



THE MANIFESTATION OF AESTHETIC IDEAL IN THE STORIES OF NEW UZBEK LITERATURE

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In literature, ethics and aesthetic ideals always live side by side with the Twins. In general, literature and art are a great force that regulates a person's behavior, moral norms in a certain way. Literature and art have been making remarkable works in various forms and genres for thousands of years in order to fulfill the feelings and noble deeds of people and influence their spiritual world. This is an expression from such a strong ideological struggle that it is a Great Seal even from the wars of the bloody battlefields.

Alima L. When studying the issue of "literature and morality", "the difference of aesthetic and moral ideal", Kunchieva comes to such a conclusion: "the characteristic associated with the emotional, concrete, emotional character of the generalization of a person with a special attitude to reality is a feature of the aesthetic aspect, which is always preserved in it. The difference of the aesthetic aspect from an ethical point of view is that the form of figurative thinking is characteristic of aesthetics, and this thing finds its concrete expression in works of art. Ethics includes ethical ideas, norms and does the same thing, but art works with images that seem concrete, feel concrete".

Literature can not live without ideals. After all, in the artistic literature, of course, either social, political ideals, or spiritual-moral ideals are constantly in the center of attention of the creators. If we look at the aesthetic and ethical ideals of literature from one Cedar Point of view in today's globalized fast-paced world, we can observe in them that spiritual and moral, social ideals, such as true love, honesty, faith, loyalty to national traditions, are transcended. In particular, if we take a closer look at the manifestation of the ethic and aesthetic ideal in the two stories of the current Uzbek prose writer Lukman chalk. If one of these stories is called "adding", then the second story is called "the fate of the Hunter".

In the story "adding" is told the story of a pinch event from the life of young people. The hero of the story is described as a man who lives incredibly happy, Lucky, full at the beginning of the story of a lioness. Released in the title of the story, "adding" symbolizes his



first pure love in his student years. It turns out that the hero of the story falls in love with a classmate named Maysara, a lioness from the Republic of the army. But thanks to the discontent of his father, he easily agrees to marry the daughter of another boobook. Vowels made between the ages of two are very quickly forgotten. So, in this "adding" story, negative vices in the verb-nature of today's people, such as indignation, indecision, thoughtlessness, are revealed through one small household reality. In the story "adding" is reflected as a symbolic embodiment of the pure love of the heroes of the past. The writer reveals the spiritual and moral aesthetic ideals that are missing in today's people by telling The Story of Sherkozi and Maysara's history of undiscovered love. In the name of the hero, two animal names are involved. Both the lion and the lamb. In our eyes, the writer Lukman Stormy emphasizes the washed-up character as a sheep in the nature of the hero. The fact is that in life a person must live like a strong and energetic lion. But the hero of the story lives as a sheep, contrary to the lion nature of his name.

The lioness easily renounces her love. And Maysara takes the stamp of "Snow Maiden", not married to anyone to prove to him his loyalty. As the story depicts how many years later the cadets had a meeting in a restaurant, the first sight of the two lovers at this meeting, the Maysara would return The "adding", a symbol of love, to her partner. Ziyofat many drink and spend the night with a thief a young man who has lost his partner. The partner, working in the responsible position with the help of his mother-in-law, loses his personal documents and gives an announcement. The story solution ends unexpectedly. While the thief guy who spent the night with his partner would return his documents to him, pointing out the "adding" in the form of a heart, "is it worth it to you?— - that catches him. We see that the writer Lukman Stormy exposes what a disgusting person he is by peering into the soul of his partner, who lives a full life in society. Loyalty to love, the virtue of preserving memories, the image of a partner-thief guy who has died is turned out to be the same thief as the one who actually has a real human character, while the image is turned upside down. For the thief guy, personal documents were not important. Perhaps the memory, love, the memory of the most dear person in the life of the partner were important. At this point in the story, Lukman chalk reveals his aesthetic ideal, which he wants to tell. That is, in the story" adding " shows the ideal embodiment of spiritual morality, such as loyalty, literal honesty, constancy.



The second story, which we are going to draw attention to in the queue of Lukman Kürichon, is called "the fate of the Hunter". As we finish reading the story, the impulsive literary critic M. We remembered the following assessment of Kochkurova to the works of Lukman Chalk: "the great epic is able to push the scale well. Local literature (Uzbek-M.Q.) is limited to. In the first period of the creative stage of the writer Sh. Kholmiraev, A'. It is possible to meet stories written as a result of a knock on Hoshimov's stories, or as a result of a literary influence. For example, the writer's story "Autumn Fairy Tale" Sh. From Kholmiraev's "old man", and the story "son 'O'. It can be understood that Hoshimov was created, impressed, by his imitation of the "last victim of the war". Common images and plot are visible in these stories.

