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ko'rsatuvchi ijtimoiy xodim ish beruvchi tashkilotda tashkil etilgan shtat birligiga asosan quyidagi 5 ta vazifalarni amalga oshiradi⁵:

1. Ijtimoiy xizmatlar sohasidagi organlar va tashkilotlar tomonidan ko'rsatiladigan ijtimoiy xizmatlarni amalga oshirish;

2. Ijtimoiy xizmatlarga bo'lgan talabdan kelib chiqqan holda aholining ijtimoiy ehtiyojmand toifalarini kompleks ijtimoiy himoyasini ta'minlash;

3. Yetim bolalar va ota-ona qaramog'idan mahrum bo'lgan, ota-onasining qaramog'idan mahrum bo'lish xavfida bo'lgan bolalar, zo'ravonlikdan jabr ko'rgan, psixojismoniy rivojlanishida nuqsoni va (yoki) nogironligi bo'lgan hamda boshqa

himoyaga muhtoj bolalarni himoya qilish bo'yicha kompleks chora-tadbirlarni amalga oshirish;

4. Yetim bolalar va ota-ona qaramog'idan mahrum bo'lgan bolalarning shaxsiy, mulkiy va nomulkiy huquqlari hamda qonuniy manfaatlarini himoya qilishga qaratilgan chora-tadbirlarni amalga oshirish;

5. Davlat ta'lim-tarbiya, davolash-sog'lomlashtirish, ijtimoiy himoya muassasalarini bitirayotgan bolalar, shuningdek, uyushmagan yoshlarning mustaqil hayotga ijtimoiy moslashuvlari davomida yuzaga keluvchi muammolarini hal etish choralari ko'rish.

ARTISTIC VISION OF THE WORLD IN THE NOVEL THE WORK OF CHINGIZ AYTMATOV

Zulfiya Juraevna Pardayeva – doctor of Philological Sciences, professor, Jizzakh State Pedagogical University

Abstract: This article covers issues of artistic vision of the world in the novel works of Genghis Aitmatov. Writer Aitmatov's artistic and aesthetic thinking is represented by the semantics of "vision" through artistic categories, namely "conceptual idea", "image", "principle of the mirror world", "aesthetic prism", "meaning", "artistic vision".

Annotatsiya: Ushbu maqolada Chingiz Aytmatovning asarlarida dunyoni badiiy ko'rish masalalari ko'rib chiqilgan. Yozuvchi Aytmatovning badiiy va estetik tafakkuri badiiy kategoriyalar orqali "ko'rish" semantikasi bilan ifodalanishi, ya'ni "konseptual g'oya", "tasvir", "oyna dunyosi prinsipi", "estetik prizma", "ma'no", "badiiy qarash" o'rin olgan.

Аннотация: В данной статье рассматриваются вопросы художественного видения мира в произведениях Чингиза Айтматова. Художественно-эстетическое мышление писателя Айтматова представлено семантикой "видения" через художественные категории, то есть "концептуальная идея", "образ", "принцип зеркального мира", "эстетическая призма", "смысл", "художественное видение".

Keywords: artistic and aesthetic creation, artistic vision, novel, metaphorical models of the world, novel image.

Kalit so'zlar: badiiy va estetik ijod, badiiy qarash, roman, dunyoning metaforik modellari, roman tasviri.

Ключевые слова: художественно-эстетическое творчество, художественное видение, роман, метафорические модели мира, романский образ.

One of the leading aesthetic problems of the novelistic work of writers at the turn of the twentieth and the twenty-first centuries is the problem of seeing the world. "The world of artistic vision is a world organized, orderly and complete, in addition to the given and meaning around a given person as his value environment: we see how object moments

and all relationships – spatial, temporal and semantic – become artistically significant around him", – wrote the theorist of the novel genre M.M. Bakhtin¹.

The literary process cannot be studied outside the context of the era. Both writers who directly respond to the deep phenomena of modern life, and writers who

1. Бахтин М.М. Эпос и роман: Сборник / Михаил Бахтин. СПб.: Азбука, 2000. – с.3. / 300.
5. O'zbekiston Respublikasi Prezidentining 2022-yil 1-martdagi PF-81-son Farmoni.

try to emphasize their detachment from it – both cannot be outside its influence. A man of the era and time was Chingiz Aytmatov – a thinker endowed with a rare analytical gift, a subtle contemplator and wise philosopher, an expert on the secret strings of the human soul. As noted by literary critic and researcher of the writer P.M.Mirza-Akhmedova: “Each novel of Chingiz Aytmatov surprised not only readers, but also critics and literary scholars were amazed by the originality of artistic thinking, high artistry, acute sociality, supported by the philosophical depth and fullness of his novels. This is the essence of the phenomenon of the writer Aytmatov. All his works are woven, it would seem, from the most immediate moments of our lives, they contain deep layers that contain a polyphonic artistic understanding of the most complex social, psychological, and universal human problems”².

