

Main Characteristic Features of Oscar Wilde and Omon Mukhtor's Literary- Aesthetic Works

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Abstract--- *Omon Mukhtor, a writer who lived in different historical periods, geographical space, socio-political system, and literary-aesthetic environment, one of whose most important works were in modern Uzbek literature dating back to the late 20th and early 21st centuries. The author, Oscar Wilde, a prominent British author who worked in the last quarter of the 19th century and was one of the founders of the aesthetics direction. The main reason why these writers were selected as part of a study was the novels "The Man in the Mirror" and "The Portrait of Dorian Gray". First, Mirror in the Oman Mukhtar (Mirror) is portrayed in Oscar Wilde's portrait (Dorian Gray's youth) as a major symbol. Secondly, both novels have played a significant role in the creative and poetic world of writers, and the writers have followed their own creative evolution until the origin of these works. Therefore, works based on mirror and portrait symbols are the result of creative research. Both works are a reflection of changes in the spiritual and psychological world of creators, new knowledge and ideas about life and human learning.*

Keywords--- *Critic, Portrait Symbols, Spiritual and Psychological World, Creative Research, Creative and Poetic World, Poet, Writer, Critical Analysis.*

I. INTRODUCTION

Wilde Oscar - English writer, critic. He stands close to the French symbolists with his magnificent poems. In 1882, he traveled throughout the US and read lectures on aesthetics. The rebellious mood of young writers in the play "Religion or Nihilists" (1882), "Duke of Padunsk" (1883), and "Salome" (1893), played in this period and later, plays an important role in social life. He returned to London and worked with newspapers and magazines. He moved to Paris after spending two years in prison (1895-97) on charges of immorality. The depression that followed Wilder's life in prison is reflected in the autobiographical work of the Redding Prison Ballad (1898), and in his "Repentance in Prison" (1905), published shortly after his death. The comedies of "Mrs. Windermere" (1892), "The Perfect Man" (1895), "How Important to Be Serious" (1896), "Happy Prince" and "Star Child" (1888) reflects the habits of the environment in which he lived. "Portrait of Dorian Gray" (1891) is a great example of a late 19th century intellectual novel. In his critical essays of the 80s (Collection of Intentions, 1891), Wilde approached recent events in modern English literature. At the same time, he highly appreciated folk singing and poetry of P. Berange, O. Balzac, L. N. Tolstoy, I. Turgenev and F. Dostoevsky. Made movies based on Wilde plays. That is why this season we explored the peculiarities of Oman Mukhtar and Oscar Wilde's creative world, the causes of mirrors and portraits used by writers. That is, we are dedicated to analyzing the literary, philosophical, and social processes that underlie or are the groundwork for the emergence of the novels "Man in the Mirror" and "Portrait of Dorian Gray."

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Omon Mukhtar was an Uzbek writer, poet, playwright. In 1958 he graduated from high school, in 1964 - from journalism department of Tashkent State University. He worked for the Children's Committee, the Uzbek Radio and the Cinema Committee. He was the editor of the literary publishing house. Since 1983 she has been working in the magazine "Sharq Yulduzi". He is currently the Editor-in-Chief of the journal.

II. LITERATURE REVIEW

A collection of poetry and translation books by Oman Mukhtar's "Yoguddu" (1979), "Pearl" (1985), "Shiddat" (1990) and others. He has also published a number of new adult fairy tales and fantasy books for adults and children. The author is the author of a number of short stories and stories, such as "Nigoh" (1968), "Birds and Dreams" (1971), "Urban Kelinchak" (1973), "Task" (1988), "Dead Man" (1995). Her heroes are ordinary people of profession. In his poems, stories, and stories, the writer does not follow anyone but tries to paint a vivid picture with a clear idea. It seems that he has learned from such teachers as Aini, Fitrat, Gafur Gulom.

Other works by the writer: "The Wedding" (1968), "Birds and Dreams" (1971), "Urban Kelinchak" (1973), "The Gate of Life" (1978), "The Wisdom of Bukhara" (1973), "Travel to Childhood" (1984).), as well as stories such as Running Trains (1981), Task (1988), Wind of the Years (1976), "Bent Head" (1989), "Thousands of Years" (1991), "Man in the Mirror" (1996), "A Thousand Shades" (1994). Main works • Oman Mukhtar. A thousand looks. Tashkent, "Shark" - 1994. • Oman Mukhtar. The man in the mirror. Tashkent, Literature and Art Publishing House, 1996. • Oman Mukhtar. Women's Country and Power, Tashkent, "Sharq", 1997.

