

## Documentary Imagery in Modern Non-Fictional Prose

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### Abstract:

The article examines how the image of an outstanding personality is created, where documentary becomes a cementing factor, while highlighting the correlation between the journalistic principle and artistry in the analyzed text.

**Keywords:** documentary imagery, author's image, creative person, internal organization of the image.

### Introduction

The concept of "documentary imagery" is closely related to the literary category of a documentary image. According to E.G. Mestergazy, "a documentary image is a fact of consciousness that has arisen on the basis of a documentary fact that has received an independent aesthetic meaning when, in the words of L.Ya. Ginzburg, "becomes a form, a representative of an idea." The power of a documentary image lies to a large extent in the authenticity of what is depicted. The documentary image differs from the artistic image, first of all, by the absence of fiction. Based on this definition, it can be argued that the document gives rise to a special internal organization of the image.

Thus, by documentary imagery, we will understand the creation of documentary images that artistically reflect reality and have aesthetic significance. E. Mesterhazy highlights several signs of documentary imagery and believes that "the documentary principle is able to win a dominant position in literature thanks to the meta-artism that it always carries within itself". According to N.K. Gay, "meta-artistic is the self-realization of the meaning "without borders" of separate approaches". The second sign is "the presence of that knowledge in life, which shrouded the work; the next sign is a special perception of the reader of the text without fiction and, finally, "the epic beginning in it can be organized primarily by the author's unique vision of those sources that feed the springs of the human spirit" .

Thus, the specificity of documentary imagery lies in meta-art, artistic truth, a special perception of the reader (reader's expectation), and a unique author's vision.

To the above, we add that the document in non-fictional prose is the main character of the work, which participates in the process of creating all the images in a literary text.

In this article, we will analyze the documentary images in the works of the authors under study, based on the above signs of documentary imagery, and compare how the central images were created in the texts we are studying.



This novel was developed by the Uzbek literary critic N. Karimov. We rely on the point of view of U. Khamdamov, D. Zhabborova, who define "Chulpan" as an author's genre about an outstanding personality, based on archival materials, eyewitness accounts, conversations with relatives and contemporaries.

Creating an image of an outstanding creative person is not an easy task. However, in the last decade, such works have been actively appearing in Uzbek literature with a dominant documentary beginning. As G. Ramazanov rightly states, "The author who creates in this genre should not deviate too far from documents relating to a historical person, and if there is not enough information and sources, then, without violating the plausibility of the events described, through conjecture, he must reproduce the depicted them pictures". To the above, it should be added that the creator of the image of a creative personality in non-fiction literature needs to deeply comprehend the historical era, because: "... the "big time" always holds back the top, delaying the multitude of all those events that do not fall into its stream and are ruthlessly rejected by it, it certainly limits the free will of man and even the role of chance.

In the marifi novel "Chulpan" N. Karimov tried to reproduce the image of Chulpan not only as a poet, writer and educator, but also as a historical figure. It should be noted that this image was created as a result of a synthesis of historical facts, analytics of the poet's work, autobiographical data with artistry. Thus, the book reflects the historical time - the beginning of the 20th century. This era is reproduced through the introduction of certain historical facts, details: "In the 10s of the 20th century, the clouds of ignorance did not dissipate in the minds of our people, and even the elders of the mahallas declared kafirs (infidels) of fathers whose children studied in schools, madrasas, where teachers taught - Jadids"; "No matter how far the place of hostilities of the First World War was from Turkestan, its hot breath could spread throughout the Uzbek land"; "The decree of the white king of June 25, 1915 on the labor service of the Turkestans caused discontent among the population of Andijan".