Three novels by Chingiz Aytmatov – “And the day lasts longer than a century”, “The Scaffold”, “Cassandra’s Brand” – are distinguished in their own way by the artistic vision of the writer’s world, which is expressed through metaphor – one of the main properties of the writer’s artistic philosophical thinking. Metaphor makes the artistic images of his works more expressive. Firstly, this determines the increased interest of philologists in metaphor at the end of the 20th century as a means of deeper understanding of the writer’s picture of the world. Secondly, metaphor is an integral part of a literary text. Thirdly, the writer’s novels are unique in their artistry and metaphor. His artistic language is bright, expressive, and it reveals the talent of a writer and artist.

The artistic and aesthetic thinking of the novelist Aytmatov is expressed through artistic categories with the semantics of “vision”: “conceptual idea”, “image”, “principle of the mirror world”, “aesthetic prism”, “meaning” “artistic vision” (according to M.Bakhtin, – “horizons of artistic vision”, “artistic vision”).

The artistic thinking of Chingiz Aytmatov is phenomenally novel. And it’s not just about the writer’s artistic thinking. The style

and stylistics are unique, the poetics of each novel represents the limitless artistic possibilities of his talent: the synthesis of realism and modernism, postmodern writing, mythopoetic thinking, the displacement of fiction and non-fiction, expressed through stylistics, show the artistic skill of Chingiz Aytmatov, exactly as according to the theory of M.M.Bakhtin: “The whole novel is as a multi-style, contradictory, multi-voiced phenomenon. In it, the researcher encounters several heterogeneous stylistic unities, sometimes lying in different linguistic planes and subject to different stylistic patterns”, wrote the theorist of the novel genre M.M.Bakhtin³.

The peculiarity of an artistic text is that it represents real reality artistically transformed by the author’s intention, filled with aesthetic meaning and content. Thus, the work of art is a reflection of objective reality as the author sees and perceives it. Artistic reflection includes the artist’s personal attitude towards what is depicted, the expression of his judgments, feelings, and value systems. An artistic image is one of the greatest achievements of the social essence of language, which allows one to convey through them the idea and one’s attitude towards what is depicted with greater efficiency and emotional-expressive authenticity. The cognitive ideas about reality embedded in the metaphorical transfer are realized in specific linguistic forms that have certain semantic, emotional, informational and stylistic statuses and their own functional characteristics in the sentence. In this regard, the work of Chingiz Aytmatov, whose style of novelistic creativity is distinguished by its metaphorical expressiveness, is of particular interest.

Metaphoricalness is one of the main properties of a writer’s artistic vision of the world. Metaphor makes the artistic images of his works more expressive. This determines the increased interest of philologists in metaphor at the end of the 20th century as a means of deeper understanding of the writer’s picture of the world, firstly. Secondly, metaphor is an integral part of the literary text of Chingiz Aytmatov’s novels. Thirdly,

² Мирза-Ахмедова П.М. *Национальная эпическая традиция в творчестве Чингиза Айтматова*. Ташкент: Фан, 1980. – с.27.
³ Гачев Г.Д. *Чингиз Айтматов и мировая литература*. Фрунзе. Кыргызстан. 1982. – 287 с.

the novel "And the Day Lasts Longer than a Century" is unique in its artistic metaphors. The writer's artistic vision of the world is unique, the language of expression is bright and expressive.

The metaphorical embodiment of the artistic vision of the world in Chingiz Aytmatov's novel "And the day lasts longer than a century"⁴ is a reflection of the writer's novelistic thinking. It is organically connected with the author's artistic vision of the world. A writer, creating his work, at the same time creates a unique world of his own, unlike any other.

Consideration of the artistic vision of the world in the novel allows us to assert that, despite the variety of objects that act as both the main and secondary subjects of metaphorical transfer, the figurative system of the novel reveals many deep connections, manifested in the constant presence of cross-cutting images, general categories of image reality. The subject world of the novel "And the Day Lasts Longer than a Century" can be divided into three large groups. These are: 1) people, their actions and states; 2) objects and phenomena of the natural world; 3) objects and phenomena of the cultural world. Consideration of the metaphors of the novel showed the integrity of the image of the world described by the writer. By resorting to a diverse arsenal of metaphorical models, the writer shows the interpenetration of the world of an individual person into the world of other people, the world of nature into the human world, the inextricable relationship between the world of people and the world of culture, the human and objective worlds.

Let us turn to the metaphorical characterization of the characters in the novel "And the Day Lasts Longer than a Century". Obviously, Ch. Aytmatov is most attracted to people, their inner life: thoughts, feelings, memories, relationships. The writer characterizes a person's appearance, the diversity of his physical and psychological states, and characterizes the person as a whole. There are many such examples. When giving a general description of a hero, a writer often does this through the lips of

his heroes. There are many more negative characteristics than positive ones.

