, the image of the moving person always exists in a constant situation. In any speech situation, in whatever form (dialogic, microdialogic, monologic, polyphonic), the character will inevitably feel the presence of the "other" image across from them" writes Professor U. Jorakulov [4].

The truth is that any narrative reality is defined by two aspects: the writer narrates the reality, linking the problem to the plot lines based on the character's nature. This harmony in M. Sholokhov's "The Fate of a Man" ("Судьба человека") provides the foundation for the psychological tension points that reveal the unparalleled suffering of humanity during and after the war. The story is rich in profound philosophical issues. It presents a mood that crushes the human spirit and tears apart the psychic world, through three character images (in Russian language):

«Мы закурили крепчайшего самосада и долго молчали. Я хотел было спросить, куда он идёт с ребенком, какая нужда его гонит в такую распутицу, но он опередил меня вопросом:

- Ты что же, всю войну за баранкой?

- Почти всю.

- На фронте?

- Да.

- Ну, и мне там пришлось, браток, хлебнуть горяшка по ноздри и выше.

Он положил на колени большие темные руки, сгорбил. Я сбоку взглянул на него, и мне стало что-то не по

себе... Видали вы когда-нибудь глаза, словно присыпанные пеплом, наполненные такой неизбывной смертной тоской, что в них трудно смотреть? Вот такие глаза были у моего случайного собеседника.

ВЫЛОМАВ из плетня сухую искривленную хворостинку, он с минуту молча водил ею по песку, вычерчивая какие-то замысловатые фигуры, а потом заговорил:

Иной раз не спишь ночью, глядишь в темноту пустыми глазами и думаешь: «За что же ты, жизнь, меня так покалечила? За что так исказила?» Нету мне ответа ни в темноте, ни при ясном солнышке... Нету и не дождусь! - И вдруг спохватился: ласково подталкивая сынишку, сказал: - Пойди, милоч, поиграйся возле воды, у большой воды для ребяташек всегда какая-нибудь добыча найдется. Только, гляди, ноги не промочи!» [8]

The author of the text does not immediately transition to describing reality in the work. In the exposition of the story, the arrival of spring, life after Stalin's death, the crushed will of the people, and the broken spirit, along with unparalleled pain caused by oppression and ugliness, are depicted. Spring symbolizes the rebirth of both humanity and the world. Even in the melting of the ice, the writer seems to embed a profound wisdom about the human soul. In the story "The Fate of a Man" ("Судьба человека") the dialogue incorporates numerous issues. Especially, the protagonist's suffering during the war, the countless misfortunes and hardships sealed in his fate, and the cruelties he faces are depicted, showing that even the strongest person can be spiritually broken. Describing the surrounding existence (world), the writer suggests that a broad heart and deep thinking are necessary. M. Sholokhov deeply analyzes every aspect of reality. While pondering the unsolvable fate of a person, suffering, and torment, inspired by the writer, O. Yakubov, Sh. Kholmizaev, and U. Umarbekov also creatively utilize this method in their works (landscape) to fully bring forth the artistic concept. The influence of literature on the spirit of other peoples, in terms of theme, content, form, and ideas, complements and develops each other. In this sense, M. Sholokhov's realistic style plays a crucial role in defining a significant direction for all times, drawing conclusions from mistakes, identifying true talent, and determining the vitality of humanitarian ideas. Poets like E. Vakhidov and A. Oripov also tested Western traditions in their translation activities. This exploration led to the emergence of dramatic epics like "Рухлар исёни" and "Жаннатга йўл" M. Sholokhov – whose work was deeply studied by O. Yakubov, Sh. Kholmizaev, and U. Umarbekov – later wrote tragic stories, novellas, and novels. This literary influence manifested in modifications of form, genre, and style. Indeed, the processes related to human destiny are the psychological experiences of each individual, and their detailed perception by the writer in the work is essential. At first glance, what seems like a simple psychological interpretation must authentically describe any situation, condition, or circumstance. Today, this interpretation has a distinct structure with semiotic layers. Thus, the depictions of collage in M. Sholokhov's story "The Fate of a Man" ("Судьба человека") also serve as an important literary lesson for Uzbek writers. This principle opens the way for deeply studying the writer and "discovering" the uniqueness of his realistic style.

