

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2023 Issue: 03 Volume: 119

Published: 15.03.2023 <http://T-Science.org>

Issue

Article



Gulhayo Farhadovna Isabayeva

Alisher Navo' i Tashkent State University of Uzbek Language and Literature

PhD student

Mobil: +99890-901-85-10

gulhayoisabayeva465@gmail.com

LITERARY CREATIVITY IS AN INDIVIDUAL EVENT

Abstract: This article discusses the components and dynamics of the creative process, and the influence of the art of the word on the reader. The fact that artistic creativity is ultimately an individual phenomenon is illustrated by the example of O'tkir Hoshimov's story "The Affairs of the World".

Key words: psychology, imagery, character, art, image, subject, object, national tradition, character.

Language: English

Citation: Isabayeva, G. F. (2023). Literary creativity is an individual event. *ISJ Theoretical & Applied Science*, 03 (119), 75-77.

Soi: <http://s-o-i.org/1.1/TAS-03-119-14> **Doi:**  <https://dx.doi.org/10.15863/TAS.2023.03.119.14>

Scopus ASCC: 1208.

Introduction

Art psychology is the most general law of all types of artistic activity. Already, as a branch of psychology, it allows to analyze various forms related to the influence of art, especially the art of words on the reader, to deeply reveal the mechanisms of the formation of the creative human personality. Unlike other disciplines that study psychology, the artistic word art, which works on the basis of imagery, is based on careful observation of the emotional experiences of the lyrical hero, the author's and characters' reflections, and the poetic text. It finds its explanation in the context of the overall literary process [9.23].

Since the work of art is closely related to categorical concepts such as creative worldview, national tradition, space and time, continuity, the approaches of the literary researcher appear accordingly [3.13]. The critic tries not to overlook the literary tradition and genealogical relationship in the image of the character, but also the author's self-examination processes, his moods at the time of writing the work, in particular, the feelings of indebtedness of the writer to the authoritative spirit of his mother in the stories where the image of the mother was created.

For example, let's take O'tkir Hashimov's short story "World Affairs". Until now, most literary critics have focused on the image of Mother in the work.

They talked about the national-mental image of the mother's character, selflessness, patience, humility, and the power to give all of her being for her children.

Obviously, it is important to observe such features. However, wouldn't it be one-sidedness to define them as qualities unique only to Uzbek and even great Eastern mothers? After all, all Mothers, from Eve to the present day, regardless of their time and place, have always been watching to honor their children and sacrifice their lives for them. Yes, it is.

Therefore, if the issue is looked at in a larger scale, another fact is also clearly visible. This is the feeling of duty that arises in the heart after losing such a kind person and the owner of a noble heart. That is, the feeling of self-examination and inability to forgive the "deeds" of the creative "I". The same anguish and dreams are transferred to artistic expression. As the writer recreates the image of his mother in his memory, he takes a pen in his hand with the intention of getting rid of that feeling of debt and duty. He writes down his pains and sufferings.

Naturally, the desire to create the image of the Mother begins with the aesthetic intention of the writer. First of all, the writer is focused on restoring the perfect image of his mother, her character, from the fragments scattered in the fragments of memory. At the same time, in the image of Mother, she also strives to embody the virtues characteristic of all mothers. As a result, this image acquires the status of

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

a national-mental type in a certain sense. Because, first of all, the work of art is intended for a wide readership. So, the words of O. Hoshimov to the reader in the story "World affairs" convey the sense of a call to awareness.

Therefore, in our opinion, O'Hoshimov's "I" rises to the level of a literary hero according to the following aspects: a) his sense of artistic reality; b) self-examination; c) the son's feelings of duty and indebtedness to the Mother's soul; g) the child's inner need to get rid of the spiritual and spiritual burden and creative action to satisfy it; d) calling the reader to be aware through the statement of his statements. It is understood that relying on the poetic text of the story "Works of the World" and the achievements of the psychology of artistic creation allows us to observe the typical expression of universal humanity and the image of the author from different angles. Therefore, stories about the image of the Mother can be studied not only within the framework of national culture, but also from the point of view of motivational processes characteristic of the psychological nature of the art of speech.

In particular, the connection between the story "The affairs of the world" and O. Hoshimov, who is its creator, should not be overlooked. Because by analyzing various aspects of this relationship, we discover the writer's worldview, aesthetic perception, closeness to national literary traditions in image depiction, creative style and individuality characteristic of poetic skills. There are strong ties between the semantic content of the work of art and the author's mind, the world of experiences and the reader's feelings. At the same time, the creator brings the human figure to the fore. It requires a systematic-psychological approach from us.

