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## ARTISTIC THOUGHT AND ARTISTIC IMAGE

### PLAN:

1. Artistic fabric is a way to reach the truth of life.
2. Manifestation of the creator's personality in an artistic work.

**Basic words and phrases:** creative fantasy, artistic fabric, creative intention, creative biography, aesthetic interpretation, novel, short story, story, artistic reality, writer's outlook, poetic perception, ideological-emotional attitude, poetic judgment.

### 1. Artistic fabric is a way to reach the truth of life.

The transformation of historical truth into artistic truth is one of the main aspects of the writer's creative laboratory. The creative process, embodying this important aspect, requires great skill and experience from the writer. The writer pays serious attention not only to the life of historical figures, but also to the spirit of the times, various aspects of life, and certain points in the works whose heroes are products of creative fantasy. «One of the important conditions of artistic creativity is artistic texture. When an artist creates a work, be it on a historical or a modern subject, first of all he sorts out life facts; and embodies them into a single, integrated form around the artistic idea. However, the scenes of events and the faces of people with different characters are included in the work and described as if they happened in life. These are the products of the writer's fantasy, and he tries to convince the reader of all this.» As it is rightly noted, the creator synthesizes any artistic work, first of all, in his thinking, creatively approaches the reality of the time and creates a gallery of images. As the work of art matures in the creative process, the writer, first of all, tries to reveal its essence when creating an image. He cannot reveal his creative intention without artistic texture. Creating a textured image is done directly through the imagination of the writer. The writer takes the basis of the artistic texture from life. But this does not mean that he copies all the characteristics of a person or an event in his life into his work. When creating an artistic image, the artist relies only on the reality of life. Literary critic I. Gafurov expresses the following thoughts about the role of artistic texture in the works of Mirkarim Osim: «Mirkarim Osim appears in his works as a creator who is virtuous and knowledgeable in his historical imagination, and has a high language culture. He is adept at enriching historical representations with imaginary but at the same time realistic scenes. His «tissues» embedded in a historical event are not aimed at beautifying this event, making it impressive in an artificial way, decorating it, but at enriching this event, making it more instructive, more attractive» In fact, Mirkarim Osim uses artistic texture, which is a product of poetic thinking and imagination, to reveal the essence of the work. Adib writes a short story entitled «Caravan Roads» that illuminates the spirit of that time through the political situation in Central Asia at the end of the 16th and the beginning of the 17th century. It is based on the adventures of the famous Athanasius Nikitin, who traveled across three seas. Also, the writer summarizes the historical information of this period and creates a historical work reflecting the diplomatic relations of Central Asia, especially the Bukhara Khanate and the social and political system of the Russian state. «As a writer, Mirkarim Asim chooses the image of an honest and patriotic ambassador, which is rarely seen in the work of our writers, and as a historian, he chooses a little-studied historical period.» In the work, the writer saturates the historical events through artistic texture. It is known from history that during the reign of Khan Abdullah Khan of Bukhara, trade with Russia was somewhat well established, various items were traded, and there

are records of the establishment of diplomatic relations between the two countries. . If we pay attention to the creative biography of the writer, we can see that Mirkarim Osim knows the past of the Uzbek people, in particular, the era of the Khans, firstly, with his original expertise, and secondly, the leadership of the national spirit in his heart, reviving the history of his nation. can be attributed to his attempts to reach the hearts of the people.

The image of such historical figures as Abdullah Khan, Abdul Momin Khan, Muhammadali, Qulbobo, Kokaldosh, Boybur Taishev, Boris Godunov, Fyodor Ivanovich, Tavakkal Khan was created in the work. At the same time, for the full expression of his artistic intention, the writer included a number of textile images such as mutavalli Khoji Bakhshullo, Ivan Bochkov, Zahro, Shchelkalov, Mulla Shakir. The events take place around Muhammadali, the chief ambassador of Bukhara Khan. While creating the landscape of socio-political relations in Central Asia at the end of the 16th century, the writer, in order to strengthen the artistic interpretation of historical data, to ensure the naturalness of the images, the pure love of the honest Russian boy Ivan Bochkov and the Azerbaijani girl Zahro, which is a product of artistic texture, is included in the work. brings the reflected events. Here, if we pay attention to the creative laboratory of the writer, we will see that this artistic interpretation has a historical basis. Such an event in history happened in 1675 during the time of Khoji Farrukh's ambassadorship. In one of the studies of Academician M. Yoldoshev, the following information is given: «During the reign of Tsar Alexei Mikhailovich, an ambassador named Khoji Farrukh came from Bukhara to Moscow in 1675. On the way back, Khoji Farrukh gets angry with the Russian ambassador Vasiliy Davudov. Because Davudov seduced the ambassador's wife Saltanat. «The wife left Haji Farrukh and fell in love with Vasiliy.» The writer reinterprets this story. It brings him to the historical events of the 16th century in the form of artistic weaving. In this research, there is also the incident between the birder Epenet and Haji Farrukh, who was taking a bird for a gift to the Khan of Bukhara, and the writer Ivan Bochkov, who got drunk in his tent, lost his maid Zahro in gambling and suffered based on the story of his throwing himself into the water and, according to his creative potential, brings it into the work in the form of an artistic texture. At this point, it is natural to say that since Mirkarim Asim is a historian, he forms the basis of most of his artistic works based on historical truths.

