ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 11| November 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402|| ISI Value

AUTHOR PROTOTYPE IN MEMOIR WORKS

Ubaydullayev Normuhammad
Associate Professor of the Uzbek-Finnish Pedagogical Institute, Doctor of Philosophy in Pedagogical Sciences

ANNOTATION
With biographical and autobiographical works, the diary shares many similar and different characteristics. Features such as the fact that the hero of the work with the author is a non-woven person, his existing personality in real life, the fact that the events being described relate to the life of the author make these two scrolls closer.
KEYWORDS. *Memoiric scroll, author-prototype, biographical and autobiographical works, artistic-aesthetic affectation, memory, memorabilia, memorabilia, Diaries.*

MEMUAR ASARLARDA MUALLIF PROTOTIPI

Ubaydullayev Normuhammad
O‘zbekiston-Finlandiya pedagogika instituti dotsenti, pedagogika fanlari bo‘yicha falsafa doktori

Annotatsiya. Biografik va avtobiografik asarlar bilan kundalik o‘zaro bir-biriga o‘xshash va farqli xususiyatlarga ega. Muallif bilan asar qahramonining to‘qima bo‘lmagan bir kishi ekanligi, uning real hayotda mavjud shaxsligi, tasvirlanayotgan voqea -hodisalar muallif hayotiga taalluqli ekanligi kabi xususiyatlar bu ikki bitikni o‘zaro yaqinlashtiradi.
Kalit so‘zlar. *Memuar bitik, muallif-prototipi, biografik va avtobiografik asarlar, badiiy-estetik ta’sirchanlik, xotira, esdaliklar, yodnomalar, kundaliklar.*

АВТОР ПРОТОТИП В МЕМУАРНЫХ ПРОИЗВЕДЕНИЯХ

Убайдуллаев Нормухаммад, доцент узбекско-Финляндского педагогического института, доктор философии по педагогическим наукам

Аннотация. Повседневное взаимодействие с биографическими и автобиографическими произведениями имеет как сходные, так и разные характеристики. Такие особенности, как тот факт, что автор и герой произведения-это один и тот же человек без ткани, его реально существующая личность, то, что описываемые события относятся к жизни автора, сближают эти два произведения.
Ключевые слова. *Мемуарное письмо, автор-прототип, биографические и автобиографические произведения, художественно-эстетические впечатления, воспоминания, мемуары, мемуары, дневники.*

At the same time, there are also significant differences between them that are clearly visible. Biographical and autobiographical works are written for publication, while diaries are personal observations of the author's own experiences and do not intend to be published. The style of expression of a biographical work meets the requirements of the artistic style, while in a diary, the conversational style is considered to be the priority. In an autobiographical work, the events described reflect the spirit of the era. In it, the path traveled is viewed from the perspective of today. In a diary, there is no large chronological distance between the time when the events described occurred and the time when they were written about. This prevents the author from seeing his life as a whole, that is, the life path traveled by the author does not become an object of aesthetic perception for him. In a biographical work, artistic and aesthetic expressiveness is strong. The reader who reads it develops a

ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 11| November 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402|| ISI Value

subjective attitude towards the facts of reality. The diary does not affect the majority, but only the author himself, because it serves him, but rather serves to remind the author of the events that occurred in his daily life.

"Specialists consider autobiographical work to be a borderline genre, that is, a genre that intersects with other genres," says the "Dictionary of Literary Studies"[1]. Autobiographical work has many similarities with memoirs. However, while the author of a memoir is interested in the people he met, the events he witnessed or participated in, the author of an autobiographical work focuses on the history of the formation of his relationship with reality, the traces they left in his soul and mind. There is also a difference between biographical and autobiographical works and works of an autobiographical nature. First of all, it should be said that any literary work contains elements of autobiographical nature. Because the work is born on the basis of the author's life experience: it is natural that certain events that occurred in the life of the creator, situations that he witnessed, and thoughts that arose under the influence of these are absorbed into the text. In an autobiographical work, biographical elements take precedence, and the literary texture is given little space. As in works of fiction with a real prototype, a memoir is an author-prototype, on the basis of which the image of another person is created[2]. G. Ghulam's story "Shum Bola" belongs to such works.

When conducting an educational (didactic) analysis of a particular work in the process of literary education, when students' attention is drawn to interesting and important events or attitudes about the life and personality of the author of the work, they learn the writer's attitude to life, worldview, ideals and gain a deeper understanding of the essence of the work being studied.