It is known that in rational systems, the relationship between the subject and the object is given special importance. Systematic approach models include various fields of interaction. It involves a detailed study of all the components of the processes related to the influence of the object and the subject on each other. L. Ya. Dorfman, V. P. Morozov, E. A. Golubeva, A.L. Gottsdiner, L.L. Such system forms are presented in the works of Bochkarev and others. For example, a person perceives an artistic image as a) grandeur; b) bottom; c) perceives and expresses on the basis of modes of humor. In fact, the system of psychological types is also: a) rational; b) irrational; c) appears in mixed forms [6.43].

Eastern fiction considers man as a child of the universe. The creator of the work of art wishes to raise the reader to the heavenly heights within himself. It aims to influence his "I" and take him to the valley of wonder. The reader tries to bring his mind to the transcendental height, to introduce his "I" to the great tones of existence, to create a harmonious harmony as much as possible. In the phenomenological approach, the nature and interaction of the complex connections between the various elements that make up that harmony is studied.

It is understood that each psychological type has its own style of approach and creative-aesthetic purpose. After all, the art of words is a form of self-awareness of the creator, finding his identity and expressing it through elegant words. In this sense, the works created with the image of Ona acquire a deep autobiographical character. Observing the creative process and its components and dynamics shows that artistic creative activity is ultimately an individual phenomenon.

References:

1. Allahverdov, V.M. (2001). *Psichologija iskusstva. Jesse o tajne jemocional'nogo vozdejstvija hudozhestvennyh proizvedenij*. SPb.: DNK.
2. Anastas`ev, N. (2002). *Vladimir Nabokov. Odinokij korol'*, Moscow.
3. Arnaudov, M. (1970). *Psichologija literaturnogo tvorcestva*. Moscow.
4. Arnhejm, R. (1994). *Novye ocherki po psichologii iskusstva*. Moscow.
5. Beljaev, I. A. (2010). Tvorcestvo kak forma stanovlenija individual'noj celostnosti cheloveka. *Vestnik Orenburgskogo gosudarstvennogo universiteta*, № 10 (116), oktjabr`, pp. 57-61.
6. Berdjaev, N. (1991). *Samopoznanie*. Moscow.
7. Valeri, P. (1993). *Ob iskusstve*. Moscow.
8. Vygotskij, L.S. (2004). *Psichologija iskusstva*. Moscow.
9. Kulka, I. (2014). *Psichologija iskusstva*. Har`kov.
10. Nagibina, N.L. (2000). *Psichologija tipov. Sistemnyj podhod. Psichodiagnosticheskie metodiki*. Ch. 1, Moscow: Institut molodezhi.
11. Sel`chenok, K.V. (1999). *Psichologija hudozhestvennogo tvorcestva: Hrestomatija*. Minsk.
12. Saparov, M. A. (1981). *Ponimanie hudozhestvennogo proizvedenija i terminologija literaturovedenija. Vzaimodejstvie nauk pri izuchenii literatury*. (pp.214-243). L.: Nauka.

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHII (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

13. Matyokubova, T., & Yakubov, I. (2020). Laboratory works of Gafur Gulam: poetic image and imagery. *Journal of critical reviews*, № 7, pp. 28-37.
14. Matyokubova, T. (2023). Poetic imagery of nature. *Theoretical & Applied Science*, 02 (118), 521-524.
15. Yakubova, S. (2023). The issue of «way» in cholpon's poetry. *ISJ Theoretical & Applied Science*, 02 (118), 490-492.
16. Yakubov, I. A. (2021). *Real and artistic truth in the poem "Black sun"*. *Aktualnye problem tyurkologii: Rossiya i tyurko-musulmanskij mir*. (pp.211-213). Kazan.
17. Yakubov, I. (2023). "Boburnoma" - o'zbek nasrining nodir yodgorligi. "Zahiriddin Muhammad Boburning Sharq davlatchiligi va madaniyatida tutgan o'rni" mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. (pp.174-179). Toshkent.
18. Yakubov, I. (2023). Artistic interpretation of the drama of moral and spiritual problems in the tragedy "Romeo and Juliet". *ISJ Theoretical & Applied Science*, 02 (118), 517-520.
19. Mamiraliyev, Q. (2022). Genre modification in uzbek poetry of the independence period. *European Journal of Humanities and Educational Advancements*, 3(3), 115-119. <https://scholarzest.com/index.php/ejhea/article/view/1916>
20. Mamiraliyev, Q.Q. (2022). O'zbek she'riyatida shakliy izlanishlar va individuallik. *O'zbekistonda xorijiy tillar*, № 5 (46), pp. 201-218 <https://doi.org/10.36078/1673348607>