

Characteristics Of Artistic Skills

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Abstract: The article reflects on the creative mastery that perfects the plot of a work of art A Kodiriy's "Past days" Chulpon's "Night and day" E Samandar's novel "Kirkok who lost his river" was analyzed in the misot style Clothing in melting the character of the image focused on the function of jewelry debates about the creator skill.

Keywords: Abdulla Kadiri, Cholpon, Erkin Samandar, items, satin, clothes, gold, skill, idea, construction.

Introduction

The things that surround a person in works of art, which are an artistic representation of social life, are significant in highlighting the substance of the imagery. The master novelist Balzac places a lot of emphasis on how things seem in pictures. He highlighted the necessity to address three types of existence when he started writing a series of novels: male, female, and object interactions, or man and his life. Like in real life, the universe of objects in the work serves a variety of purposes. It can represent the setting in which the story develops, link to the characters' inner feelings and thoughts, and establish the overall ideological tone of the work. Through items, a broad and in-depth description of human character, era, environment, and social ties is presented. Without the specifics of the tangible world, it is very challenging to comprehend a person, an age, or an atmosphere.

Objects in an artistic creation frequently have a dramatic quality and can reveal the depths of the human spiritual realm. By associating items with a character's fate, each writer may give the picture of an object the connotation of either pleasure or sadness. It may even turn into a primary factor in fatal accidents. The teapot that led to Zebi's deportation is Babur's sword, which has a golden handle (Cholpon novel "Night and

Day"). Cholpon. Three volumes include the works. T. Literary and Art Publishing House, 1993, 3-26 b), Desdemo's handkerchief (all things, eggs, oil, birds in the humorous scenes of Shakespeare's tragedy "Hamlet," G. Ghulam's "A naughty boy" etc.

One of the methods for assessing a writer's competence is to pay close attention to the representation of clothing amid the other elements in the artwork. It is well known that wearing traditional clothing in life not only uplifts one's soul but also detracts from an uninteresting way of life in the same manner. aids in getting over mental shocks. He causes him to forget the memories and past experiences that he doesn't even want to recall, which inspires him to begin his life anew. It becomes a human companion.

Satin has never been out of vogue in Uzbek culture. His hair is a rainbow tint, which also attracts international women. In satin, an Uzbek woman's attractiveness is enhanced even further.

This subject was addressed by A. Qadiri in his book "Bygone Days."¹ He makes a set of outfits for the performance. He made reference to the atlas image in this. When he paints pictures of people like Oftob Oyim, Uzbek Oyim, Kumukh, and Zainab, he often uses the idea of a satin outfit. The following scene from the play may be cited:

“Silver came to a stop at the clothing rack. On the living room shelf, there were fifteen of her original outfits stacked. When her spouse removed the dress, the blonde woman decided against wearing satin. She was hesitant to don red... blue... a blossoming apple Basically, which one. Nothing about the clothes, even the white apple with blossom leaves and flowers, does not fit him. Otabek chose to dress casually despite the fact that he preferred yellow satin. Otabek frequently wore a black shirt, so. Sapsar put on a black satin frock decorated with flowers, covered his head with a blue king's shawl, and hung a tiny gold jewelry from his ear.” /135/

When Kumush looks in the mirror, she is "enjoyed," certain that her appearance has improved due to the items she is wearing, and she believes that "even if she is gorgeous, she is not as beautiful as mine" (p. 80). The dilemma of the owner of the garments, who is proud of his pride, is brought to life in this episode. He will be liked by his fellow man, according to his clothing. Because of this, he dresses in Otabek fashion rather than how he would want. While doing their mission, the clothes are becoming into Silver's assistant, companion, and confidant. Kumush is unaware that his garments are revealing his innermost thoughts. If the clothing had been able to communicate in human language instead of their own, they would have recounted a tale of Kumush, who attempted to take Otabek to Margilan. Kumush's "cunning" would be exposed, everyone in his immediate vicinity would know this secret, and the scheme may have taken a different turn.

A person can stand out from the crowd by dressing traditionally, but it also draws attention to him. It suffices to dress posh in easy conventional attire to command respect in society; one need not strive to improve oneself continually.

It is also confusing to wear fashionable clothing. As a result, clothing switches from serving as a tool for man to becoming a strong force that controls him. Whether anything is precious or expensive has no bearing on the inner feeling that has evolved into its servant. If anything, a person's devotion to their garments makes them more detrimental than helpful. The

owner seems authoritative, distinguished, and even makes people respect him when wearing expensive traditional clothing. People often opt to purchase such clothing as a result. He starts buying clothing to demonstrate that he is a very valuable member of society and that he leads a comfortable life. The cost of clothing is increasing constantly, which is seductive. When he is entangled in the savagely consuming eddies of need, his mental well-being is in jeopardy. Regardless of the family's financial situation, the need for clothing becomes his primary desire and his life's purpose. Things begin to define how valuable humans are:

The man who made the margulian woman's dress said, "I'm not satisfied with the silver and silver clothes that were given to Zainab, the soles are thin, and now she wears a lot, buy another Chinese rag next to the satin," despite not spotting a single Chinese jujun mursak and next to it her priceless gold. He added a turban from his bridal turban since he was not satisfied with a scarf and two shawls. /248/

The Uzbek woman juxtaposes the bride from Margilan (not the stunning Silver that the writer adored, for the Uzbek woman only from Margilan) and the bride from Tashkent in this passage. Additionally, she increases the number of clothes that are put on Silver to maintain her status in front of the grooms (after all, their bottoms are thin). By raising the quantity of outfits, it seems as though Silver's worth increased.

