



## Artistic and Aesthetic Principles of Creating the Teacher Character in the Works of Abdulla Qahhor and O'tkir Hoshimov

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### ABSTRACT

This article provides a comparative and typological analysis of the artistic and aesthetic principles involved in creating the character of an intellectual teacher in the works of prominent figures of Uzbek literature, Abdulla Qahhor and O'tkir Hoshimov. The study highlights the individual styles, artistic craftsmanship, and methods of revealing character psychology employed by the authors in shaping the image of a teacher. A comparative analysis is conducted on how the social and spiritual problems of the era were reflected through the school environment and the teacher's character in the prose of both writers, and the distinct features of their aesthetic ideals are identified.

**KEYWORDS:** Artistic character, aesthetic principle, image of a teacher, Abdulla Qahhor, O'tkir Hoshimov, comparative analysis, artistic psychologism, intellectual, school environment.

### INTRODUCTION

Within the continuum of artistic thought, the depiction of human character in relation to the dialectics of the socio-historical environment constitutes one of the principal criteria of literary art. The literary representation of the intellectual-teacher figure — a social stratum determining the intellectual and spiritual image of the nation — requires from the writer not only psychological mastery but also a highly developed socio-aesthetic ideal. In Uzbek prose, the concept of the teacher transcends the mere representation of a professional identity and functions instead as a distinctive model revealing the evolutionary transformations of society, the conflicts between enlightenment and ignorance, as well as the deeper layers of national mentality. In this regard, the creative heritage of two prominent representatives of the realist school in Uzbek literature, Abdulla Qahhor and O'tkir Hoshimov, occupies a significant conceptual position.

In Abdulla Qahhor's aesthetic system, the teacher character primarily appears as an active subject who rebels against stagnation and obsolete social dogmas while practically embodying the ideals of enlightenment. In the writer's works, the dominant principle of characterization lies in the individualization of the character's worldview through sharp pathos, satirical and humorous details, as well as laconic artistic descriptions.

In the prose of O'tkir Hoshimov, however, the image of the teacher shifts from social functionality toward a lyrical-psychological dimension. In shaping his characters, the author prioritizes human tragedies, the spiritual consequences of war and the postwar period, and psychological analysis manifested through internal monologues. In Hoshimov's epic narratives, the teacher's personality becomes an object of aesthetic interpretation at the intersection of profound humanism and national values.

The relevance of this research lies in the comparative-typological analysis of the individual stylistic features of both writers and their artistic-aesthetic principles in modeling the teacher character. Such an approach makes it possible to systematically examine the historical and artistic evolution of intellectual representation in Uzbek literary studies, the ideological continuity between literary periods, and the metamorphosis of aesthetic ideals.

### Main Part

In the history of literary-aesthetic thought, the institution of the school and the sociocultural microcosm formed around it function not merely as spaces where pedagogical processes occur, but rather as universal artistic models reflecting the macrostructure of the era, its socio-political contradictions, and spiritual transformations. In the creative heritage of two major figures who defined the conceptual stages of twentieth-century Uzbek realism — Abdulla Kahhor and O'tkir Hoshimov — the principles of artistically modeling the intellectual-teacher character are especially significant in demonstrating the turning points in the evolution of national aesthetics.

Both writers interpret the teacher as the intellectual and moral core of society and as a driving force behind the nation's consciousness. Nevertheless, their characterological approaches, degrees of psychologism, narrative aesthetics, and artistic language rely upon distinct individual and historical-literary principles.

Within the epistemological archetype of Abdulla Kahhor's artistic world, the teacher character emerges primarily as a dynamic subject directed against a stagnant social environment, one who deconstructs obsolete dogmas and constructs a new social consciousness. The leading poetic principle of Kahhor's characterization consists in the individualization of the character's worldview and will through uncompromising ideological conflicts, sharp satirical and humorous details, and unparalleled epic laconicism.

This conceptual approach is vividly embodied in the image of Saida from the novella "Sinchalak". Kahhor portrays Saida not merely as a teacher formally delivering lessons according to official curricula, but as a rebellious personality struggling against the remnants of feudal-patriarchal thinking and the bureaucratic obstacles represented by figures such as Qalandarov.