In the center of the story «Caravan Roads» is Zahro, a peasant girl originally from Azerbaijan, who was brought as a slave during Abdullah Khan's march to Khurasan. The character of Haji Bakhshullo, a merchant who bought her from Berdiniyaz for fifty-five gold coins, is depicted in the play as the cause of the misfortunes that befell this innocent girl. The image of Haji Bakhshullo is skillfully embodied by the writer as a generalized image of rich merchants of that time. This hero is a brave person who will stop at nothing in the way of his ego. His lies about his own profit in buying slaves, his hypocrisy in front of the state representatives, especially his saving his life by putting himself to sleep during the raid of bandits on the caravan route - all this reveals the character of the hero. Zahro Haji Bakhshullo lives in pain at the hands of a cruel person, losing her will and identity, but one day she will see the light. They become free and reach their love. Through the image of Zahro, the writer inculcates the idea that a person can be physically deprived of his will, but no one can limit the freedom of the soul into the essence of the events related to this image. Although this image is a product of the writer's artistic fabric, it is connected to the chain of historical events in the work and plays an important role in their emergence. For example, the ambassadors of Bukhara stop for a rest on the way back with the Moscow ambassadors. At the same time, Ivan Bochkov, who came to Haji Bakhshullo's tent, falls in love with Zahra, and later the girl's crush on him is

revealed as the events of the play unfold. Haji's loss of a girl to Bachkov in gambling, Zahro's departure to his beloved, Bachkov's injury when he encountered a band of robbers on the road, Zahro's concern for him, and the situation of the merchant, who is angry about this, create a strong drama in the story. In the story, after the return of the ambassadors from the trip, Abdullah Khan imprisoned Ivan, one of the Russian representatives, for the situation related to Zahro. During the artistic interpretation, in order to prevent the political situation from becoming acute, Mulla Shakir's event, the release of the captive from prison, the release of the Russian slaves, and their return to their country with a number of gifts, were covered in realistic images. The writer effectively uses artistic texture not only in political life, but also in the development of events that have a significant impact on the social lifestyle of the people. At the same time, Mirkarim Osim preserves the naturalness of the images in his artistic interpretation of the historical truth in the story, in creating the character of the heroes, and in general, in illuminating the spirit of the time. The socio-political environment during the time of Bukhara Khan Abdulla Khan (1557-1598) is interpreted artistically. Sending ambassadors led by Muhammad Alibek to the Russian state by Starting with the work, the writer reveals the vision of each character through their character. For example, in the story, the Khan of Bukhara, a historical figure - Abdullah Khan acts as a complex character. The writer does not «decorate» using all creative possibilities for his khanate. On the contrary, in fact, as Abdullah Khan is in history, it is artistically interpreted with all the complexity. It is artistically interpreted that he is a determined head of state in his position, and a fierce and strict person when he is in his position. Both in the drawings given by the writer to the portrait of this character and in his political affairs in the administration of the country, it is understood that he has a great responsibility to manage a great state. Along with historical images, textile images also have their place in the work. For example, at the beginning of the work, Mulla Shakir is the only son of master Muin, the chief gumashta of Haji Hamdamboy, and no matter how many madrasas his father wants to teach him, one by one, he leaves his chosen path as a result of his passion for commerce. will be covered during the development of the events of the play. Also, the writer skillfully describes in the work that the Uzbek people have been engaged in commerce since ancient times, and their attempts to strengthen these relations with other countries. As in every era, the value of the work of craftsmen, artisans, and craftsmen is embedded in the essence of events. It is known from history that during the reign of Abdulla Khan, all types of art and construction work developed significantly in Bukhara, and unique masterpieces of architecture were built. Embassy relations with other countries are also very developed. The artistic development of these historical data in Mirkarim Osim's creative laboratory ensured the success of the work.

Literary scholar I. Gafurov remembers the following about how history comes to life in front of Mirkarim Osim's eyes: «Mirkarim Osim overextended Dormon... Autumn was ending. At the beginning of November, mists fall on Dormon Gardens, leading to evening darkness. The maple trees, which have not yet shed their leaves, shake and rustle like giants. They can be compared to grandfathers who are talking about history. When they come here from the stories of Goufman and Turgenev, they seem to be telling mysterious good news from the past. At night, they turn dark and grow like royntans. Mirkarim Asim knows how to listen to them. He understands their commotion. A fierce Jalaluddin appears before his eyes. Temur Malik lands like a falcon on the top of a maple tree and screams. This scream sounds like an immortal song to an old writer. In front of his eyes, the bountiful Sirdarya is embodied...». The writer Mirkarim Osim, who has been writing on historical topics for half a century, feels and writes his creative intention with all his being, through the invisible subtleties of nature. The writer attaches great

importance to the selection of vital material in the creative process. While taking concrete historical facts as the basis of his works, he tries to make them artistic in a way that everyone can understand. «Mirkarim Asim's works attract people's attention with their historical authenticity. The places and dates of the events described in them are clearly shown. But this does not mean that the writer simply described historical events without passion. On the contrary, the writer achieves to show the true essence of events with the help of artistic words». Mirkarim Osim's works are therefore worth reading, they clearly reflect the spirit of the historical period. There is no artificiality in the images. The writer's avoidance of excessive coloring does not indicate the absence of creative imagination. On the contrary, it shows that he pays attention to the standard of aesthetic interpretation when creating an artistic texture. The writer's use of the artistic fabric in the creative process preserves the vitality of his works.

