

## Epic Imagery and Epic Thinking - Creative Art as a Product of Intention

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**Abstract:** article discusses the continuous formation of the author's spirituality and faith through the epic scale in prose works, the fact that the epic scale does not take on a panoramic appearance, the role of maintaining a balance between lyrical expressiveness and the interpretation of spirituality, the role of epic imagery and epic thinking in ensuring the harmony of the work's idea (problem) and artistic form, using the example of Otkir Hoshimov's work. Also, the author's concept in genres such as story, short story, novel, and novelistic thinking, qualitative changes in epic thinking and feeling, the world of imagination: the psychology of the time, the development of social reality, and the depth of spiritual life, theoretical views on some problems are analyzed.

**Key words:** speech type, dialogue, internal monologue, monologue-memory, polylogue, emotional thinking, fiction, epic experience, epic thinking, novel, short story, fiction.

It is known that epic scope is a philosophical category formed on the basis of a certain discipline. If subjective attitude prevails in lyrical emotion, objective, impartial connection acquires a positive character in epic depiction. This concept expresses the process that leads from the plot to the development of events, from the development of events to the compositional integrity. This process raises the spirit of the era, the relationship of space and time, the commonality of volume and quantity to the center of the image.

Through epic scope, O.Hoshimov emphasizes that spirituality and faith are constantly being formed. From this point of view, the change of eras does not hinder the development of the Uzbek way of life, rural life, and conditions, but rather tests the level of the nation. In O.Hoshimov's work, the epic scope does not take on a panoramic appearance, but is measured by the balance between lyrical expressiveness and the interpretation of spirituality, one of the characteristics of the work's perfection is the weight of the idea (problem) and the mutual compatibility of artistic form.

One of the main features that distinguishes the epic content of the writer's works from the works of other authors is explained by the diversity of speech classification. In most of the writer's short stories and novels, the author's narration is replaced by the hero's monologues. This circumstance, along with ensuring creative integrity, makes it possible to bring to the forefront polyphonic content, an approach to events from different points of view. In turn, such an interpretation opens the way to describe and evaluate the contradictions of life in all their details. Thus, speech activity becomes an aesthetic center that determines both the character of the hero and the sequence of events. One of the distinctive features of the writer's works is related to the assessment of the truth of life from different criteria. More precisely, each character "measures the world by their own yardstick" through verbal communication. It is clear that the perception of changes in social life can sometimes be contradictory.

Indeed, the process of formation of artistic thought is connected with the restoration of the balance that arises in feeling and consciousness. Epic scope clarifies the artist's worldview and determines the level of artistry. Consequently, the method used by the writer consolidates the sequence of events and the relationships of the characters around the image. In the writer's artistry, the epic character becomes a complex of means that reveal stylistic subtlety. Such aids as artistic strokes, psychological emphasis, vivid life details, and situations have functional significance in the form of auxiliary means that reveal

the nature of the epic experience, while internal monologue is the leading feature that expresses the essence of O'tkir Hoshimov's epic thinking.

It is known that romantic thinking always strives for a complex internal harmony as a product of qualitative changes manifested in epic thinking and feeling. More precisely, the world of imagination (Xose Ortego-i-Gasset) consists of three parts - the psychology of time, the evolution of social reality, and the depth of spiritual life. In fact, the level of understanding and interpretation of reality by each nation is as diverse as human nature. At the same time, "as long as the ideas of the time exist, there will naturally be content and form that reflect them"[2:276]. In it, the evolution of real imagination (the truth of life) and artistic essence (the level of depiction), the harmony of the dynamic aspects of systemic order and discipline, the correspondence of creative interpretation and artistic logic are observed. First of all, it should be noted that the artistic interpretation developed in each period puts forward a new creative-logical doctrine that creates its own world, perceiving the world and man in a new way. After all, the originality of the artistic essence is based, first of all, on the system of reflection, creatively formed in consciousness and feeling. Because the concept of the hero, embedded in the personality of the character, reflects the entire existence of the era and society - its development, conflicts arising in the chain of evolution of time, real problems, mental states.