III. ANALYSIS

Although poet and writer Oman Mukhtar's work began in the late 50's, his first collection of poems was published in 1966. Aman Mukhtar was awarded the Writers' Association Award in 1999 for his novel "Bent Head." In 1999 he was awarded the title of Honored Art Worker of Uzbekistan in honor of the writer's anniversary. Poet and writer Oman Mukhtar was born in 1941 in Bukhara. After graduating from high school, he worked as a literary critic at the publishing houses, the Uzbek State Committee for Radio and Television, the Uzbekfilm film studio, and the Gafur Gulom literary and art publishing house was editor-in-chief of the magazine. His works have been published since 1958. The first collection of sunny roads was published in 1966. In 1968 a collection of Bukhara short stories was published by Nigoh. The sequel to this book is published in 1971, "Birds and Dreams." His poems include: Melody (1974), "Yogdu" (1979), "Pearl" (1985), "Shiddat" (1990), "Grandma Tales" (1971), " Day One "(1985), " After a Thousand Years "(1991), a collection of poetry, fairy tales and stories. His works have been published since 1958. The first collection of sunsets was published in 1966. In 1968 a collection of Bukhara short stories was published by Nigoh. The sequel to this book is published in 1971, "Birds and Dreams." His poems include: Melody (1974), "Yogdu" (1979), "Pearl" (1985), "Shiddat" (1990), "Grandma Tales" (1971), " Day One "(1985), " After a Thousand Years "(1991), a collection of poetry, fairy tales and stories. Oman Mukhtar's novels "Ruins on the Hill", "A Thousand Shades", and "Man in the Mirror" have been a part of the trilogy "The Qibla to the Fourth." In recent years, he has published novels "Afu", "Country of the Country and the Kingdom of Women" and "Plato". These works are written in a new style and attract the attention of readers and the literary community. Uzbek writer Omon Mukhtar is a creative artist with a unique artistic and aesthetic world. The author of the book,

Omon Mukhtar (1941-2013), who made a significant contribution to contemporary Uzbek romance with his creative research, was influenced by the scholar, scholar and educated father Sulaymonhoja Mukhtorov. The amateur poet, who participated in the literary association led by his mentor Tashpulat Hamid, was known for his diligence, dedication, and ability to bring home books with books. The first story written by Oman Mukhtar was published in the journal "Mushtum". His works have been published since 1958. The first collection of poems "The sunny path of the chorus" was published in 1966. Children and teenage writer Safar Barnoev recalls that Oman Mukhtar, with his patience and knowledge, was able to deliver a collection of poems and stories to his readers, accustomed both to praise and harsh criticism. In 1968, his book Nigoh, containing stories about Bukhara, was published, and in 1971, "Birds and Dreams," a continuation of the book.

IV. DISCUSSION

The writer's attempt to find a new form is first seen in the novel *The Bent Head*. In the trilogy of "The Four Points" it is clear that this is the case. Oman Mukhtar aims to reflect the complexity of the human psyche in writing these works, combining detective genre elements, fantasy and fiction characters in the work.

The author of the novel, "Country of the Country and the Power of Women," asserts that the author has a simple, sociological element that is built into a simple, narrative form. The novel *Ffu* is written as a narrative in which the Good and the Evil collide, and the work depicts a process in which a person becomes a perfect human being.

Symbolism has played an important role in many of Oman Mukhtar's works. A striking example of this is Plato's work on the historical subject. "The desert in it, especially the well, the bowl, the crate and the water, are the symbols. So conditionality is strong." Here the elements of folk legends and fairy tales are also visible. Uthman, who went down to the well to rescue people traveling in the desert, is recommended to seek Rauf if he needs water. Just like a fairy tale hero, he has to cope with another difficult task.

Aman Mukhtar's novels "Ruins on the Hill", "A Thousand Shades", and "Man Under the Mirror" have been the whole of the trilogy of the "Qibla Quarter" (2001). The three novels, entitled *The Oriental Notebook*, are also an important milestone in the writer's creative experience. Commenting on these novels, Hakimjon Karimov said: In these works, the writer's conception of the world and man is reflected in the heroes' minds. Therefore, it is more difficult for the reader to grasp the idea of the novels in their heart.

Behind every word there is a fact, an astonishing event or an absolute fact that relates to historical and social meaning. "The four-way Qibla trilogy is based on one literary and philosophical concept. Issues pertaining to perpetual themes set out in the *Thousand Shapes* are supplemented by *The Man in the Mirror* and expanded on the *Ruins of the Hill*. Umarali Normatov says that these novels embody the absurd sense of the modern literature. Because our reader is not accustomed to this type of work." On the eve of Uzbekistan's independence and early independence, the literature, as well as in every field, made significant changes and first steps towards development. The writers, like the entire Uzbek people, set new goals for themselves. For many years now, we have had the opportunity to fulfill the creative intentions of the heart. The time required new living and creativity. At the same time, Oman Mukhtar's novel was presented to the reader. In this regard, the writer wrote: "I, for one, have spent 20 years of creating this series."