«Prosaic and dramatic genres set themselves the task of covering life on an epic scale. That is why the dialectic unity of life fact and artistic fabric is manifested in a different form in the work of novelist and playwright. It is also important to convincingly depict the events that took place in the historical work in an artistic interpretation. The material of any historical work is revived by the creator on the basis of artistic texture. Historical truth is embedded in the subject based on artistic criteria. The writer must ensure the balance of vitality and artistic texture in the work. A work of art is incomplete without an artistic texture. Only if the vital basis is saturated with artistic fabric through the writer's creative fantasy, his artistry will increase. «A true generalization - an artistic image is created only when the artistic texture is combined with the real fact. The artistic fabric emerges as a result of the writer's active attitude to life. With the help of artistic texture, the writer imagines and describes the positive and negative qualities and opportunities that exist in concrete people, which have not yet been realized, and develops and changes the life fact in accordance with his creative goal. The artist reveals the essence of the work in accordance with the historical truth by means of textile images. Readers often get their first impressions and ideas about historical figures from works of art or movies. In order to embody a historical figure as an artistic image, the artist enriches it with other aspects of the character of a real person and shapes it in a generalized way.

«Artistic fabric is a necessary condition for pictorial representation of reality and allows us to more fully perceive the possibilities of the educational value of art and literature.» The writer's productive use of the artistic fabric in revealing the historical truth, i.e., in its artisticization, allows him to interpret it artistically and aesthetically as he wishes. While the artistic fabric is the writer's creative fantasy, some aspect of it consists of the generalization of characteristics of the people he has met in life. In his article entitled «Birth of the Biographical Genre», Matyakub Koshjanov elaborates on the role of artistic texture in the work.

Asad Dilmurod artistically interprets the historical truth based on the events he witnessed, saw and knew. In his works, the writer uses the artistic fabric in its place, and directs the reality of life towards art, in which he pays special attention to harmony with life. Literary critic Matyakub Koshjanov divides the historical works into two groups. The first is the works where the protagonists are real people, and the second, the spirit of a specific historical period is in the first place, and the characters representing the historical spirit are the product of the writer's fantasy. As the work of art is never the exact reflection of history, at the same time it is a unique artistic world created by the writer. Asad Dilmurod's novels belong to the first type, i.e., the main character is a real person, while most of his stories are of the second type, the spirit of the concrete historical period is in the first place, and the characters representing the historical spirit are the products of the writer's fantasy.

In the creative laboratory of Asad Dilmurod, the role of artistic fabric is much wider than that of Mirkarim Osim. «One bitter winter, I was thinking while looking at the monuments of Registan Square. At one point, an old man of medium height, with a sparse beard, wearing a shirt, bare-headed and barefoot came in front of me. The old man was carrying two buckets of coal. They were moving the buckets around in a frenzy, foaming at the mouth, saying ho-goo-goo-goo-goo-goo-goo. While I was standing in amazement, someone nodded that this man is a madman from a distant village, who walks barefoot even in the coals. The tall figure of the old man stuck in my imagination, and after a few years, look at this, this image took place as an artistic texture from the story «White Dragon Planet». The crazy-looking Rozik Kori in the play was the same old man. When I think about it, I got all my artistic textures from life.» As mentioned, the artist first observes life, and then realizes his artistic intention through the events that express them. In this process, in order to realize the creative intention, the writer interprets reality artistically by «adding it from himself» according to his talent. The writer combines real life with figurative thinking and saturates it through artistic texture.

- What do you think is an important criterion for an artist in the artistic interpretation of historical truth? sorting out what he found, the work strengthens the plot and composition line. Without the historical truths from the layers of the past, it is impossible to sufficiently polish the artistic form and style.» The writer polishes the essence of any evidence and reality with artistic expressions. In this, the place of artistic texture is determined by the writer's knowledge, outlook and fantasy. It emerges as a result of the writer's active attitude to life. The artistic fabric becomes a real generalization - an artistic image only when it is combined with a real fact. When creating a creative image, taking its prototype from life should be considered as an artistic expression of life reality. «The talent of the writer consists in his ability to see the reality of life with his original attention and to be able to accurately describe its essence with the help of words. The better this power is, the more accurately and deeply the writer sees and reveals the essence of life's truth in the process of creation.» In what way does the creation of artistic truth on the basis of historical truth manifest itself in your work?», writer Asad Dilmurod gives the following opinion: «It is not good to get wrapped up in the truth of an ideal life and indulge in details. This takes away from the beauty inherent in the art of words. Creative tasks are complex and important in turning the reality of life into an artistic reality. In my stories, short stories and novels, this phenomenon is, firstly, a new perception of the essence of the world and man, secondly, a broader look at the root of the leading events related to the chosen topic, thirdly, observing the human personality and worldview, fourthly, giving mystery to the knot, fifthly, an artistic work is realized thanks to the most effective use of the possibilities of depicting the proposed artistic idea in mental torture. The generalized reflection of reality in the creator's mind due to observation and study is closely related to the writer's creative experience, talent, and intelligence. The writer, who was able to observe and perceive the invisible aspects of life, reveals the historical truth with the help of artistic fabric. It is appropriate to study this issue on the example of Asad Dilmurod's novel «Mahmud Torabi». In Uzbek literature, there are many works in which the image of Mahmud Torabi was created, each of them was artistically interpreted in its own way. The writer says about the birth of the novel «Mahmud Torabi»: «I was still an inexperienced amateur writer when I read the dramatic epic «Mahmud Torabi» by Oibek, the poems «Galvirchi» and «Khalqkani», Mirkarim Asim's short story «Mahmud Torabi». I wrote a short story about it called «Writing in Yarog». Because of that reading, a spark fell into my heart, and on the occasion of the 750th anniversary of Mahmud Torabi's uprising, that spark ignited. Although I received adequate help from historical sources and

