



## The Issue of Literary Influence in the Writer's Artistic–Aesthetic Conception

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<http://dx.doi.org/10.47814/ijssrr.v6i6.1364>

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### **Abstract**

This article illustrates information about the influence of Temur Polatov's work and the importance of eternal impact in determining the artistic and stylistic direction of Khurshid Dostmuhammad as a writer, defining the principles of his creative concept are researched on a comparative–typological basis. As a result of creative dialogue and literary effect, it is demonstrated that the hero, the chosen subject, image skills and paradoxes of T. Polatov's works motivated the creation of the best works full of signs and symbols in a new direction by Kh. Dostmuhammad. The connection of new methodological principles with the writer's aesthetic ideal, worldview, T. Polatov's "Gayib's second trip", "Other settlements", "Libra tortoise", "Jalaluddin's Last Interlocutor" by Kh. Dostmuhammad the works "Look", "Shelter", "Question", "Alone" were studied on the basis of comparative analysis.

**Keywords:** *Conception; Literary Influence; Symbol; Figurativeness; Character; Comperative Analysis; Stile; Literary Skill*

### **Introduction**

The mood of independence, changes in the life of society, changes in socio–political relations also affected art and literature, brought the issue of literary relations and influence to Uzbek literature. Because of the acquaintance with world literature, the literary influence faced a dramatical going up.

Khurshid Dostmuhammad is a great representative of literature, an interpreter, researcher and wooer of the works of Temur Polatov who is an innovative writer with a unique prose style and illustrated the spiritual world of man based on paradoxes. T. Polatov is a writer whose work has always inspired Kh. Dostmuhammad, who can be a mentor in defining his artistic and stylistic direction and creating his creative concept. X. Dostmuhammad wrote forewords to all the works of T. Polatov, the author of the novel "Seven–bliss, forty–sadness", "Jalaluddin's last interlocutor" which he translated from Russian, and analyzed, interpreted his novels, short stories and stories (Do'stmuhammad, 2011, p. 49–84). He was

always attracted by T. Polatov's creative world. The characters in T. Polatov's works, selected themes, description skills, and paradoxes generated create a new direction in Kh. Dostmuhammad's writings.

### **Main Part**

Important circumstances which can determine uniqueness of T. Polatov's works is related to the writers who were his creative mentors. The writer has read Fyodor Dostoevsky, Andrey Platonov and Sadriddin Ayni a lot. For this reason, their influence and creative closeness to them can be felt in his writing style. History and today are described in his works combinably. The novels which literary characters are described such as "Other settlements" (Ishaq Bekov), "Gayib's second trip" (Old Man Gayib), "Space" (Ergut), "Adherer" (Okhun), "The Tales of the Bukhara House" (Dushan) and "Libra Tortoise" (Tarozi) were written by him. Another sentimental researcher of T. Polatov's work, literary scholar I. Gafurov, believes that "Temur Polatov is one of the leader writers-storytellers of the time when man flew into space". The fairy tale, which is a genre of folklore, tells the stories about spotless, sincere of people who have not left the world of childhood. These people always expect only goodness in everything. The characters of T. Polatov are also have friendly and immaculate character, and their human properties are clearly visible. Writer thought that simplicity is the basis of childlike innocence and beautiful sincerity. They are simple and sensitive like a child, and at the same time, they observe things and situations with a special eye and discover features in them that we do not expect. In today's of globalization, his contemplative, jidicous characters were a novelty in the literary world. T. Polatov discovers new aspects and truths of the noble creation based on his intuitive observation of existence. In his works, he vividly describes fiction and reality and demonstrates the spiritual world of man based on myths and legends. The unity of man, nature and society is absorbed into the layer of symbols. That's why the flow of events in his works becomes quieter, and the activity of the heroes in their opinions comes to the fore. Y. Borev was right when he said that "An image is like a child for a writer, parents want his child to become the owner of the profession he dreams of, to become a perfect person, and try to work for it". The writer said: "I am close to thoughtful, painful, somewhat strange characters. This kind of hero and this kind of art will have a deep calm and glorious essence, far from evasiveness and superficiality. The era seems to hit such a hero standing like a rock with its waves, but when the wave hits this rock and goes back, it returns more genteel" (Po'latov, 1983, p. 13). His heroes are ordinary people who have not been very lucky in their life, but have not forgotten their identity, who have made the traditions of their ancestors their main value, and who observe the world with admiration. They always try to search for their past, their historical roots. They strive to return to the past. Fitrat commented on the unique style and creative concept of every writer: "Each writer has a special style of his own. As the poet rises in the world of literature, he begins to create a specific method for himself. When the forms of the poet's imagination, thought, and understanding are complete and perfect, a suitable style will appear" (Fitrat, 1995, p. 26). The author encodes the essence of the work on the basis of myths, legends and symbols, and names his characters symbolically in accordance with their inner world and behavior in reality. They are Persona level characters that stand out from the crowd. Ishaq Bekov – a progressive, creative, great man of his time, Qulikhan Egamov – a slave of fate, obedient, loyal person, Nurov – the creator of bright life in the future, Benishon – spiritually flawed, human qualities not fully formed, he combined two aspects between humanity and the animal world. Tarozi is a gadabout hero in the way of sharing the truths about humanity by measuring them. Armon is a symbol of that dreams are always with people, but they do not always come true. Ghoiyb is a person who is waiting for a journey from the mortal world to the eternal world. He must disappear, he must go. He accepts this trip with pleasure. Dushan is a symbol of destiny of unlucky people, they have their own life beliefs, that's why they are not interested in wealth. "Dushan" – "Nashud" is an expression of the fate and character of the hero. The heroes of all works of T. Polatov act in a clearly defined coordinates of the space and time chronotop. In each of his works, the writer describes the life of Bukhara, the great simplicity of Bukhara people, their worries. All his characters are modern people. In other words the writer is sympathetic with time. Another interesting aspect is that at the main

