

AESTHETIC IDEAL AND CREATIVE CONCEPT IN THE WORKS OF PIRIMKUL KADIROV

Sattorzoda Xurshidabonu Sobir kizi

Karshi State University, 10.00.02-Uzbek literature. Basic doctoral(PhD) student

Abstract. *This article reveals the creative concept through the general pathos and aesthetic ideal in the works of Pirimkul Kadirov. The general and specific features of deep sociality, humanism, and artistic psychologism in his novels and stories are analyzed.*

Keywords: *aesthetic ideal, idea, psychological analysis, patriotism, realism, sociality, pathos, human values, mentality, modern novel*

Any person who strives for beauty will find it in every aspect. Especially creative people can get a special taste and pleasure from such a process. Pirimkul Kadirov also sought to find beauty in the essence of life, in the pleasure of creativity, in human relationships. The goals inherent in his work, such as patriotism, highlighting pressing problems in society, seeing historical truth, and creating works that feed the spiritual needs and spirit of man, are clearly reflected in almost all his works.

For his services to Uzbek literature and culture, Pirimkul Kadirov has received such awards as the title of "Honored Cultural Worker of the Republic of Uzbekistan", the title of "People's Writer of Uzbekistan", the Order of "Respect for the People" and the Order "For Great Services", his place in Uzbek literature and literary criticism is incomparable. The great scholar and literary critic O. Sharafiddinov says the following about the writer: "In his works, Pirimkul makes serious reflections about life, about the true essence of the supreme concept of "human being," and encourages the reader to think and reflect. One can like Pirimkul's works or not, but it is difficult to be indifferent or indifferent to the problems raised in them. Because the author writes about the positive, beautiful aspects of life with pleasure, joy, and excitement, and about the shortcomings and shortcomings with anger, resentment, and anguish, and is able to infect the reader with these feelings. He does not shy away from the problems and puzzles that life poses, does not ignore them, but rather boldly

writes them down and analyzes them as artistically as possible.”¹⁵ The critic Pirimkul Kadyrov emphasizes that the distinctive feature of the characters created by him is their genuine humanity and truthfulness. Indeed, the writer cannot remain indifferent to the problems of society. In each of his works, there is a desire to bring out the ideal of society, or rather, to create that ideal himself. His ideals are people who exist in life, who walk side by side with him, who are his interlocutors. The characters he creates in his works on contemporary themes are based on the prototypes of his friends, classmates, parents, spouses, teachers, great writers and students.¹⁶ The writer's work has a wide scope. A number of reviews, articles, and scientific works have been conducted on his work. The collection "Creation with Love", published in 2008 on the occasion of the writer's 80th anniversary, contains warm thoughts from a number of teachers, writers, and critics. The artistic and scientific significance of the collection is that it has developed a bibliography of Pirimkul Qodirov's works.

He entered the creative world during his student years in the early 50s with a number of stories and essays published in newspapers and magazines. Although his early creative works (such as *University Girls*, *Two Meetings*, *Free*, *Great Love*, and *Goodness*) were somewhat loose in terms of ideology and form, they were enough for the writer to develop his pen. Among such works, the writer's story "Students" introduced the writer to the world of literature. The work, which tells about the life of the youth of the time, was not devoid of minor ideological shortcomings. Although the hero of the story, Latifjon, is an excellent and public-spirited student, he cannot enter the reader's heart. The writer describes the character of the hero only in positive qualities, devoid of shortcomings, which is why he seems a bit unnatural and artificial to the reader. Due to the lack of experience and skill, he did not even raise the main life problem. However, later this work also prepared the ground for the novel "Three Roots". In 1958, the social novel "Three Roots", which tells about the fate of the new generation of Uzbek intellectuals, was written and published in Russian in Moscow in 1959. The writer himself explains the name of the novel "Three Roots" as follows: The idea behind the name "Three Roots" lies in the idea that young people should first take three spiritual roots on their way to maturity. The first is to gain a solid education, the second is to become a true human being, and the third is to build a family based on love !”¹⁷ The reality

¹⁵ O.Sharafiddinov. *Adabiy etyudlar* (Adabiy-tanqidiy maqolalar) Tosh. 1968, 10-11-bet

¹⁶ N.Boboyeva "Pirimkul Qodirovning xarakter yaratish mahorati" diss. F.f.k.,T., 1972-yil

¹⁷ <http://www.uchildiz.uz>

depicted in the novel, which is a true reflection of the life of student youth and reflects the spiritual and moral aspects of the emerging young generation of society, has not lost its relevance even today. The moral, spiritual, and social problems in it are aimed at filling the ideological gaps in the youth sphere of society. M. Kushjanov says the following about the novel: When I read "Three Roots", I see the debates, clashes of ideas and a number of other contradictions among students in the fifties, and in general, the picture of youth life".¹⁸ Each hero in the novel has bright individual characteristics. He has his own achievements, but he is not without his shortcomings. Pirimkul Kadirov was young and energetic. Through the characters of young people like Mahkam, Ochil, Zamira, Gavhar, Sergey, and Anna, he reflected the era he was living in, the faith, conviction, and enthusiasm that were taking over the souls of people. Also, when drawing characters like Abdurakhmon Toshev and Temur Akbarov, the writer relies on ready-made prototypes. Toshev's depiction of the domla Oybek in the guise of a domla, Akbarov's embodiment of the image of the domla Abdulla Kahhor, his own life views in the prototypes of the young heroes Mahkam and Ochil, and the restoration of the image of his wife Safiya aya in the guise of Gavhar and Zamira also help make the novel believable and natural, and fully reveal the writer's ideal. P. In Kadyrov's novel "Three Roots", the idea is also illuminated through the general spirit and mood. In "Three Roots", the patient, who began to recover after a long illness, is convincingly depicted as the spirit of the social environment. In the novel, he raised important issues of vital importance in the reality of social changes after the 50s and the early 20th century. He was one of the first to reveal life events, facts, and relationships between people, and conducted a "deep social study" to analyze the souls of his heroes.