existing works of art, I did not have the courage to start a novel. After seeing the remains of the Kampirak defensive wall and Torob village of Bukhara, which Genghis Khan barbarously destroyed and destroyed, something changed in my psyche, my worldview was enriched and my courage gained strength. I still vividly remember being overwhelmed by infinite sadness near the Torob slum, which resembles the Afrosiab slum. From under the rolling hills, howls and battle chants could be heard. All these involuntarily led me to the period of historical uprising and brought me face to face with Mahmoud Torabi. Finally, I found the excitement of inspiration and pleasure that was so necessary for my soul and my pen. The writer's interest in learning modern mysteries prompted him to show the educational and educational aspects of history. Adib sufficiently strengthens his understanding of the liberation movement through the impressions he received during a trip to the city of Bukhara and the village of Torob. Although the historical truth is the basis of the work, the artistic texture plays a big role in its emergence. All this gives a serious impetus to the intensive development of the events of the novel. Examining the role of artistic fabric in the novel «Mahmud Torabi» in connection with the creative laboratory of the writer allows to draw important artistic and aesthetic conclusions. Literary critic I. Yakubov in his article «Historical truth and artistic interpretation» notes the following thoughts about the creative process of Asad Dilmurod's novel «Mahmud Torabi»: «The stage of spiritual and creative preparation for the author's first novel «Mahmud Torabi» began much earlier. In his story «Inscription in Yarog» it is shown that the nature of stability and courage characteristic of Mahmud Torabi's leadership is characteristic. From these thoughts, we can see that the writer's creative intention about Mahmoud Torabi was first reflected in his short story, and later in his novel. Along with the historical event, which has not lost its significance, Adib has set a goal for himself, the struggle between good and evil, various complex destinies, dissimilar characters, complicated psychological situations are the basis of the work. Writing about Mozi, the writer emphasizes that it is impossible to forgive the fierce conflicts of that time, justice and injustice, right and wrong, the most characteristic aspect of which is betrayal of the motherland.

It is known from history that there were different opinions about Mahmoud Torabi's personality and the essence of the uprising in all periods. If we pay attention to the historical roots of this issue, the first information about the personality of Mahmud Torabi and the nature of the uprising is given in Juvaini's «Tarihi Jahonkusho» and Mirzo Ulugbek's «History of Four Nations». the sources did not express a positive attitude to this issue. Later, Russian scientists V. Bartold and A. Yakubovsky also extensively researched the nature of Mahmud Torabi's uprising. In these too, the essence of the issue is almost no different from the previous sources. As noted, although Torabi was accused of sorcery and piracy in historical sources, our writers, without denying it, take into account the fact that the historical truth is evaluated from the point of view of each era. Aybek's dramatic epic «Mahmud Torabi», «Galvirchi» and «Khalqalkani» poems, Mirkarim Asim's short story «Mahmud Torabi», Asad Dilmurod's novel «Mahmud Torabi», in all of them the Torabi uprising is a freedom in its own way. is artistically interpreted as the idea of struggle for. Each of these works has its own aesthetic value in Uzbek historical prose, drama and epic.

Asad Dilmurod's novel «Mahmud Torabi» focuses on the series of life events and the complex social environment that created the ground for the uprising and formed the feeling of freedom in Mahmud Torabi's heart. The brutal execution of his beloved wife Subuha and his son Jalaluddin awakens in the heart of Mahmud Torabi endless hatred and anger towards the Mongols. In his heart, the feeling of striving for freedom beats. In the work, the writer argues that the tension in the drama of the novel was actually caused by the reality of the uprising, and



that contradictions took root in life. In addition to the personal tragedy that destroyed the language of Mahmoud Torabi, the novel clearly shows the existence of a great tragedy of universal importance. Through that tragedy in the literary novel, the people were oppressed under endless oppression, freedom and rights were stifled, their beliefs and faith were humiliated, their national values were doomed to be completely lost, and their material wealth was greedily devoured. He integrates such experiences as his departure into the subject of the work. The novel convincingly reveals a deep philosophical analysis of the oppressed people, limited freedom and rights, loyalty and betrayal, nobility and bloodshed, joy and sorrow, courage and cowardice. At the same time, the causes of historical events, as well as their consequences, are analyzed.

As a practical implementation of creative intention, the essence of the work acquires a deep meaning. The heart of the novel is the idea that the will of the people and the soul is sacred, and any evil committed in the desire to rule over the fate of others will inevitably end up in the hands of tyrannical individuals. «Individual characters will always remain the main task and driving force for the novelist.» This has a strong influence on the creative process. The character of Mahmoud Torabi increases the effectiveness of psychological drama through the events and actions of the characters in the novel. The individual image of the hero is formed, first of all, through his active relationship to freedom and rebellion, honesty and faith, loyalty and betrayal. The uniqueness of the individual character is revealed through thoughts and experiences that deepen the essence of these relationships. Before our eyes, a brave and courageous person who prefers to die standing than to live on his knees, who is not afraid of death, is embodied. In the work, Mahmud Torabi's rise from simple peasantry to the rank of the leader of the people and finally to the rank of sultan is shown in a complex and complicated mental process. «Asad Dilmurod does not over-idealize Mahmoud Torabi's character, nor does he try to portray him as a perfect person. In the novel, the image of Mahmoud Torabi is depicted on the one hand, as a noble person who sacrificed his life for a noble intention, and on the other hand, as an ordinary person who is afraid of the tricks of the kingdom and power, and lives in dilemmas.