In depicting the psychology of his characters, Abdulla Kahhor consciously avoids static psychological analysis and prolonged introspective descriptions. Instead, he relies on dynamic plots, functional and laconic dialogues, and situational psychologism. Consequently, the hero's inner world and intellectual nature are visualized through extralinguistic actions, resolute life positions, and uncompromising attitudes toward social injustice. Antithesis and contrast occupy a central place in Kahhor's poetics: the teacher's enlightenment mission, rational worldview, and functional speech are conceptually opposed to the backward and inert social environment, thereby creating compositional dramatism.

In O'tkir Hoshimov's prose, by contrast, the concept of the intellectual-teacher becomes entirely liberated from socio-functional and ideological frameworks and moves toward profound existential and lyrical-psychological dimensions. His monumental novels and novellas such as "Dunyoning ishlari" ("The Affairs of the World"), "Ikki eshik orasi" ("Between Two Doors"), and "Tushda kechgan umrlar" ("Lives Passed in Dreams") are directed toward the ontological exploration of the lyrical, tragic, and humanistic aspects of the teacher character.

In Hoshimov's epics, the teacher figure is not merely a social agent introducing innovation into society. Rather, such characters become moral exemplars striving to preserve humanity, loyalty, and national values amidst historical cataclysms, the traumas of the Second World War and the totalitarian system, and deep personal tragedies.

Hoshimov constructs the nature of his characters internally through monologues, polyphony, retrospective analysis, and lyrical digressions rich in emotional experiences. Whereas Qahhor's characters engage in active social struggle to transform the external world, Hoshimov's protagonists spiritually educate society from within through their humanity, empathy, devotion, and boundless compassion.

The emotional-humanistic foundation dominates Hoshimov's poetics, where every portrait detail, landscape element, and symbolic object serves to reveal the subjective metamorphoses of the character's psyche.

The results of comparative-typological, textological, and hermeneutic analyses demonstrate that the artistic principles shaping the teacher character in Abdulla Qahhor's works are predominantly rational-logical and sociocentric in nature. His aesthetic ideal is directed toward the radical renewal of society through the image of an enlightened, courageous, and independently thinking individual.

In O'tkir Hoshimov's methodology, however, this process acquires an emotional-humanistic and anthropocentric orientation. In Hoshimov's artistic worldview, the aesthetic ideal lies in preserving emotional intelligence, humanity, tolerance, and the highest ethical values of the national spiritual heritage amidst historical and ideological tragedies.

While Qahhor relies upon satire, sharp pathos, and concise descriptive techniques exposing stagnation and ignorance, Hoshimov extensively employs lyrical subjectivism, psychological parallelism, mythological motifs, and symbolism.

The aesthetic transformation from Abdulla Qahhor's critical realism to O'tkir Hoshimov's lyrical-psychological realism clearly demonstrates the deepening conception of humanity and society within Uzbek literature, as well as the evolutionary stages of artistic thought. The unique stylistic features and artistic-aesthetic principles through which both writers construct the teacher character within the school environment have significantly contributed to enriching Uzbek literary characterology, systematizing the typology of intellectual figures, and creating an artistic-philosophical model of the nation's spiritual and intellectual identity.

## Conclusion

The results of comparative-typological and textological analyses indicate that the artistic principles shaping the teacher character in Abdulla Qahhor's works are primarily rational-logical and sociocentric in nature. His aesthetic ideal is aimed at social renewal through the image of an enlightened, independent, and courageous personality.

In O'tkir Hoshimov's methodology, by contrast, this process acquires a distinctly emotional-humanistic and anthropocentric orientation. In Hoshimov's creative vision, the aesthetic ideal lies in preserving emotional intelligence, humanity, and the spiritual foundations of the national identity amidst historical and ideological tragedies.

Whereas Qahhor effectively employs satire and concise artistic expression to expose stagnation and social backwardness, Hoshimov relies on lyrical subjectivism, psychological analysis, and elements of symbolism.

In conclusion, the aesthetic evolution from Abdulla Qahhor's sharp realism to O'tkir Hoshimov's lyrical realism demonstrates the profound deepening of the concept of humanity in Uzbek literature. The individual stylistic approaches employed by both writers in creating the teacher character have enriched the typology of national literary heroes and contributed to the formation of an artistic-philosophical model of the nation's spiritual identity.

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