The Uzbek woman is a woman who reportedly constructed a house for herself during the events of the play. The Uzbek woman's attitude toward objects and clothing also reflects her desire to elevate herself above others. Even when he was sitting at home, he could not put away his satin dress, adras mursak, and his white shah dakan and amber rosary. Oyboldok, Hasanali's wife, and Hanifa, their maidservant, enjoyed placing orders. The turban and pricey mursak Margylan saved for the bride demonstrate her thoughtfulness for Kumush, who sincerely want to reside in her home. It is not required to hear my Uzbek mother's want to marry two women, since "andi" will compel her to concur with Kumush, in her view. In the Uzbek month,

arrogance undermines the virtues of understanding human spirit and behaving in accordance with human opinion.

The fact that Kumush's mother, Aftob, also prepared clothing for the gods or for Otabeka—since her son-in-law was supposed to be a sarpo by tradition—is never mentioned in the play.

Or, even though Kumush had sufficient monetary riches, when he visits Otabek's home in Tashkent, he dresses up as a sycophant and is not buried in silks. He was being welcomed by his buddy Zainab, who was dressed in silks.

Any item loses its artistic quality in a work of art when it loses its symbolic significance. The world of objects, from the simple to the complex, from glasses and bottles to the representation of a human statue, according to William Hogarth, one of the most well-known painters in England in the 18th century, can only be composed of images of random objects if there is no purpose, no attempt to express a particular idea, and no discussion². In fact, failing to do so will diminish the worth of the artistic creation and highlight the author's lack of ability. The thing still appears as a light toy, a plain decoration, or a purely ornamental activity. A. Kadiri's viewpoint may be clarified by contrasting two passages from his book "Otgan Kunlar":

He was "looking at the ground when Otabek was placing a gold ring on Kumushbibi's exquisite wrist next to the table" on the day of his marriage to Kumush. Otabek's application of the ring to Kumush's wrist is shown as a representation of the love shared by two young lovers. The gold bracelet is tasked with encapsulating Otabek and Kumush's emotions, communicating ideas that only both hearts can comprehend, and developing into a precious object. The object serves its purpose, serves as a source of beauty, enhances the beauty of silver, and represents a wonderful wedding night. In this case, the item is not how much silver costs. Otabek views Kumush as unparalleled. Nothing else can be used to compare it. Such reasoning is not permitted by the record.

The second scenario concerns Zaynab, who marries Otabek in order to realize her "parental desire.":

“Have you ordered a gold ring for the bride?

- I ordered. It will end sooner or later.
- Otabek did not let the word drag on. But his mother wanted to add words to words.

Did you have a gold coin?

Zainab looked at her husband and answered with faith:

- No.
- If not, I will bring it, - said Otabek" (p.

98)

Otabek does not want to present Zainab with a gold necklace and ring. Zainab vows to provide the gems to be supplied under duty just as she is accepted under obligation herself. The vote of the jewelers echoes the bond between Otabek and Zainab. He does not treat Kumush like a gift but instead observes Otabek's indifferent treatment of Zainab with composure. The significance of a present is also lost when it is delivered later than it should be on the wedding night. It is understood by tradition to refer to the property that a husband gives to his wedded wife, as it is primarily stated in the Qur'an. Otabek, who was forced to comply with the customs, makes a vow to Zainab that he will remove the jewelry from his possession and not present it as a gift. He has no urge to cheer up Zainab, not in his fantasies nor in reality.

E. Samandar is another author that emphasizes the picture of objects. The following incident appears in his book "The Shore That Lost Its River"³:

“Oltinoy ... brought a beautiful box. He opened it carefully. Wow! It's so beautiful.

- Both earrings and rings are genuine diamonds. We watched hand in hand. You can't get enough of it. They asked for Ghani's price. Hearing this, my mind was in a rush. A precious jewel. But it's worth it. Brother Gani put the ring and earring in a box and handed it to me" / Sharq Yulduzi, 1989, issue 3, page 127/.

Qumrikhan, the book's main character, admits to being intrigued by the enchantment of gold in this chapter. Jewelry, which completes and defines the human form, is equivalent to the cost of a woman's virginity and honor in Aminov's eyes. Qumrikhan and jewelry are combined into one idea when a commodity's price changes, making people into commodities that can be bought and sold. However, Kumrikhan irritates his emotions and renders him unable to comprehend his predicament. Aminov, the owner of the object, transforms into a potent force in Kumrikhan's eyes. Aminov, who is aware of his advantage, asserts it over women (Oltinoy, Kumrikhan, or any woman in general) and builds on his power. As a result, the actions taken in the direction of deviation grow more daring.

The jewelry connected to Kumush, Zainab, and Qumri Khan serves three different purposes: for Kumush, it symbolizes the wedding night and Otabek's love; for Zainab, it connects her to Otabek's family and softens the reality; for Qumri Khan, it represents the property he acquired through Kumrikhan's betrayal.

The photographs from the aforementioned examples demonstrate the designers' distinctive graphical potential. In the novel "O'tkan Kunlar," A. Qadiri was able to deliberately exploit the imagery of many items.

Objects are described in literary and artistic works according to the author's intent and the work's ideological slant. Literature adheres to the standards of artistic creativity and transforms life's reality into an artistic reality on the basis of a certain ideological aesthetic goal. In order to create a flawless work, several items are chosen and arranged, including the furniture in the rooms, the placement of home equipment, the tea cups, and more.

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