In the work, the character of Shamsiddin Mahbubi plays a unique artistic role in revealing the character of Mahmud Torabi. The characters of Ibrahim Torabi and Olovkhan Yusuf, Borinaykhan and Muhyiddin Kamal, Mahmud Yalovoch and Chigatoy, Gura Khotin and Burkhaniddin moved around the main character and served to reveal the essence of the work. In the novel, Mahmud Torabi is not depicted separately from his relatives - his father is Kaplan Baho, his brothers Muhammad Torabi and Ali Torabi, his mother Azoda Zainab, his sister Suyguna Zebo - all of their goals are formed in an integral relationship. The human qualities of their character made it possible to emerge the idea of struggle for freedom in Mahmud Torabi's worldview. It is known that in the image of Mahmud Torabi, «a unique short-term mood, the glow of the soul, the taste of feeling the light that shines like lightning» is embedded in the artistic content of the work. This character is depicted in the work as a hard-working, open-minded, sincere, physically strong and proud person from an ordinary family. Throughout his life, the hero of the work fights relentlessly for freedom against Mongolian invaders and unjust local officials. As it can be seen, it was not easy for the writer to return to the time of a great man like Mahmoud Torabi, who left a deep mark in the history of our nation with his admirable human qualities and achieved the status of a unique freedom fighter. Because the creation of the figure of a historical person emerged as a result of the writer's tireless research. Thinking and imagination, intellectual outlook, understanding of it, creative experience and skill, artistic skill

and spiritual need, which determine the personality of the writer in the work, are placed in the artistic level.

Asad Dilmurod tried to make good use of the interpretation of spiritual experiences in the interpretation of the images of historical figures in the work. In the work, Mahmoud Torabi, who considers believers and believers like Ibrahim Torabi and Shamsiddin Mahbubi as his mentors, always receives spiritual support from them and is nourished by their wise advice. As we continue to study the uniqueness of the character of Mahmoud Torabi created by Asad Dilmurod in connection with the creative laboratory of Adib, as the writer noted, Adib «lives together» with him for five years during the writing of the work. In other words, he feels infinite suffering just like him. He acts like a person of that time. He takes on the entire burden of the image as his own. As a result, the image of a national hero is created. Mahmoud Torabi is not a character who only wants physical victory. «I swear to God that his love and anger are endless, he has placed the love of the Almighty in his heart forever.» He is a person who wants to be a spiritual winner. He does not sell his faith under any circumstances. «- Hit me, keep hitting me, stop, don't be drunk!» said Mahmoud Torabi, looking straight at him. - This is a life deposit, if I don't hand over my life deposit on such a day, when will I hand it over?! Ever since I can remember, I have dreamed of attaining God's presence, because he ordered this happiness from your sword! Hit, hit, don't be drunk!'. Although he was physically defeated in the brutal fight, he was the winner in spirit. The writer describes the death of Mahmoud Torabi very impressively. He died not in the hands of the enemy, but in the hands of a traitorous compatriot like Olov Khan Yusuf. The sad fate of Olovkhan Yusuf, befitting his actions, is properly concluded by the creator at the end of the work.

In the novel «Mahmud Torabi», the main factors of the uprising are the fact that the local officials became extremely pro-Mongol, the leaders of the country, the officials doing the wrong things, trampling on religious and national values. - writes A. Hamragulov. Mahmoud Torabi's motto «We go to death, we are death killers» shows the coin of the main character. As Mahmoud Torabi fights against the Mongols, only one desire burns in his heart - freedom. He considers silence to be a betrayal of himself and his identity. In the play, during the conversations between Sheikh Ibrahim and Mahmoud Torabi about the destiny of Pahlavan Malik Sanjar, all his dreams and aspirations are understood. The writer is in this place: a person is not a winner, but he is not a mute to the devil, so not being a mute is a discovery in itself. Mahmoud Torabi embeds the idea that being mute is a betrayal of God and contempt for oneself. In the play, it is shown that after the separation from his wife Subuha and his only child, Jalaliddin, his desire for man became stronger and mixed with revenge in his heart. All these events, which are an artistic texture, served to reveal the character of the main character more vividly. In this place, the determination characteristic of the main character is shown through the love of Princess Gura, who is a descendant of the Mongols. During the course of events, Mahmud Torabi's love for his mother, wife and son was replaced by his love for Allah. No matter how strong Princess Gura's love is, she cannot accept his love. In this image, the writer does not undermine the quality of humanity in Mahmoud Torabi. Without breaking the princess's heart, he confesses the purity of his love and asks her to convert to Islam. Such a wise choice of the writer serves to ensure the realism of the image. Courage and combativeness in Princess Gura's character is also a sign that she is from the Alankuva lineage. The princess, who was presented to Burkhaniddin, the governor of Bukhara, because she won Chigatai's heart with her determination and loyalty, fights for her freedom and dies in this fight. Struggle for free will: Mahmoud Torabi's struggle

for the freedom of the country, princess Gura's struggle for the freedom of the soul, such harmony brings out the harmony in the essence of the work.

