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THE AUTHOR'S DEPICTION OF PERSON AND HIS ATTITUDE IN THE NOVEL "THOUSAND AND ONE APPEARANCE"

Abstract: The article deals with the personalities of the author and the author's relationship to the image of the artist as part of his novel "Thousand and one appearance (Ming bir qiyofa)".

Key words: creative personality, attitude, archetypical hero, character, chronotop.

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Introduction

Since ancient times, the personality of the artist, his role in society and his artistic potential have been widely covered in scientific, historical and artistic works. Especially in the works of Tazkira genre, we see excerpts from the life of poets and writers, their attitude to the creative work, interpretation and analysis. Khusrav Dehlaviy's "Gurrat-ul-Kamal" states that it is necessary to fulfill four conditions in order to attain the status of a teacher. According to him:

- The poet has a unique style;
- Adherence to the traditions of poetry when expressing meaning and using words;
- The use of mistaken or inappropriate words in the poem;
- Avoid theft and displacement of meaning [5.339].

The sixteenth chapter of Navoi's book "Mahbub ul-kulub" is dedicated to poets, which are divided into three categories:

- Those whose show the absolute truth in a poem;
- Figuratively speaking the secrets of truth;
- Those whose see figurative as a means rather than an instrument [5.263].

Research methods.

We can see that Delhi emphasizes the creative personality in its vision, while Navoi brings the

creative artistic center to the center. One assigns a status to the quality of the work that is to be created, the other to distinguish the poets based on the work created.

In the XXth century Uzbek literature has also produced several works of art that explore the problems of the period through the creative image. The selection of a creative person as the protagonist of the novel "Thousand and one appearance" which we have analyzed and it has a historical, social, artistic and aesthetic function. Oman Mukhtar considers that the creative person acts as a beacon for the sake of adulthood but that the creators of the period are unable to fulfill their missions, the root and solution of this.

The book reveals the attitude of Abdullah Hakim (creative person) in various angles. These relationships can be conditionally classified as follows:

1. The attitude of the people around the creative person;
2. Creative person's attitude to his / her creative work;
3. The author's attitude to the creative person.

Through the images of Hasan, Ochil, Gulhumor, artistic interpretation of the public view of the creative person is possible.

- Probably there is a whip poetry, this boy?
- There. He writes poetry. Four or five things came out. But there are many who come from the

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village to write such poetry. Some get married, and some drown. In modern times, many people have written many books, and no one is quick to dismiss them as poets. They are just lovers of poetry"[1.39].

The phrases in this passage, such as "writing poems", "several things came out", are not only a poem but also an indifference to the creator, some of them being married and some drowning away. It also refers to the condition of the creature's marriage and the loss of life, the purpose of matter being only a matter of time, the moon being turned into a copper bowl, drinking and destroying it, and defiling the body and spirit as a consequence of what God forbid.

For the Hasan and Achilles, the work of Abdullah Hakim is irrelevant. And while the image of Gulhumor remains indifferent, the poems of Abdullah Hakim are used for their own benefit.

"... He was also indifferent to the poetry of Abdullah Hakim, who was seized by his aunt's house. He only brought the notebook to Sadirjon, thinking that his brother Sadir would go mad and love me more than he ever did"[1.107].

Burkhon Sharif and Sadirjon are the best people who can understand the works of Abdullah Hakim. The author does not portray the image of Burkhon Sharif in the novel so much that the character is initially portrayed by the people around him (Abdulla Hakim, Korchalons, Sadirjon, Halima), and the reader recognizes Burkhon Sharif as a hero who struggles not for the sake of good, but for the good. In fact, in the image of Burkhon Sharif, the archetypical heroic character (the corpses do not turn their backs even though they pierce machine balloons and threaten them with various bells), militancy (courageous fight against businessmen for two and three years), stubbornness (money, action, desirable material wealth) strongly denial) (Otabek. D.Kuronov).

While Burkhon Sharif realizes that the famous poet who wrote poems "open doors" and "open windows" about the "closed doors" and "shutters" is really right, the support given to Abdullah Hakim is to invite invitations, get out of bed; does not go beyond material support. The emphasis is on the person, not the creator. Burkhon Sharif initially refused to help Abdullah Hakim because of a society that requires everyone to behave in the same way, and then, subjectively, he does not want to help his poems about love to Halima. The intensity of Burkhon Sharif's character is also evident at the point where the image that the author interprets as a hero from the beginning makes the novel look like an antagonist. Burkhon Sharif is described as a generalized image of "great people" who could not provide moral and emotional support to the artist, who "hid" him for his own personal gain and remained a spectator of artistic activity.

The reader understands that Sadirjon has a positive attitude towards the work of Abdullah Hakim, but this attitude is not always clear as Sadirjon lives in

these poems. In some cases the author cites Sadirjon's attitude to the poems of Abdulla Hakim and its causes.

First of all, the poems were presented by Gulhumor a loved one. (He puts all his faith in the gift given by the goddess.) That is why he reads Abdulla Hakim's poems as sacred verse, and sincerely believes in them.

Secondly, as a result of his love of literature from a young age Sadirjon is able to understand the meaning of the poet's poems. He compared his poems to "steppe flowers". Thirdly, the poet is able to express his grief in his poems. The poems written by Abdulla Hakim on Halima are quite the sentiments of Sadirjon and Gulhumor. For Sadirjon, the poems of Gulhumor and Abdulla Hakim are one and the same. In general, the author expresses his view that creativity and the art work created by him should serve as a means of avoiding disgrace and purifying the soul, even for Sadirjon, as part of Sadirjon's approach to art. Sadirjon's attention to Abdullah Hakim's poems is only a certain stage of his life - the moment of love.