root of the research is the goal of finding the magic power of Kh. Dostmuhammad's work through T. Polatov, and getting to the essence of the realized and unrealized inner sufferings and observations in his works. T. Polatov brought a new tone to the world of literature with the theme, chosen characters and expression method. As Kh. Dostmuhammad said, "Literature is an attempt to understand a person. Every creator, every work is an attempt to understand a person again, from a new point of view. Great literature is created where tradition is abandoned! The greatest works are the negation of the tradition that prevailed before them!" (<http://www.nurzamon.uz>). In the works of T. Polatov and Kh. Dostmuhammad describe the human life, his spiritual tragedy in connection with the period. Because they were brought up by this period, their destiny are not dissimilar with time. When reading the works of both writers, we feel and think about the symphony of influence. The characters created by them encourage to live suitably in a human life which was given as an exam. And to understand the world deeply. In every created artistic work, the writer's aesthetic ideal, inner suffering, and artistic pathos are described through the image of the characters. F. Dostoevsky wrote in his letters: "Each of the characters acting throughout the work is the scattered "I" (himself) of the writer. Each of them carries the writer's own pain, intention, and desire" (Бахтин, 1972, p. 301). The writer's personality, pain, and what he wants to say are reflected in the main character's life beliefs, past, behavior and speech. In the story "Gayib's second trip", the problem of nature and man is raised. A short philosophical work about eternity, death, fate. The writer interprets the power of man to destroy nature through the observation of the old man Gayib. "Just as their ancestors said: before we lost the forest, and even before that the river disappeared, today people said that fish are disappearing from us, because they knew that all the weak things in nature will give way to the desert...".

We can consider the hero's conclusions in a metaphorical sense as a sign of the Aral Sea leaving humanity, or as a sign of the world's transience, as a person turns from the world of existence to nothingness. It is time to travel from the transient world to the real world for Gayib. The story seems to be built on the description of simple events, but understanding the true meaning embedded in the layers of the symbols and suffering with Gayib are depend on the reader. The warfares and processes in the sea illustrates human worries and life's troubles between existence and non-existence. Water is transitory life. A sailing boat is a shoulder-to-shoulder coffin. He disappeared forever and reached a peaceful place. At first, his son and other people we live in the island opposed Gayib getting a boat on the island, and they put his grandson Proshka as a guard. This condition describes measures taken by people against death, the arrival of the Gayib to the final destination is a sign that no one can resist the fate.