«Turning a fact of life into an artistic image directs the soul of the creator to physical action. Creative work, restless days, restless nights are filled with the charm and pleasure of creativity. Joy, pride, pain and suffering in the heart will be absorbed into the layers of the work to be created. A truly artistic work is the creator's realization, observation and expression of himself through life. A work of art matures during the creative process of the writer, takes shape and acquires integrity. In order to create an artistic image, the writer enriches the image with aspects specific to the character of a person, and in the process of summarizing it, he integrates it into the subject of the work in harmony with his individual characteristics. Therefore, the writer's personality manifests itself in the artistic interpretation. A brief summary of the above points:

1. The transformation of historical truth into artistic truth is one of the most important artistic criteria in the creative process. A real generalization is possible only when the artistic texture is combined with a real fact - the combination of artistic images or historical events in the images.
2. In the works of Mirkarim Osim, the textures embedded in the historical event are important because they are aimed at enriching the artistic reality and making it more exemplary. Asad Dilmurod artistically interprets the historical truth based on the events he witnessed and knew. If the author's novels are among the works in which the main character is a real person, the spirit of a specific historical period is in the first place in most of his stories. And the characters representing that spirit appear as a product of the writer's fantasy.
3. Aesthetic interpretation is an ideological-artistic analysis, comparison of artistic works, determining the «air» of the literary process and the main direction of each creator's research, as well as evaluating the creative originality. Therefore, on the basis of the above three important problems, researching the history of the creation of historical works in a monographic way in the context of the integrated literary process, in close connection with the personality of the creators, the specific characteristics of the creative laboratory, allows to make excellent theoretical generalizations.
4. The psychological aspects of the creative process cannot be objectively explained outside of the writer's emotional, spiritual and spiritual world. Therefore, during the interpretation, it is necessary to pay special attention not only to the creative process, but also to the psychological conditions in this process and even to the mental world of the student (recipient). As the individual «I» of a person actively participates in a work of art, the issue of the aesthetics of mastering the work of art cannot ignore the world of knowledge and imagination of a person.
5. In Mirkarim Asim's work, patience, diligence, steadfastness and hard work, his cultural and artistic level, extensive talent, regular work, along with a wide range of enlightenment and knowledge, life, history, people It is explained by his tendency to learn with great enthusiasm, noble human qualities in his nature.
6. Asad Dilmurod is a sincere, humble, broad-minded, considerate and impressive person in life, which is reflected in his works. The fact that emotional thinking, folk wisdom, and the foundations of human virtue were inculcated in the short story «Mezon Burji» made it possible to reveal the inner world of the image of the historical person in the focus of the work.

#### **Review questions:**

1. Talk about the role of artistic fabric in the creative process.
2. Explain on the basis of examples that it is possible to combine artistic images or historical events with each other in images.

3. Explain on the example of the work of Mirkarim Ocim that the textures embedded in the historical event are important because they are aimed at enriching the artistic reality and making it more exemplary.
4. Artistic interpretation of the historical truth based on the events he witnessed and knew is suitable for the creativity of writers.
5. Explain the aesthetic interpretation.
6. Talk about the ideological-artistic analysis of works of art, comparison, the «air» of the literary process and the main direction of each creator's research, as well as the assessment of creative originality.
7. What is pathos?
8. What are the views of the novel genre in terms of reflecting reality?
9. What is romantic thinking type?
10. What literature scholars have researched about the personality and works of Asad Dilmurod?
11. In Asad Dilmurod's short story «Mezon Burji», talk about the characteristics of the writer's personality.
12. Explain on the basis of examples that the issue of artistic idea, creative imagination and aesthetic interpretation is brought to light by such issues as the creative «I» of the writer, the pair of the writer and the artistic work, the spiritual and spiritual world.

## TESTS

### 1. Aesthetic interpretation is...

- A) ...ideological-artistic analysis of works of art, comparison, «air» of the literary process, determining the main direction of each creator's research, and evaluating the creative originality.
- B) ...determining the main direction of each artist's research.
- S) ... logical explanatory ethnographic evidence in literary text.
- D) ... opens the way to the analysis of problems of literary studies, such as the integration of subject and composition.

### 2. Who said the following about the role of artistic texture in Mirkarim Asim's work: «Mirkarim Asim appears in his works as a virtuous and knowledgeable artist with a high language culture in his historical imagination. He is adept at enriching historical representations with imaginary but at the same time realistic scenes. His «textures» embedded in a historical event are not intended to beautify this event, to make it artificially impressive, to decorate it, but to enrich this event, make it more instructive, more attractive»

- A) I. Gafurov
- B) I. Hakkulov
- B) M. Mahmudov
- S) A. Kattabekov
- D) B. Karimov

### 3. The image of historical figures such as Abdullah Khan, Abdulmomin Khan, Muhammadali, Qulbobo, Ko'kaldosh, Boybur Taishev, Boris Godunov, Fyodor Ivanovich, Tavakkal Khan, textile characters such as Khoji Bakhshullo, Ivan Bochkov, Zahro, Shchelkalov, Mulla Shakir are the heroes of the work?

- A) Sh. Isahonova «Revenge»
- B) M. Asim «Darkness contains light»
- S) M. Asim «On Caravan Roads»
- D) A. Dilmurod «Girih»

**4. What event does Asad Dilmurod's short story «Mezon Burji» begin with?**

- A) The story «Mezon Burji» begins with the death of the astrologer Abu Bakr Qamari and the appointment of Maulana Ahmed, a person whom Sahibqiran does not like very much, as the «special astrologer» of the kingdom.
- B) Amir begins with Temur's dream image.
- S) Amir Temur's warlike campaigns begin with the events reflected.
- D) It begins with the story of Amir Temur meeting a skinny man in the heat without water, when he collapsed in front of an old saxophonist.