The use of memoirs is also common in works of the biographical genre. This aspect is clearly visible in the work of academician N. Karimov "Abdulla Qodiriy himself, in memory of his comrades and contemporaries"[3]. The work contains autobiographical information about Abdulla Qodiriy's own life, as well as the memoirs of his son Habibullo Qodiriy and a number of other contemporary writers. Abdulla Qodiriy's thoughts on his own work are presented in the form of the memoirs of his son Habibullo Qodiriy.

In particular, the work cites the memoirs of Habibulla Qodiriy: *"In one of our conversations, my father recounted the history of writing the novel "Bygone Days" as follows: "My father, who lived almost half his life in the khanate and witnessed many past events, used to tell me interesting memories when I was young. These memories aroused my interest in history. Then I got acquainted with many book sources about the history of those times. When I got the hang of writing, I had a desire to create a larger work based on Western novels about our past. There were so many historical events in my head, they seemed to boil, they did not give me peace. But I could not imagine how to organize these events into a single thread, to put them on paper. I thought and searched for a long time..." Also, the memory of Abdullah Qodiri is used: "I, the writer, never got bored of the stories of "Bygone Days" from my late father, no matter how many times I heard them, only one part bored me. Today, when I took up this "Bygone Days" in my pen, I was forced to skip that part that bored me. Indeed, who among us does not know the quarrel between relatives? When Zainab was very upset, she would go to her relatives' houses and eat their food..."*

It is characteristic that in autobiographical works, events are mainly narrated in a consistent order from the point of view of chronology, while in memoirs, thoughts are not presented systematically. The author of the memoir simply tells the story of the event that he remembers. The author's participation plays an important role in the memoir. For example, in the memoirs of the Uzbek writer Gayrati, an incident related to Abdulla Qodiriy is described as follows: *"In 1924-1925, I worked and edited in the first printing house in the old Jova neighborhood. I participated in the publication of parts 1-2 of "Bygone Days". The manuscript of the novel gradually fell into our hands with the clear signature of Abdulla Nasirov, who worked in the "Turon" library. My brother Abdullah himself often came to the printing house and helped with the printing... ...It must have been in the summer of 1925, when I left the printing house and worked as a teacher and a freelance correspondent for the magazine "Mushtum"...The publication of "Bygone Days" was like a thunderclap in the middle of the night, and lightning ripped through the veil of night. Just as an unexpected thunderclap at night shakes the universe and wakes up living beings, so too did the work of Abdullah Qodiriy wake up the sleepy people."*

Sometimes the dates of the events being narrated are not clearly indicated in the memoirs. The author remembers the events of the past in a tentative manner. This is the case, as in the excerpt above, in the memoir below: *"It was probably the mid-twenties, I was studying in Tashkent, at the Olka Uzbek educational institution. After class, we would follow the senior students to some library in the city... There were also many books published in Azerbaijan and Tatarstan at that time... In those days, "Bygden Kunlar" suddenly appeared on the scene. I remember how the publication of this novel had a lightning-fast effect."*

When memoirs are about a specific artist, they mention memorable events related to the work created by that artist. Most of the authors of memoirs are also people involved in artistic creation. Sometimes memoirs also mention events related to the daily activities of the writer in question, which serves to more vividly reflect the character traits of the artist, his attitude towards others, in short, his human image.

REFERENCES

1. *Kuronov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies.– Tashkent: Akademnashr, 2013. –P.5.*
2. *Rakhimov J. Studying the personality of the writer in literature lessons. – Tashkent: Uqituvchi, 1975. –P.9.*
3. *Abdulla Qodiriy in memory of himself, his comrades and contemporaries http://rezha .tdpu. uz/shakhsii rezha/views/artisle/files/937/ til%20va%20 adiyob.*
4. *Habibullo Qodiriy. About my father. –T: "Adabiyot va sanat nashyoti", 1983. –P.86.*

ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 11| November 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402|| ISI Value

5. *Khudoiberdiev E. Introduction to literary studies. –T: "Sharq", 2008. –P.99.*
6. *Umurov H. Fundamentals of artistic creativity. –T., "Uzbekistan", 2001. –P.58.*
7. *Salijonov Y. When details come into language. Uzbek literary criticism. –T.: "Turon-iqbol", 2011. –P.207.*