Each of the writer's works was warmly received by the literary community and caused heated debates. His subsequent stories "Qadrim", "Erk", and the novel "Black Eyes" were also received with the same active reception. P. Kadyrov describes the changing, renewing spirit of people in "Black Eyes". The main characters of the novel are young people such as Avaz, Hulkar, Zamonali, Chulponay, Zhannatay, Holbek. In "Uch ildiz" the writer also created the character of young people.

¹⁸ "Mehrga yo'g'rilgan ijod" Pirimkul Qodirov ijodi adiblar va munaqqidlar talqinida, Toshkent, A. Navoiy kutubxonasi nashriyoti, 2008-yil, 25-bet

The writer sees in the young generation a strong desire for life, a desire to create something new. By youth, the writer understands not only people in the first stage of life, but also the renewing laws of life, socio-spiritual, spiritual changes. Youth is a great force that can build the future from scratch. Pirmkul Kadirov saw the current development trend as early as the 1950s. The novel depicts the agricultural youth as active people who want to instill the spirit of the times into the essence of traditions. The novel shows that the author is not unaware of rural life, that he grew up in the countryside. According to critics, as Pirmkul Kadirov gained more creative experience, his artistic skills grew and the realistic aspects of modernity deepened. These are the aspects that are clearly visible in the novel "Black Eyes". Ozod Sharafiddinov says about this: "No extraordinary events occur in the novel. The heroes of the novel love, get married, experience ordinary conflicts that occur in thousands of families, work hard... But even though there are no unusual events in the novel, the reader's interest in the work grows with each page. The point is that the writer was able to penetrate into the depths of this monotonous ordinary life, to perceive its essence, to see the inner currents of seemingly calm rural life, like a diver diving underwater and collecting jewels from the depths of the sea. After all, this is the task of true art"¹⁹. It can be said that the deep ideological nature of the novel, the authenticity, naturalness and human charm of the characters, and the modernity ensured the realism of the work. Ozod Sharafiddinov lists a number of features characteristic of the writer's style in the novel "Black Eyes": firstly, the writer reveals reality in detail, unhurriedly, uses description when appropriate, secondly, he describes reality objectively from a distance, finds vital details, clearly draws the environment and landscape, thirdly, the life of the herders is accurately described and uses various details and incidental events to familiarize the reader with that life, fourthly, he also emphasizes symbolism in describing the characters, giving his idea, and an aesthetic assessment of reality. It is not without reason that the critic focuses his assessment on the writer's style. Matyakub Kushjanov describes the novel "Black Eyes" as a psychological work. The work is significant in that it can be a source for biographical analysis, as it was written under the influence of the author's childhood memories, memories associated with the village of Kengkul, where he was born and raised, and Lake Oydinkul. However, it should be said that in each of his works, the author tries to reveal the problematic aspects of a certain social issue.

¹⁹ Sharafiddinov O. "Adabiy etyudlar" Toshkent, "Fayr Fulom" — 1968, 141-bet

During the 60-year creative period, the ideological themes of Pirimkul Kadyrov's works constantly changed. Sometimes they adapted to the times, sometimes they did not obey the times, based on the gradual development of the creative intention and thinking of the creator. In the works of Pirimkul Qodirov in the 1950s and 1960s, one of the main directions of his artistic aesthetic thinking was to express the fate of the people in a small particle through the fate of an ordinary person. However, in the late 1960s and early 1970s, he began to strive for the lofty goal of writing on historical subjects and conveying the truth of the past to the reader.

REFERENCES:

1. Boboyev T., Adabiyotshunoslik asoslari Toshkent. O'qituvchi nashriyoti 2002-yil, 156-bet
2. Boltaboyev H, Rasulov A, Oripov A, Normatov U va boshqalar "Mehrga yo'g'rilgan ijod" Pirimkul Qodirov ijodi adiblar va munaqqidlar talqinida, Toshkent, A. Navoiy kutubxonasi nashriyoti, 2008-yil, 196 bet
3. Boltaboyev H., Maxmudov M. Adabiy-estetik tafakkur tarixi. 2-jild: O'rta asrlar. Uyg'onish davri (IV-XVI). – Toshkent: MUMTOZ SO'Z, 2016.
4. Qo'shjonov M. Baxslarda ulg'aygan ijod. Saylanma. 2 tomlik, 1-tom.T., G'.G'ulom nomidagi Adabiyot va san'at nashriyoti, 1982 y., - 231 bet.
5. Sharafiddinov O. Adabiy etyudlar (Adabiy-tanqidiy maqolalar) Tosh. 1968, 10-11-bet
6. Qodirov P. "Qora ko'zlar" Toshkent., "G'afur G'ulom" nashriyoti —1978
7. Qodirov P. "Uch ildiz" Toshkent., "G'afur G'ulom" nashriyoti —1979
8. Qodirov P., "Qadrim" Toshkent., "G'afur G'ulom" nashriyoti —2007
9. Qodirov P., "Erk" Toshkent., "G'afur G'ulom" nashriyoti —1978