**5. What is the basis of Asad Dilmurod's novel «Mahmud Torabi»?**

- A) «Inscription on the weapon»
- B) «Sherdar»
- C) «Property»
- D) «Girih»

**6. «He understands the beginning of life as a supreme blessing given to mankind, the hardships of living as a test. As a result, artistic-aesthetic examples related to spiritual-intellectual and moral maturity form the core of creative research» Who does this opinion about the creative activity of Asad Dilmurod belong to?**

- A) M. Sattarov
- B) I. Yakubov
- S) Q. Yoldashev
- D) N. Rahimjonov

**7. Who introduced the term image to science first?**

- A) Hegel
- B) Diderot
- S) Dante
- D) Bualo

**8. He interprets the historical truth artistically based on the events he witnessed and knew. If the author's novels are among the works in which the main character is a real person, the spirit of a specific historical period is in the first place in most of his stories. And the characters representing that spirit appear as a product of the writer's fantasy. What writer's work does this idea belong to?**

- A) Mirkarim Asim
- B) Asad Dilmurod
- Q) Muhammad Ali
- D) Alisher Ibodinov

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### **Glossary on the science of literary theory**

**Literature is an Arabic word derived from the word «adob» (plural «adab»).**

**Literary studies (Literaturovedenie, Literary studies)** - the word also consists of two parts, which means «dealing with literature», «studying literature». It is clear from this that literary studies is a science about literature.

**Literary theory (Teoriya literatury, Theory literature)** - the connection between literature and social life, the development of the art of words in connection with the development of personal society, the nature of literary types and genres, their specific characteristics, artistic works studies such issues as its structure, its constituent parts, the language of the work, the style of expression, artistic and visual means, literary direction, literary style, literary school, and the artist's artistic skills.

**Literary hero (Literaturnyy heroy, Culture hero)** is an image of a person who occupies an important place in the system of characters of the work and plays an important role in the formation and expression of the ideological and artistic concept.

**Artistry (Poetics, Poetics)** is a set of characteristics that define the work created as a product of creative-spiritual activity as belonging to art. Imagery is the first condition of artistry, it means perception of reality through artistic images, thinking through artistic images.

**Artistic language (Khudojestvennyy yazyk, Poetic language)** is the main tool of the art of words, a tool for creating an image of fiction. Artistic language is also called «artistic language», «artistic language», «poetic language». Artistic language is an event in the base of the national language, and it is a form of using the national language for the purpose of forming and conveying artistic information. Artistic language is not separate, sharply different from the national language. Artistic language is manifested in works of art. While the language of everyday communication conveys simple information, artistic language conveys artistic information. The information conveyed by the artistic language is pictorial information, and the image created in the creator's imagination acquires a certain appearance through it. An artistic image is a creative reflection of reality that is concretely felt and revived in the reader's mind. And information expressed in a scientific, official style evokes imagination as a concrete image. As the image is reworked in the heart of the creator, it becomes an emotion, and this emotion is «infected» by the reader, listener, and viewer. Imagery (imagery) and emotionality are characteristic features of artistic language.

**Biographical method** is Greek, bios - life, grapho - to write. A work of art reflects the personality of the creator, so many of its aspects are understood in the context of the author's biography.

**Dialog (Dialog, Dialogue)** is a Greek word that means «conversation, conversation». Dialogue is a literary-artistic text component, which is the speech given places of the characters in the work. Modern prose text consists of narration, description and dialogue. Some works of Greek thinkers such as Socrates and Plato consist of the discussion of certain issues by several people. Fitrat's works «Munozara» and «Bedil» are similar. Such arguments indicate that dialogue is a separate genre of philosophical and journalistic direction, as it is a communication between two or more people.

**Aesthetic ideal (Estetik ideal, Aesthetic ideal) (from the Greek word idea - imagination, concept)** - aesthetics, including one of the important scientific categories of literary studies, is a set of perceptions reflected in tangible concrete-symbolic form about beauty, a high level of aesthetic perfection

**Free verse (Svobodny stix, Free verse) - syllabic-tonic in Russian poetry**

**Epic, epos (Epic, Epos)** - Greek epic, narrative, story. One of the three types of fiction. The main feature of the epic is the eventfulness, which describes the events that took place in a



certain time and place. Epic works are divided into genres according to the scope of artistic coverage of life. If in the narrative genre, a single event in the life of the hero is represented, then in the work of the short story genre, a certain stage in his life is represented. The novel describes a great period in the life of the hero.

**Fabula (Fabula, Plot) (Latin fabula - story, parable)** is used as a synonym of the term plot in some sources. Some say that a fable is the representation of events exactly as they happened in life, without changing anything, while others say that a fable refers to the reality of life that is the basis for the plot. Aristotle called the events narrated in the work «myth» or «history». The ancient Romans called them «fabula». In the 17th century, theorists of French classicism called the events recorded in the work «plot». In the 20th century, representatives of the Russian formal school fabula is the order of the events described in the work in real life. It is said that the plot is the order in which the events are conveyed (placed) in the work.

**Philology (Filology, Filologue)** is a Greek word, philo means love, logos means word, knowledge.

**Idea (Ideya, idea)** is an artistic idea, an important component of the artistic content, a figurative, generalized thought that can be understood from the work. The author's ideological-emotional attitude, artistic perception and evaluation of the events focused in the work is an artistic judgment, conclusion. The idea is the core component of the content. The idea is present in any work. The idea of each work differs according to its essence, scope, scope, level of expression and other aspects. The idea of a work of art is directly related to factors such as the creator's worldview, goal, attitude to reality, and interest. And every true creator sees existence in his own way, perceives the reality of existing life in his own way and expresses his attitude to it. Therefore, the reality described in the work is not the reality of real life, but the reality seen and perceived by the author. Every artist reflects the reality of the same time and place in his work. Because the reality of life is very complex and multifaceted. It affects the hearts of creators in different ways and is reflected in their minds in different ways. The artist's worldview is an important factor determining the idea of an artistic work. The prevailing ideology, socio-political views in the society have a strong influence on the creator's worldview. An artistic idea is an individual phenomenon. But this does not mean that every artist can express and promote any idea in his work based on his worldview. First of all, the artist must support universal values in his work, regardless of which social group he belongs to or what socio-political point of view he is a supporter of. Because true artistry requires the creator to glorify eternal values such as goodness, justice, humanity, and beauty. The importance and value of the idea of a work of art is determined on the basis of its compliance with national and universal values, as well as the effective representation of the reality of life in the work. Based on the scale of problems posed in novels, short stories, epics, tragedies, the system of ideas - artistic concept in them is discussed.