Unlike Sadirjon, Abdullah Hakim lost his love and did not abandon his poems. The mother, the husband, found peace in the time of by remembering what he had written about the Motherland.

In the novel, we see that Abdullah Hakim's fascination with poetry from his youth, he did not accompany him on the way to gain the reputation of poetry, and he can give an unbiased evaluation of his work. He describes the first poems he wrote - a shout, a call. (Many creators tend to evaluate their work from that point on.) Personality: "What I write next is a bit of a poem" - the sense of contentment (like a poem, not a call) is a sense of dissatisfaction (a little bit).

Abdullah Hakim is questioned by angels as a person - a servant of Allah, as described in religious traditions in the real world. In some places, he has been described as an artist - "In addition, although I did not gain fame and popularity, I was still a poet. I want to encourage people to be kind and noble..."[1.63].

Although Abdullah Hakim asserts that he is a man who does not contradict the realities of life, the angel (ideally the author) lists the faults of the artist who considers himself honest:

- Eating, drinking, and clothing and not thinking from the eating;
- The characteristic of the flow;
- Lack of meaning and purpose in life;
- Purity of body and spirit;
- Lack of self-awareness;
- Trusting God as the master of all life more than God;
- Ignorance of poems written in the office or in poems;
- Worship of idols and images - idolatry.

The above accusations apply not only to Abdullah Hakim but also to all those around him and his contemporaries. However, the author blamed

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Abdullah Hakim for the fact that the creative person is the foremost representative of society and the need to guide the people. Amon Mukhtar looks at the truth of the truth - the artistic images of those who see themselves as good people, believing that in the last day, they will answer for all their good and bad deeds and that they seem to be of little (but actually worthwhile) sin in front of others.

“You wanted to invite everybody to teach somewhere. You have earned a shout out to be a poet”. As we have seen, the writer expresses himself in angelic discourse that the creator must not only call, but be self-conscious, to be an example. Although the author deviates from the realities of the novel and examines the process of its occurrence, his attitude, attitude, character, time, space, and status are evident from the moment he chooses artistic images from existence.

In the novel, the creative people can be distinguished: those who sing what the era calls for - those who are successful artists and those who are committed to their own truths and who have filled the ranks of “bad luck”. Batir Oppokov and Gulyamjon auxiliary characters allow the writer to compare, contrast, and express his ideological and artistic intentions.

“History and Culture” staffs like to tell poets “What do you do when you don’t understand your poetry with a farmer?” Part of poet is following:

*Our city is a paradise,
All are free.
Any darkness that goes by,
Light that came into our hearts.*

Therefore, their aim to “sing the same song” [1.82], first of all, reflect the demands of the artists of the era and the Communist Party’s attitude towards artistic creation.

In the third story of his novel “Childhood of Afandi” Gulyamjon who advised Rahim II to conceal his evil, is generally of the “creative” layer, which is what the era demands. The author’s reaction to his actions is reflected in the interviews with Nasreddin and his father, in the confessions made by Gulyamjon himself. Gulyamjon is not only responsible for the act of Rahim II, singing false anecdotes, not only because of his wealth, but also because he persuades a child like Nasreddin (a spirit and a pure angel) to hide the truth from the people.

A similar classification is applied to historian intellectuals in the novel The Destruction of the Hill. Sanjar Makhzun - the successful creators of the novel “Thousand and one appearance” - Gulyamjon, Batir

Oppokov, live in a society where he lives. For example, Abdullah Hakim, Mirza Ghalib and Elijah Hayrat have failed to take a worthy place in society because they are committed to their principles and believe in themselves. From the author’s point of view, both intellectuals are defeated. Although they were prosperous and prosperous in their lifetime, the works they created after their physical death also “perished”. The unfortunate ones are dying of dissatisfaction with their lives. The works that are created by one layer are honored with death and are despised. The author illuminates both ways and says that human happiness cannot be achieved in this way through the personalities of Abdullah Hakim and Elijah Hayrat.

The characters of Abdullah Hakim and Elijah Hayrat complement one. Many features of Abdulla Hakim’s image: adherence to their principles, honest expression of everything, and dissatisfaction with his life are also reflected in the image of Elijah Hayrat. Elijah Hayrat is an intelligent historian, and he is indirectly included in the meditations of Mirza Ghalib, the hero of the novel “Ruins on the Hill”. Abdullah Hakim’s degradation as creative and personal is covered by questions and answers in the real world (mythological chronotope). Elijah Hayrat acts in a real chronotype, contrasting with Sanjar Makhzun. His views and scientific conclusions are given from the language of the man at that time - Mirza Ghalib. The fact that Abdullah Hakim is in the real world is an inevitable tragedy for Abdullah Hakim, and on the other hand, people like him, who, like Elijah Hayrat died after their physical death, were convinced that he was right.

Unlike Abdulla Hakim and Elijah Hayrat, Nasreddin and Mirza Ghalib have the ability to investigate what they are doing and to understand the defects of themselves and those around them. The creator who owns this feature is the true creator and they will eventually win. Nasreddin went to the palace of the royal ruler to see the true look of his confidant and to see that he was superior to him spiritually. As soon as Mirza Ghalib and overcome his fear, all obstacles will be removed. He can see the true look of the “corals” he has over him, overcoming his fear.

In summary, his creative personality has always been in the spotlight. The book “Thousand and one appearance” also reveals the problems of creativity, social and cultural status of the time, the evolution of the spirit of the people of the time, and the influence of the power on the spiritual image of our people.

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