One of the important attributes in M. Sholokhov's story "The Fate of a Man" ("Судьба человека") is the multilayeredness of the depiction. This aspect leads to the deepening of the writer's philosophical-psychological portrayal of existence (in Russian language):

«- Поначалу жизнь моя была обыкновенная. Сак я уроженец Воронежской губернии, с тысяча девятьсотого года рождения. В гражданскую войну был в Красной Армии, в дивизии Киквидзе. В голодный двадцать второй год подался на Кубань, ишачить на кулаков, потому и уцелел. А отец с матерью и сестренкой дома померли от голода. Остался один. Родни - хоть шаром покати, - нигде, никого, ни одной души. Ну, через год вернулся с Кубани, хатенку продал, поехал в Воронеж. Поначалу работал в плотницкой артели, потом пошёл на завод, выучился на слесаря. Вскорости женился.

Жена воспитывалась в детском доме. Сиротка. Хорошая попаласть мне девка!» [8]

The psychological tension in the story begins in this way. The writer employs the “story within a story” technique so skillfully that, as a result, the entire life of the protagonist, Andrey Sokolov, is enveloped by the looming presence of a fear, which reveals him as a strong-willed and resilient person. Based on this fear, the writer portrays a character who bravely overcomes any trial. “If we analyze the work in terms of its literary elements, the moment when the author encounters Andrey and wonders why Vanyusha is dressed neatly and cleanly, while this man appears in a tattered state, is the turning point of the story. Who is this man? The questions like “Who is the child next to him?” make the reader reflect. The story’s narrative structure is also unique. If we conditionally divide the events into pre-war, wartime, and post-war periods, it would not be incorrect.” [7]

With this principle, we learn that the horrifying images of war in the story – humanity and the preservation of it – are virtues inherent only to strong-willed individuals. M. Sholokhov organizes concepts of psychology that ordinary people cannot grasp. When the writer creates a new mythologism, he also keeps in mind how human beings in the 20th century should act in the process of animalization. The depiction of time and space in the story reveals its true value through various nuances. Therefore, as the writer perceives the complex landscape of the era, he leaves no problem, issue, or situation unaddressed. “In 20th-century literature, psychology not only remains a means of illuminating the inner world of the character but also retains its significance as an “influential factor” that shapes the plot and creates structure” [N. Leites]. The methods of determining the character’s psyche through their “inner moments” [L. Kolobayeva] often find confirmation in the chronotopic approach. Writers are paying an exceptionally detailed and profound attention to the realms of involuntariness and the unconscious [3]. Indeed, as a result of M. Sholokhov’s unique approach to artistic psychology, he emphasizes the need to maintain the “mood” in the human psyche, which must always be in balance. In the story, the main events are revealed as a result of the protagonist, Andrey Sokolov, sharing his personal experiences and the hardships he has endured. Many are well aware that discovering the most important aspect of this is not easy. On one hand, social and political factors, and on the other hand, psychological and spiritual factors demand realism. The creative uniqueness of literary influence requires that new

“isms” in 20th-century Uzbek literature emerge in a different way in the literature of the West, East, and neighboring nations. “In the stories of great artists, the fate of the character is to some extent determined by the era and the country, and furthermore, the fate of society is reflected. In a story, the character’s balance is essential, but if it remains only a character (“a self-purpose”), without being integrated into the work’s theme, and conversely, if the theme of the work cannot find expression in the character, the artistic and ideological value of the work is lost. The story should be based not on an interesting event, but on an interesting character; not on a rich event, but on a rich character.” [1] The truth is that many writers struggle to bring this criterion to life in their works. This is because they have not deeply felt the life of the era. This very flaw creates difficulties in highlighting the important fragments in the story. For example, in the 20th century, there were many writers who imitated literary influence. Instead of being inspired, they chose to directly adopt the method of imitation. As a result, this overshadowed the true perfection of their talent. This very scene proved that many talents in Uzbek literature were unable to reach their potential even during their own era. After the 1960s, literary life began to enrich itself with new names, developing and gradually beginning to show its realistic face.

In general, M. Sholokhov’s creative thinking reflects the understanding of a perfect human personality, the desire for simple rural people to live in peace and freedom, and the idea that tyranny, oppression, and strong pressure bring any society to the brink of collapse. This proves that a society that loses human virtues and lives by betrayal, treason, corruption, and cruelty is doomed to destruction. The writer could never reconcile with society. Even in his sharply critical letters to Stalin, the longing for the Don people’s freedom, equality, and the desire to see representatives of other nations as equals is clearly evident. The writer’s ideas serve as a reminder that any society whose leaders are indifferent to human destiny will be remembered in history with bad memories. The stories of cruelty, deception, hypocrisy, and treason during the former Soviet Union era, where these actions became a daily rule for any leader, are strongly conveyed through three or four key characters in the story. For instance, the depiction of the complex life of Andrey Sokolov reflects the difficult trials faced by people of the 20th century, making it clear what kinds of suffering they went through.

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