In most cases, such metaphors implement the model "Man as memory", "Man as a state machine", sometimes "Man as an object". The first model expresses the spiritual qualities of the heroes (Kazangap, Abutalib, Zarifa, Edigei), the second reveals a person as a state machine (Sabitjan, a military guard).

The last model illustrates the tendency to reify people, through which the writer reveals the universal depravity of humanity – forgetting the most valuable and dear to a person and the reader's attention is drawn to such qualities as selflessness, honesty, mankurtism.

When describing the appearance of characters, Chingiz Aytmatov often strives not only to create a portrait of the characters, but also to characterize their inner world, to create a certain attitude of readers towards the persons described. Metaphors and similes regularly turn us to the natural world. The model "Human Appearance as a Natural Phenomenon" is used most often by the author of the novel. A smile, eyes, a special spiritualized facial expression are correlated with the luminary; all these and other metaphors built on this model are associated with a positive connotation.

To describe appearance, more often facial expressions, Ch. Aytmatov also uses anthropomorphic metaphors. He often uses the "Man as a plant" and "Man, animal and plant as one world" models.

Thus, in describing the appearance of people, the following models are most actively used: "Human appearance as a natural phenomenon", "Man as a plant", "Man as an animal" and "Man as a thing". To describe appearance, mainly biomorphic, fetish and anthropocentric metaphors are used.

Aytmatov also embodies the "Man as a Bird" model. An example of such a realization is the extended metaphor of the legend of mankurt – the transformation of the dying Naiman mother into a white bird.

Aytmatov's characters often hear inner voices, split into two, and are presented

4 Айтматов Ч. «И дольше века длится день». АСТ, Астрель, 2010. 480 с. <https://ast.ru/book/i-dolshe-veka-dlitsya-den--017393/>; <https://www.ozon.ru/product/chingiz-aytmatov-sobranie-sochineniy-v-semitomah-komplekt-iz-7-knig-147268326/>

by the author not as single individuals, but as arguing, even physically fighting antagonists. Usually this is a spiritual person – the personification of high moral, moral, religious qualities (Kazangap, Zarifa, Edigei), and a man-machine (military soldier), who, fulfilling his official duties, does not allow them to approach the spaceport, i.e. former cemetery⁵.

In the image of Edigei-Buranli, the writer embodied the most humane traits of man, his kindness and devotion to human memory. This is how the artistic model “Man is a friend to man” is realized.

The title of the novel includes a line from Boris Pasternak’s 1959 poem “The Only Days”. Even the title of the novel, “And the Day Lasts Longer than a Century” is used in a metaphorical sense.

At the very beginning of the novel, the main character of the novel, the switchman Edigei, will separate all three hands of time: the letterman goes into the future, Edigei himself remains in the present, and his thoughts will flow into the past. They will unite, unite only at the end of the novel in a terrible picture of the apocalypse. The sky was falling on his head, opening up in clouds of boiling flame and smoke... A man, a camel, a dog – these simple creatures, maddened, ran away⁶.

Aytmatov’s use of the architectonics of the modernist novel “to present events during the day” in the novel, as well as the transformation of myth, demonstrated the writer’s artistic skill in synthesizing various methods. The history of each person and image constitutes a separate history of the 20th century: the prototype of the Buran stop is the Toretam railway station near the Baikonur cosmodrome, the repression of 1937 in the history of Abutalib and Zarifa Kuttibayev, the cosmodrome – Baika-Nur cosmodrome, the upbringing and training of Sabitjan in a boarding city – in the 80s. In the XX th century, it was fashionable in the Soviet state to send their children to a boarding school; even the children of high-

ranking party workers were brought up in a boarding school. In every city of the Soviet region, Russian-language boarding schools were created, where Mankurt-Sabitjans – future Soviet zombies – were raised.

In the 70s of the twentieth century, the Soviet state developed taxes on meat; the population had to give their own large-horned animals to meat processing plants to fulfill the meat delivery plan. With a shortage of meat, large-horned animals were forced to sell even breeding animals for meat. Thus, hundreds of breeding farms were destroyed. The history of the meat tax is embodied in the image of the camel Edigei Karanar, which Edigei hid in a distant mountain gorge⁷.

In the novel, the Saryozek steppe stretches. In one of the reports on the novel “And the day lasts longer than a century”, Chingiz Aytmatov himself said that there is no such place “Saryozeki” on the geographical map. This is the author’s invention. Thanks to the model of the artistic vision of the century, the writer was able to collect and artistically embody on Saryozeks all the pains, anxieties, losses, and tears of a person that the person himself could not bear. The novelistic man succeeded. This is the artistic dominance of the artistic vision of the world in the novel “And the Day Lasts Longer than a Century”.