Creating the image of Chulpan in close connection with the historical era, the author thereby composes the history of the fate of the Uzbek intelligentsia at the beginning of the 20th century. Dramatic events in the history of our state: the February, October revolutions, collectivization, dispossession, impending terror - become the background for the construction of documentary imagery. It should be noted that a purely cinematic technique is used here - transtrave ("smooth change in focal length"). Such an optical method allows you to bring closer, expand or narrow historical time, which, in turn, creates not only the effect of involvement, but also helps the author to generalize what he saw: "February 1917 The news of the overthrow of the white king spread all over Andijan with lightning speed. The atmosphere in society after the February Revolution became completely new. The idea that the people of Turkestan could now decide their own destiny was intoxicating like wine of many years of aging After the February Revolution, the economic situation worsened. In the areas that supplied the former Soviet state with grain, there was no harvest. Providing food has become a problem not only for the poor, but also for the wealthy part of the population. How many people died of hunger! The rich, having means, could not get bread. It was at this time that the proverb "Gold only decorates,



but bread feeds" was born. Such generalizations, comments are framed by historical documents, excerpts from newspapers, quotations from books - memoirs of eyewitnesses, peers of that time. Creating the image of Chulpan, N. Karimov adheres to the traditional way of constructing a novel-biography - the narration begins from birth, childhood, the stages of personality formation, political, aesthetic and moral views and the psychology of Chulpan's personality are given. However, the author resorts to an interesting technique. The psychological portrait of Chulpan precedes the portrait description. The reader learns about Chulpan's appearance only in the last part of the novel: "Chulpan was a fat, large man, a simple shirt with a collar tucked into trousers, the sleeves of the shirt were rolled up to the elbows. On the head is a skullcap, on the face are old glasses with a thin white frame. On the feet are thin leather shoes, similar to kavushi. Chulpan did not speak loudly"; "Chulpan of medium height with glasses ..."; "He was educated. His long fingers were so beautiful that I still remember them. His voice was thin, he spoke the words slowly and carefully. This method, in our opinion, contributes to comprehensively show the image of Chulpan in its entirety, as a poet, as a representative of his era, as a historical figure and as a great man. The technique for creating the image of Chulpan in this book has a linear structure, that is, at first the work presents information about his birth, childhood, studies in a Russian-native school, creative activity, family life, arrest and death. It is noteworthy that N.F. Karimov explores the genealogy of the poet, referring to the research of H. Boltoboev and his own research, which allows us to see the origins of little Abdulkhamid's passion for literature. The author of the novel's marifia does not idealize childhood, family relationships; moreover, he sometimes enters into controversy, adhering to reliability as much as possible. So, in the chapter "Saboq" ("Lessons"), a complete evidence base is presented about the exaggeration of the role of Uncle Abdurakhman Hozhi in the formation of Chulpan. It is necessary to highlight the fact that in the text there is little information about Chulpan's childhood, but each of the episodes presented provides information about the poet's character trait. In particular, the chapter "Saboq" ("Lessons") ends with a short story about Chulpan, told by his sister Foika aya. The author resorts to the method of comparison. First, the famous story about Volodya Ulyanov and his younger brother Dima is composed (the story of how Volodya taught his younger brother not to be afraid of a song), then the story of Chulpan's sister, that when she caught and killed a couple of annoying flies that flocked to fruit, the future poet responded gently: "Sister, these flies also have parents." If Volodya Ulyanov very cruelly taught his younger brother not to be afraid, then Chulpan resorts to a word that has a greater impact. Faith in the power of the word, the ability to influence the word - this is the quality that he had from childhood.

More detailed information about Chulpan's studies in the Russian-native school is presented in the chapter "Ilm istab" ("Striving for knowledge"). Here are the memoirs of Chulpan's colleague - Olimkhon aka, sister Foika aya, materials from the personal archive of the poet Vosit Sadulla and essays by Chulpan himself. Step by step, not only the path of the poet during the years of study in the Russian-native school was restored, but also the features of his character were revealed. In particular, "According to Olimkhon aka, Abdulkhamid was smart from childhood,



had a lively sharp mind." His love for learning is evidenced by the fact that he mastered not only Arabic, Farsi, but also Russian, German and French.