There is the philosophy of returning to one's place, identity and finally to the real world at the basis of the story of "Other settlements". In the name of his faith, Bekov gives up everything, his personal happiness, self-interest, marrying, living in a great family, having children. He devotes his youth to the people and the politics of the system, but when he comes to his own place, he realizes that his efforts are futile and his faith is a mirage. There is the tragedy of the person under these concepts. But Bekov is a pure-hearted, truly selfless person who had nothing more than a suitcase. In his interviews the writer says that he modeled his father, who regretted at the end of his life because of the The Sovet period in own story. This story illustrates the tragedy of the soviet Union. In the novel "Libra Tortoise" modern problems are demonstrated in the basis of legend, narrative and symbolic image. The author created the novel based on the legend of a salesman who turned into a turtle. Weighing machine is mentioned the great ancestors of the East. "No matter where he goes, he is a stranger, he doesn't like people. He looks calm, like he doesn't care about anyone...but he's not! A rebellious... His heart is always angry! What is he looking for in this world?" (Po'latov, Taroziy, 2019, p. 198). He is always alone, because he tries to do things that no one has thought of, he wants to expose the power of the God. In this way, he wastes his life, he wants to make a discovery in turtle science, he wants to turn the turtle-man into a real person. The truth about Tarozi is told by Benishon: "He also looks like a corpse in chains... He is also intended for good deeds... but he is also punished..." (Po'latov, Taroziy, 2019, p. 289).

Benishon's incomplete spiritual world, crisis were demonstrated the tragedy of the faceless man based on the molding myth of Prometheus. Benishon's all physical and mental pains and sufferings are symbol of man's desire to know the truth about humanity. Corpse chained to a salt hill like warrior Prometheus, the white light of the salt layer covering it, and unhackneyed body sign of the supreme truth. Benishon's stepping on the surface of the highest truth is commented that "spiritual rotting accelerated physical rotting" (Po'latov, Taroziy, 2019, p. 260). The writer makes such a bitter judgment on his hero. The truth of turtle: "... if I lose my most important thing—my freedom, my life, then...the eagle that is called to me will also fly..." (Po'latov, Taroziy, 2019, p. 289).

T. Polatov created the novel "The tales of the Bukhara house", which illustrates the painful problem of society, such as bringing up a child in the spirit of national traditions from a young age and the maturity of a person of the new era. In the novel, the tragedy of religious interference was reflected in the image of Dushan. Kh. Dostmuhammad's opinion about Dushan: "He cannot get along with people. He is an item that has not found a buyer in the market!" (Do'stmuhammad, Ijod, 2019, p. 8). His grandfather comments on the character and life of Dushan: "You are in a state of perfection. You live between two different ways of life – traditional and modern, between two languages, two religions, birth and death... It is very difficult for you, because when two different ways of life collide, the temperature of life reaches boiling point. ..." (Po'latov, Buxoro, 2019, p. 16). We know that Dushan's tragedy is that he grew up in an environment cut off from society, family, and people.

Nurov in "Other settlements", Aisha in "Gayib's second trip" Baba in "The tales of the Bukhara house" and Benishon in "Libra Tortoise" are the characters who develop the main process. In the short stories of Kh. Dostmuhammad such heroes are the main link in the chain of events, and they lead towards the artistic truth. Such as old man in "Look", "Kimsan" in "Shelter", strangers in "Question", sister in "Kuza", Akbar in "Scorpion".

Kh. Dostmuhammad encodes events and content with symbols in his stories like T. Polatov. In the story "Look", the concept of the creator is given through the observer's gaze, symbolizing the fact that a person is in control. Bek's confrontation with his conscience, opening his heart into water, becomes clear in the process of imaginary question – and – answer: "I mean a more holy rule than that", "I am saying a sin that has not been written down and will not be written down" (Do'stmuhammad, Qissalar, p. 68). That is, a set of rules and regulations that are not written down on paper and are not required by law, indicate that human qualities are the basis of a person, the main criterion of humanity.