Saryozeks are a metaphor for all the hardships, torments and unfulfilled desires of a person who was forced to wear the citizenship of a totalitarian state.

Using the example of analyzing the artistic vision of the world in Chingiz Aytmatov’s novel “And the day lasts longer than a century”, one can reveal the author’s artistic skill in creating both artistic images and artistic details, using rich linguistic layers. Ch. Aytmatov’s novel “And the day lasts longer than a century” is an extremely complex object of literary analysis and interpretation. The analysis of Aytmatov’s novel becomes a genuine school of professionalism in the research approach to a literary text⁸.

Thus, a work of art is a fact of culture; when

5 Матвеева Т. В. Непринужденный диалог как текст // ЧЕЛОВЕК – ТЕКСТ – КУЛЬТУРА: коллект монография / под ред. Н. А. Купиной, Т. В. Матвеевой. – Екатеринбург, Институт развития регионального образования, 1994. – С. 125–140.

6 Там же.

7 Акматалиев А. Чингиз Айтматов и взаимосвязи литератур. Бишкек: Адабият, 1991.- с. 129.

8 Айтматов Ч. «И дольше века длится день». АСТ, Астрель, 2010. 480 с.

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interpreting, it is necessary to reconstruct the place of the work in the spiritual history of mankind. The method takes into account both the subjective individuality of the interpreter and the objective situation of the time of writing, the influence of traditions and cultural context, which generally makes it possible to constantly update, but adequately perceive the text⁹.

The central place in the novel's picture of the world of the novel "And the Day Lasts Longer than a Century" is occupied by a living person with his feelings and experiences, actions and relationships with other people, with his manifestations in general culture.

It is man who becomes the measure of all things, the way of perceiving and understanding the world. When depicting the inner world of a person, the metaphorical technique is used by the author of the novel in a particularly sophisticated manner. Describing feelings, states, memories, Ch.Aytmatov resorts to the creation of biomorphic, actional and spatial metaphors, but most of all pays attention to the formation of anthropomorphic metaphors, especially those where the most important human needs and people themselves in a variety of situations.

ZAMONAVIY BADIY-ESTETIK MUHITDA HAJVIYLIKNING RIVOJLANISH IMKONIYATLARI

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Annotatsiya: Maqolada zamonaviy badiiy-estetik muhitda hazilning rivojlanishi, zamonaviy madaniyat va jamiyat bilan o'ziga bog'liqligi, o'ylantiruvchi usullar bilan muloqot qilish masalalari yoritilgan. Shuningdek, zamonaviy san'atda hazilni o'rganishning ba'zi potensial yo'llari, zamonaviy badiiy-estetik muhitda hajviylik rivojlanishi imkoniyatlarining asosiy jihatlari yoritib berilgan.

Аннотация: В статье описывается развитие юмора в современной художественно-эстетической среде, его связь с современной культурой и обществом, а также вопросы общения, провоцирующие размышления. Также выделены некоторые потенциальные пути изучения юмора в современном искусстве, основные аспекты развития юмора в современной художественно-эстетической среде.

Abstract: The article describes the development of humor in the modern artistic and aesthetic environment, its connection with modern culture and society, and the issues of communicating with thought-provoking methods. Also, some potential ways of studying humor in modern art, the main aspects of the development of humor in the modern artistic and aesthetic environment are highlighted.

Kalit so'zlar: hajviylik, estetik tafakkur, xursandchilik, vaqtichog'lik, zavqlanish, san'at, estetik faoliyat, qadriyatlar, ijtimoiy-madaniyat, estetik did, hazil, satira.

Ключевые слова: юмор, эстетическое мышление, радость, своевременность, удовольствие, искусство, эстетическая деятельность, ценности, социокультура, эстетический вкус, юмор, сатира.

Keywords: humor, aesthetic thinking, joy, timeliness, pleasure, art, aesthetic activity, values, socio-culture, aesthetic taste, humor, satire.

Badiiy-estetik muhitda yumor badiiy ifoda va estetik kechinmalarga komediya elementlari, zukkolik yoki satiraning kiritilishini anglatadi. Bu san'atkorlar uchun hazildan sharh, fikr yuritish yoki shunchaki zavqlanish vositasi sifatida foydalanib, tomoshabinlar bilan

engilroq notada muloqot qilish usulidir. San'at-estetikda hazilning ba'zi asosiy jihatlari mavjud. Hazil ijtimoiy sharhlash uchun kuchli vosita bo'lishi mumkin. Zamonaviy kulgi san'ati ko'pincha ijtimoiy muammolarni, siyosiy vaziyatlarni va madaniy me'yorlarni yoritish

⁹ Есин А.В. Принципы и приёмы анализа литературного произведения. М., 2004. С.77.



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