There were times when I wrote certain chapters of a piece of paper and finished it ten years later and the last fifteen or twenty years later. There are other works in it. They did not interfere with each other. Not only me, but most writers carry ideas with their imagination and heart. This is especially true in large-scale genre works. ” In our opinion, this approach to creativity is an evidence of the professionalism of the writer. As such issues cover the writer's thoughts, he has made the intention of writing novels about the past days in three novels. Erkin Samandar, at the very beginning of the book, explores the main idea of this trilogy: "Slavery is the worst of all, but the most terrible is slavery! Unless the soul is set free, the grief will never end! At the time of our country's independence, freedom from the Spirit is of utmost importance to us.

But the writer combined artworks of Western literature with the rich literary and philosophical traditions of the East, bringing national thought into modern forms and artistic expression. In this regard, Ahmed Otaboy explains the significant changes in our literature, including in the work of our famous writer Oman Mukhtar, that "the experience in form, the depth of content, the pursuit of universal themes are the first fruits of the free creative thinking achieved by independence." Because the structure does not have a specific system of events, the images of the hero's mental processes are imaginary, figurative, and romantic.

The third novel of the trilogy, *Orientalist Religious, Philosophical, and Ethical*, presents itself as a ruinous history on the hill, a great path to greater justice, and a Qibla as a symbol of human aspiration for faith. The works of Oman Mukhtar do not duplicate each other. They try to illuminate certain aspects of human thinking through vivid artistic images and symbolic details. Based on the Oriental philosophy that human nature is the embodiment of good and evil, the writer abandons traditional positive and negative characters.

Consequently, Oman Mukhtar, who began his career in the 1960s and '70s with traditional realistic works of Uzbek literature and took a worthy place in the literary process, began to address non-traditional ways of reflecting the complex aspects of the human spirit, starting with the 1989 bent novel. As a result, the Uzbek literature of the late 20th and early 21st centuries was enriched with powerful works of art that focused exclusively on Oman Mukhtar, with the use of unconventional images aimed at exploring the inner world of the human being. Selected by Aman Mukhtar to compare the world of creativity, the English writer Oscar Wilde has a place in the history of European and world literature as a brilliant representative of the literary aesthetics, poet, essayist, prose master, comedian.

He was mainly influenced by two artists. One of them was John Ryoskin (1819-1900), a well-known philosopher and critic, an expert on antique culture and Italian Renaissance. John Ryoskin, a British scholar, publicist and art theorist, contributed to the formation of the theory of aesthetics. A number of principles in 19th-century English literature are aesthetically grounded in the scholarly essays. But research that has become the embodiment of the author's aesthetic ideas has become popular. His name remained as a theorist of the art of aesthetics, inspired by the spirit of romance. Ryoskin focused on the work of the great writers of the past and the present, in order to discover the high ideals of beauty, freedom and peace, to understand the meaning of life, and the social and cultural developmental patterns of society. In his "Lectures on Art," he argues that art and literature in any country reflects its social and political principles, and represent the most important, spiritual life.

V. RESULTS

The motto of John Ryoskin's "Beauty is Absolute Truth" later developed in the "Intentions" article collection and in the novel "Portrait of Dorian Gray." In the fairytale of the "happy prince," a lifetime of sadness and sorrow, the prince, who lives in a perpetual shed, becomes a golden statue decorated with precious stones after his death. Only then will he know how many miserable and miserable people there are in the world. The Prince gives the Swallow a piece of gold and precious stones in his body to deliver to those in need. In time, the Swallow dies.

The sculpture remains an ugly, shapeless figure. A professor of aesthetics, a professor of aesthetics, draws a pragmatic conclusion from this: If the statue is devoid of its outer beauty, it is useless. Wilde refutes this conclusion that beauty is not in the gold and jewels, but in the pure, generous heart of the Prince.

In his fairy tales, Wilde portrays a new, glittering, colorful world that is no match for the meaningless and uninspired lives of bourgeois society. The fairy tales show the writer's artistic fantasy and style. Oscar Wilde's stories of this period are distinguished by the "Ghost of Cerverville" (1887) and "The crime of Lord Arthur" (1891). Scientists who study O. Wilde's works (R. Ellman, Y. Kovalev, A. Zverev) in his non-fiction genre explain that the emergence of early-mythological images, motives, plots and style aligns the creative world with wondrous fairy tales.

VI. CONCLUSION

In short, the contradictions of the writer's aesthetic are evident in his only novel, The Portrait of Dorian Gray. The story that led to the writing of the novel is this: one day the writer saw a red-haired, handsome man in the studio of his friend Bezel Ward (in the novel Bezele Halluord) expressing the thought that such a unique beauty would one day be able to escape the trap of time and passion. In response, the artist states that he is ready to recreate the portrait in order to protect the portrait from the effects of time and to maintain its original charm. The novel ends very quickly, that is, in a single breath. It reflects the ideas of the author's long-standing fairy tales, stories and essays. In the introduction to the novel as it is foreseeing discussions about the novel, "There is no such thing as a moral or immoral book. Books are well written, or badly written.

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