**Inner monologue (Внутренний монолог, Inner monologue (monologue))** is a speech focused on the character and is a form of artistic psychologism. In dramatic works, the inner monologue of the characters reveals their psyche. Writers such as F. Dostoevsky, L. Tolstoy In his works, the internal monologue is also widely expressed, that is, the characters' observation of the happenings, self-questioning, approval of something, and denial of something In Karenina's novels, the inner monologue is presented as a process in the mind of the hero. The writer-author does not interfere in this process. On this basis, the inner monologue is one of the most important means of describing the human psyche .

**Conflict** (Конфликт, Conflict (clash)) is the Latin word *conflictus*, which means «to collide». Just as conflict is the basis for the development of life, artistic conflict is also an interesting part of the work. is the leading means of being.

**Composition (Composition, Composition)** is the Latin word *compositio*, which means «structure, construction, composition». It is common to define the composition of a work of art as follows: «the arrangement of parts, details, artistic image means of a work of art in a specific order based on a certain purpose.»

**Theme (Tema, Theme) (an Arabic word meaning «set, arranged»)** - a component of artistic content, social, spiritual-ethical, philosophical and other issues raised in the work life material selected and depicted for artistic perception. In literary studies, it has two meanings: the material of life depicted in the work and the set of social, spiritual-ethical, philosophical and other problems put forward for perception in the work of art. It is more correct to call the reality - the material of life - a «topic» written in the work, and to call the issues that are focused on, for observation, not a «topic», but a «problem», a «problem». Because any true artistic work appears as a product of the artist's time, his attitude to the social environment in which he lives, his personal thoughts, worries, and suffering. A creative person, more than others, thinks and worries about existing life arrangements, positive and negative aspects in it. It is this feature, quality in nature that prompts him to write a work (poem, story, novel, epic, drama, comedy, tragedy). The original work arises as an inner necessity of the creator - a «child of need» (A. Oripov). The artist selects material from real life for the artistic perception of the problems he is thinking about and describes it.

**Author's speech (Rech avtora, Author's speech)** is a statement, description, comment given directly from the author's language in a literary work. A literary-artistic work is a text created with the help of language elements, that is, a speech phenomenon. Folklore genres such as proverbs, fairy tales, and epics are phenomena of oral artistic speech, «Khamasa» epics, the novel «Otkan Kunlar» are phenomena of written artistic speech. Artistic speech is formed from the combination of methodologically different components. In a work of art, the speech of the author and the speech of the characters differ from each other according to a number of features. In epic and lyric-epic works, the event, the place or circumstances of the event, the description of the characters, and the author's comments are given directly from the author's language. The image of the author is a subjective basis that integrates the artistic reality depicted in the work and brought to life in our imagination. And the author's speech is the basis that integrates the text created with the help of language elements.

The image of the author is the creative person who is understood in the text of the artistic work. The author's personality is absorbed into the artistic reality of the work. Because the artistic reality is the reality observed by the creator and recreated creatively based on the ideal. The reader «sees», «hears» and «feels» the reality described in the work through the author. The author's ideological-emotional attitude to the reality that he wrote will definitely affect the reader and listener. The reader can agree or disagree with the author's views. In the middle of the 20th century, the concept of «author's death» appears in Western literary studies. According to him, subjectivity disappears in artistic creation, and only the text, which corresponds to the subject, remains. A work of art is a speech phenomenon. Speech arises because of the subject. There is no speech without a subject.

**Nasr (Prose, Prose)** is an Arabic word that means «unstructured, scattered, scattered». Prose is a type of artistic speech that is not rhythmically measured. Until the 18th century, literary works considered unrelated to the art of speech were called «prose» and «prose». Now, a story, short

story, novel, essay, etc., written in prose, not in poetic form, is called «prose work», «prose». «Prose» is a Latin word that means «proper, usual».

**Image (Image, Character) - the root of the word is «raz» (line), from which «razit» (to draw, carve, carve),** from which «obrazit» (to draw, carve, to form a shape) appeared. It is from this word «obrazit» that the term «image» was born. This word means «general image». An image is a phenomenon that embodies both generalized and individualized characteristics.

**Poetics (Poetics, Poetic) (Greek poetike techne - the art of creation)** is a theory of literature in a broad sense, now it is used more in the sense of a component of the theory of literature, a teaching about a literary work.

**Portrait (Portrait, Portrait) (French peindre - to depict)** - the external appearance of a character described by means of words (face, figure, facial expressions, body position and movements, gestures), a fabric that comes to life in the reader's imagination. It is one of the means of creating a unique human image and revealing his character. A portrait is an element of composition in epic works. Portraits of characters in works of art are conditionally divided into static portraits and dynamic portraits.

**Landscape (Landscape, vid, Scenery) (French paysage - place, space)** - an important element of the artistic reality depicted in the work, the image of the open space (indoor space - interior) where events take place. Image of mountain, river, stream, sea - image of nature. The image of a street, alley, yard, etc. is an image of space. The landscape gives an idea of the place and time of the event and becomes a means of revealing the psyche of the hero.