Continuing with the thoughts of the researcher, we realized that the story of Lokman Bürichon "the fate of the Hunter" was created and influenced by Shukur Kholmiraev "the death of the surviving Hunter". In both stories, the Hunter's fate is similar to each other in terms of the fact that even when there is a fate, it is not a simple fate, but a reflection of the acute dramatism of tragic destinies. Lukman Chalk often enjoys the creativity of well-known representatives of modern Uzbek prose Abdulla Kahhor, Shukur Kholmiraev, Keskin Hashimov. Even the fact that the dramatized footage depicted in their stories is fanatical of tragic fates, and he himself, like them, created works. In this sense, the hero of the story "the fate of the Hunter" in many ways reminds the survivor Hunter of Shukur Kholmiraev. True, the hunter who survived is an ignorant man. He hunches and kills animals in the forest with his bare hands. Alal eventually gets his punishment. Just as well, the Hunter of the bite Wolf, who in fact is a good person in life, says that I fulfill the desire of the father and child from the city, the mother throws the Wolf and sinks into a very great sin. We observe in the table below the appearance of similar aspects of these two stories and the aesthetic ideals manifested in the work:

"The death of the survivor Hunter" (shukur Kholmiraev)	"The fate of the Hunter" (Lukman Stormy)
<i>Common similar in stories Aspects</i>	<i>Different aspects of stories</i>
The genre of both works is a story	Sh.Kholmiraev's "death of the survivor",



	through the image of a cruel, sadistic Hunter, aesthetic ideal such as kindness, perfection, compassion is put forward. In the story of the writer, the Universal great aesthetic ideal is reflected.
Similarity in the titles "death of the Hunter" (fate)	Luke shows a new aesthetic ideal stature through the tragic fate of the hunter, who did not follow the hunting rule in the story of the wolfhound "the fate of the Hunter".
The hero of both stories is a enterprising Hunter	Sh.kholmiraev, the great artistic skill of a professional writer was manifested. This skill is manifested brilliantly in the style and language of images, artistic work.
In both stories, Mahir hunters find a tragic death	In the story of Lokman chalk, the hero was guided by a narrow artistic expression through the method of speaking his own language. In both stories, two different spiritual aesthetic ideals are manifested. In the story of Shukur Kholmiraev, the perfect man, who is given behind the category of khunuk, shows the aesthetic ideal, Lokman in the whirlwind, gratitude is manifested as an aesthetic ideal. As the aesthetic ideal shrinks, we look.

The above table shows the common artistic points between both stories and, at the same time, different aspects. Lukman chalk, undoubtedly, was influenced and imitated by the story of shukur Kholmiraev "the death of the survivor Hunter". At the same time, Lukman Stormy managed to overcome this influence and imitation and create her own plot and personal story. Survive Hunter (Sh.Holmiraev) was an incredibly cruel hunter. Even when hunting does not come from the Baror, he will beat the SOG's cow and break his



waist. He puts his wife on three Thrones, and even when the mother-child leaves him alone, his soul will not be opened. The hunter who survived is a man whose heart has died and froze, who has lost the appearance of humanity completely. But the Hunter (bite Wolf) is a good man, whose heart is clean, merciful, obeying the laws of hunting in reverse to the surviving Hunter. Even in the season when the surviving Hunter animals multiply and can not be shot at the time of fertilization, the animals bring the Queen to the paranoia-mammals. In the solution of the story, the survivor finds a terrible death for the Hunter's cruelty, merciless. On a winter day, on a snowy day, roll into a jar, Bury in a snowdrift and die without breathing. Oaks will be sucking on birds. And the Hunter of the Lukman Wolf believes that "true hunters either fly from the rock, or get used to it with predators, and find death." Even he himself will be a walker, giving his son a story about it many times in fairy tales. The hunter, who shot the mother wolf and left without a foot-hand work, gives a can a week later. The story of his father's sudden misfortune at the hunting estate and the surrender of the soul describes the mental state of his son-Hunter Padar before death, which the heroes told the professor and his companion: "I then saw that my father, from the fur coat, from the death of which he was pleased, a allanechuk smile hardened in his face-eyes..". So, in the story "the fate of the Hunter" Lukman chalk goes from the opposite to the artistic idea in the story of shukur Kholmiraev. If Shukur Kholmiraev reflected the death of the survivor Hunter as a negative hero who received punishment for his sins, then Lokman through the death of the Stormy Hunter artfully ravaged the fate of a person who brought gratitude, which was satisfied with his fate, profession. It was clarified in our analysis that both writers took two different approaches to the tragic death of the Hunter. Hence, in the story "the fate of the Hunter", Lukman chalk presents an artistic revision that thanks to his own destiny is a great happiness for a person to live by being satisfied with his own destiny, profession in life through the destiny of the person who gave the soul.

Although Lukman Kurykhon was very impressed with the story "the death of the Hunter" by shukur Kholmiraev and created the story "the death of the Hunter", the writer was able to download a positive meaning to the story "the death of the Hunter", renewing his artistic record for reality, human destiny, and in the story he was able to prove that this tragic fate. Therefore, it can be concluded that Lukman Bürichon was able to replace the concept of being an aesthetic ideal "perfect person", manifested in the story of shukur Kholmiraev,



with both new rakurs and a new look. In the story "the fate of the Hunter" of Lukman Stormy, gratitude was embodied as an aesthetic ideal.

In conclusion, many moral ideals (constancy, literal honesty, gratitude, perseverance, faith) are considered as the main criteria in the stories of Lokman stormy, one of the writers of today's Uzbek prose. It is not surprising that the writer shows in his works the spirit and soul of the era of globalism the spiritual and moral ideals that are missing to the retail generation as a red thread.

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