In the chapter "Ilk Qadamlar" (First Steps), Chulpan is presented as an educator who wants only one thing - to eradicate ignorance in his country. The author unobtrusively, through facts, suggests that Chulpan first of all started with himself. Having presented a number of evidence, N.F. Karimov summarizes: "Thus, Abdulhamid, who at that time studied Arabic, Persian, Turkish, Tatar, Azerbaijani, not only read newspapers in these languages, but also began to publish articles, feuilletons, various notes. Chulpan's polylingualism is amazing, although there is not a single line in the text about it. This method, in our opinion, has a greater impact on the reader, allows you to see the scale of Chulpan's nature. This chapter also analyzes the poet's lack of entrepreneurial spirit, indifference to material wealth. The author follows the same pattern - first arguments, evidence, then the summarizing part. There is no direct grandiloquent praise, characteristic of a number of autobiographical essays of the early nineties of the 20th century: "In fact, Suleiman Bazzaz opened a store for his son in Kokand kishlak, he sent his son to a Russian-native school, hired a bank employee as a teacher, subscribed to various local newspapers with one the goal is to educate the future Uzbek capitalist, who could speak the same language with tsarist officials like Mirkamilbay, with local beys. But the son, who once said: "Flies also have parents," had absolutely no interest in either trade or commerce. This example indicates that the author unobtrusively, with the help of reliable facts and associative markers, constructs the image of a creative person.

The expansion of horizons, Chulpan's understanding of the causes of ignorance, downtroddenness and economic backwardness is revealed through a description of a journey through his native land. Here the image of Chulpan is supplemented by the author's comments and author's digressions: "But, being in Tashkent or Andijan, it was impossible to find out how the oppressed people live, what worries, sorrows and even shortcomings they have. Therefore, he traveled a lot and printed his travel notes "; "Those who read these notes have witnessed that Chulpan visited the most remote villages. He met many people, met with representatives of different segments of the population. And he saw that everyone since the 19th century has been hibernating. He opened the eyes of ordinary people, spreading the ideas of enlightenment drop by drop, showing how they really live, calling to get up from their knees, breathe freely with their chest, strive for a real free life, in the rays of national development and progress. In other words, the author reveals Chulpan as a jadid - an educator and inspirer. Moreover, N. Karimov notes that Chulpan at that time was only 17-18 years old.

The biographical approach in the analysis of Chulpan's work can also be traced in the chapters "Fevral inqilobi" ("February Revolution"), "Mukhtoriyat" (Autonomy). They supplement the creative portrait of Chulpan, partially reveal the psychology of his work, analyze the motive structure of poetic works in the prism of the worldview concept of the patriot poet.

The Uzbek writer N. Karimov raises questions that consistently, resorting to facts and "living documents", explores trying to answer: "Why does Chulpan in the revolutionary year of 1917 push back the social themes that have become traditional for his work, and turn to romantic (love) lyrics? Why was this work published in the magazine "Shuro" ("Council")? How can one



understand his purely Tatar language and the method of creating this work of art? The reader learns about Chulpan's first unhappy love for the Tatar girl Obida, then for the young Tatar teacher Mohiruya. The second love became mutual and all prose letters are devoted to it - poems in the Tatar language. Mohiruya will become the first wife of the poet. N. Karimov reveals the reason for the cooling of the relationship between the spouses, Chulpan's mental suffering after the divorce, psychological pressure from relatives and relatives, in particular his father.

The second part of the marifiya of the novel "Buloqlar" ("Springs"), as noted earlier, also begins with the chapter "Ishqiy iztroblar" (Continuation). Here the narrative is preceded by a lyrical frame - the famous story of Chulpan "Cleopatra", which becomes the starting point in the story of the reunion of Chulpan with his first beloved Resentment. But love for Cleopatra - Resentment (just such an image is presented in this chapter) turns out to be short-lived. Love torments result both in a stream of lyrical poems about love, and in Chulpan's illness, which almost claimed his life. Having endured two love dramas, Chulpan gave the world the greatest love poems. This chapter reveals Chulpan as a sincere, sensitive person with a fine mental organization. A person who knows how to love wholeheartedly and from a pure heart.

It should be noted that in addition to these chapters, Chulpan's personal life is described in the chapter "Samarkand hotiralari" ("Memories of Samarkadne" - part 4) - about the third wife of Saliha; and "Yozilmagan qo'shiq" ("Unwritten song" - part 5) - about the fourth wife Katerina. All these chapters complement the image of Chulpan as a person who was unhappy in love.