Moreover, the humanistic essence and direction of pure literature finds its embodiment, first of all, in the philosophical and aesthetic principles that artistically reflect a person, in the point of view of a person's past, present, and future life, in the spiritual and intellectual content of their goals and aspirations, in their position in society, in their communication with people. It is the commonality of these factors that becomes an artistic interpretation of the relationship between society and the world in the personality of a true creator. In general, the various nicknames in the writer's research, on the one hand, express the general characteristics of the people's genius, and on the other hand, reflect life necessities and social needs. In this sense, the naming of heroes can be conditionally divided into the following parts:

- 1) names related to professions (Otinoyi (in the story "Uzbeks"), Komil tabib, ("Between Two Doors"), Komissar, Eshon ("Lives Lived in Dreams");
- 2) names related to a position (Orif oqsoqol, Husan duma ("Between Two Doors");
- 3) names reflecting class characteristics (Qora amma, Parcha xola, Umar zakunchi ("Between Two Doors"). Thus, although this feature may seem insignificant at first glance, firstly, it describes the character of the hero. Secondly, it ensures the naturalness and sincerity of mutual relations. Thirdly, it provides a general understanding of national beliefs and the conditions characteristic of the mentality.

O.Hoshimov's creative boundaries are nourished by the aspiration of lyrical experience to the center of epic thinking. The author effectively uses simple speech types (dialogue, internal monologue, its artistic and ideological types: monologue-memory, monologue-dream, monologue-reflection, monologue-discussion, polylogue) to maintain harmony. Literature essentially comes down to the unity of conscious feeling and mental thinking. This attitude, first of all, brings to the forefront the clarity of expression and conciseness of the image, the vividness of impressions and the vitality of details. Secondly, the sphere of expressive influence between the speaker and the listener creates internal logical connections. Thirdly, the artistic intention of the creator determines the generalized essence of mythological, poetic, and natural points of view.

O.Hoshimov uses a unique method in the formation of the semantic expression of the text. While depicting the state of the protagonist in the grip of mental anguish, he doesn't show his transition from aesthetic perception to artistic generalization. As a result, stylistic subtlety rises from poetic elements to an organized central system. This aspect confirms that the motive - the guarantee of human freedom - is also connected with social contradictions. The writer gives a lot of space to the inner feelings of the hero,

indicating that the roots of life's contradictions go back to the psyche. The commonality of epic observation and lyrical expression ensures the integrity of artistic exploration in the work. The purpose of the study is to focus more on the psyche and activities of the hero, on some of his facets, the central line in the writer's works is aimed at a more complete disclosure of the image of the mother. Therefore, the image of the Uzbek woman, manifested sometimes in the foreground, sometimes behind the image, is reflected at the level of a complex type.

In world literature, there are many works devoted to the analysis of women's grace and beauty, sincerity and mystery. In particular, more than two hundred unique images of women have been created in the work of Honoré de Balzac. In them, the nature of the mother emerges from the embrace of various typical conditions, the spiritual world, and peculiar natures. In O.Hoshimov's prose, the logic of the mother's character is deepened and enriched from work to work. The description and classification of more than fifty women, discovered in the creator's nature, ensures the reflection of the mother's generalization in a wide range and colorful aspects. The artistic evolution of the image of the Uzbek woman in O.Hoshimov's novels, novellas, and short stories differs from Balzac's work in the following points: firstly, in the author's interpretation, the dependence of the hero's character on national spirituality is emphasized. More precisely, the Uzbek mentality determines the perfection of the image. Secondly, the writer combines the naturalness of the belief formed in the image of the Uzbek woman into a central point. In this regard, historical color and autobiographical accuracy become defining features of the culture of expression. Thirdly, O'.Hoshimov embodies the image of the mother in a two-sided harmony: the difference in age, character, profession, character, and the stability of national values. Fourthly, the artist does not fully adhere to the visual sequence evident in Balzac's work. Consequently, in shaping the author's image, he pays more attention to characteristic features, vivid details, and artistic strokes.

In conclusion, in O.Hoshimov's work, deep lyricism determines the clear direction of epic boundaries, and at the same time, the narrative method further condenses the psychological analysis. The criterion of universal ideas and their expression in the character of the nation determines lyrical expression and epic scope. The aesthetic "contagiousness" of the analysis of the writer's works is also related to the strict observance of balance in expression and description. This norm-attitude serves as a step in the transition from the creator's nature to the generalization of the era. Moreover, the interpretation of problems common to all times, through the prism of the artist's soul, uniquely harmonizes with the weight of lyricism and epic scope, explaining and complementing each other.

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