In the story "Shelter" Mother apricot–Gulinur and the migration of the nail are chosen as symbols. Apricot is a national value. Brother Abdiali was punished in his time for his commitment to values. Earthquake occurrence, mother apricot movement, nail movement are signs that national values are a refuge for people and cannot be separated from them.

In the story "Armchair" "oromkursi" (a chair) is a symbol of unrestrained inclination and illness in a person. Love of chair reaches the level of lover–lover love. The chair becomes an important thing like an angel. The main hero started to be jealous of the chair even from his pants. The treatment of pain also ended with a chair.

In the short story "Question" are "Uchar barkash" "Kelgindilar" symbolically interrogative–voices that call people to be awake, aware, and find answers to questions. In the story "Alone" the symbols of the market, prison, cap, and finger represent a symbolic meaning. The market and the prison are the image of A. Qadiri's regime and the politics of the time. Symbols of a hat, a finger are the findings of the writer, that is, the arguments justifying that Individuals stand above the crowd.

In T. Polatov's short story "Other settlements", Bekov's kitel and suitcase are symbols, symbols of the tragedy of an era and a person. In "Libra Tortoise" the phenomenon of dissolution and Libra itself

became a symbol. A symbol of trust in the power of creation and knowledge and understanding of life. T. Polatov's story "Jalaluddin's last interlocutor" and Kh. Dostmuhammad's story "Alone" which covered the most difficult and trying moments of the lives of historical figures, have some common features. The story covers the last moments of Jalaluddin's life, the personal tragedy. The story reflects the difficult moments of A. Qadiri's life, that is, the events of his unjust imprisonment and acquittal. The point that unites the short story and the story in both works is seen in the fact that the individual, the victorious person, is above the society and the crowd, they face loneliness, and the perfection of the individual and the tragedy of the individual are manifested on the basis of loneliness and individuality.

T. Polatov about the story: "I did not aim to write the history of Jalaluddin, to show it. I wanted to show the loneliness of a person, the betrayal of those around him, and the fact that no one can save him but himself. I have often been thinking about the loneliness of the great man. You have to fight every day, the people around you are strangers to you, and you are alone in this fight" the conclusion justifies that a brave person standing above the crowd will die "hands of an ordinary Kurdish guard, not in battle". T. Polat sees Jalaluddin as a sapinet who understands the essence of life and facing death with a bright face" (Do'stmuhammad, Ijod, p. 74).

According to the concept of T. Polatov the returnings of heroes to the eternal world is natural law, they prepare to die, they think that all things of mortal life are not important. Jalaluddin fought tirelessly for his highest goal—freedom of the Motherland, sacrificed his family. "I shot all my wives. I also shot my children... when the caravan was dragging behind..." (Polatov, 1987, p. 68).

T. Polatov emphasizes the moral tragedy of the great commander in the story. In Mirzo Ulugbek's book "History of four nations" Jalaliddin is described by Genghis Khan: "There has never been a son like him in the world. He is a victorious warrior like a lion in the desert and a hero like a whale in the river. However, no one has yet been able to compete with fate in any conflict.

In the story "Alone", because of being an enlightened, selfless, enthusiastic person of society, Abdulla was alone among his friends, at work, and in prison. The fate of Abdulla Qadiri is predicted in a conversation with *Yalangtosh* in prison. *Indamas* and *Yalangtosh* are the heroes who increase the constancy of the writer and the superiority of his purpose. In the short story and the story, the bitter historical truth of the fate of individuals is depicted on the basis of artistic convention.

## Conclusion

In the creative laboratory of T. Polatov, he describes the inner world of people who are not very lucky in life, who rebel in the movement of understanding the essence of living, who are superior to others with their simplicity, selfless, passionate, who consider material wealth as a secondary need. In the stories of Kh. Dostmuhammad, it is artistically based on the fact that people who are humble by nature and do not know pride have their own universe, world, and that they are a link that raises the morale of society. He brought a breath of newness to Uzbek prose with his heroes who do not claim anything from the society, look for the reason in themselves, blame themselves, and try to understand their identity through self-examination.

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