It should be emphasized that the second part of the novel ends with the chapter "Tilak yo'lida" ("On the way to the dream"), the third part of the work also begins with the chapter "Tilak yo'lida" ("On the way to the dream". Here is a different structure text. At the beginning of the third part of the "Secrets of the Dawn", the author of the novel's states that "Chulpan was not born a leader. He is an intellectual by birth. Or rather, the most intelligent of the intelligentsia"... Such an application made it possible to reveal the essence of the concept, "Uzbek intelligentsia", which, despite no matter what, along with his people shared his fate. The author's narration alternates with the poet's letters, newspaper notes, documents, which gives a certain duality. The method of alternation slows down the development of the action, that is, the plot dynamics, which allows the reader to focus on Chulpan's thoughts and thoughts, understand the logic of his actions.

So, in the chapter "Shaftoli hidi" ("The Smell of Peach"), N. Karimov tried to reveal the nature of Chulpan's literary talent. Passion for the work of Rabindranath Tagore, the desire to build a new Uzbek literature on the synthesis of European and Eastern traditions, his initiative to hold the 500th anniversary of A. Navoi, advocacy for the purity of the Uzbek Chagatai language, creative approach - form the basis of this chapter. Chulpan's innovation lies in the fact that, developing new topics, raising social issues, he tried to show that his oppressed people deserve a better life, that each of the common people is also a person.

In addition, his love lyrics did not contain outdated formalism, uncertainty, generalization, but reflected the thoughts and feelings of a modern (real) hero. His poetic technique was distinguished by the richness of figurative and expressive means, the nationality of the language, the content and melody. It was these qualities that allowed Chulpan to become one



of the first poets of the new cultural era of the 20s. The author of the novel's papers draws attention to the fact that Chulpan became one of the most beloved and famous poets of the 1920s, not having a single printed collection of poetry under his belt. It should also be noted that N. Karimov dwells on the psychology of the poet's work. So, the chapter states: "Chulpan was a born poet. He did not need special conditions to write poetry. He often composed poems on the go, and then wrote them down. The second part of the novel ends with the chapter "Ildizlar va yaproqlar" ("Roots and leaves") and the third part of the work also begins with the chapter "Ildizlar va yaproqlar". Such a technique - the end and beginning of parts of the novel is represented by chapters with the same title - was not chosen by chance, such braces allow you to build an objective picture of the story of Chulpan's fate, on the one hand, and show the continuity of life, the permanence of events that caused a causal relationship, on the other.

In the third part, Chulpan is presented as a playwright. In the chapters "Uzbek Dramstudsi" ("Uzbek Drama Studio"), "Moskvadagi Muhit" ("Moscow Atmosphere"), "Qaldirgochlarning qaytishi" ("Return of the Swallows"), "Chulpon Theater" ("Chulpan Theatre"), "Tursunoy", "Samarkand Hotiralari" ("Samarkand Memories"), "Xujum" ("Attack"), "Sovuq Shamollar" ("Cold Winds"), the main focus is on Chulpan's activities as a playwright, literary collaborator and translator at the Uzbek drama studio in Moscow, on difficult life in Moscow, a suicide attempt, the difficult leadership of the Uzbek state drama troupe, as well as the history of the creation of the play "Xujum".

The versatility of Chulpan's talent is clearly demonstrated in these chapters, and N. Karimov openly declares that Chulpan's work is closely connected with the reality around him: "Chulpan was a mood poet. No matter how great his poetic gift, he wrote his poems only when he was in high spirits. The era, the environment, the difficulties in his personal life often dragged the poet into their cycle and rarely gave him a creative mood. Therefore, in his rich literary heritage there are so few poems where the lyrical "I" conveys the spiritual world, feelings, colored with rainbow colors.

The fifth part of the novel "Qor qo'ynida lola" ("Tulips in the snow") is the most dramatic and the most documentary. This part presents the largest number of documents collected by the GPU. The persecution of Chulpan, denunciations, slander are disclosed in detail in the chapter "Do'stlar va dushmanlar qurshovida" ("In the circle of friends and enemies"); the chapter "Yana Moskvada" ("Again in Moscow") is devoted to the forced departure to Moscow on the advice of Faizulla Khuzhaev, the poet's depression, and the exacerbation of diabetes. In these chapters, Chulpan appears as a strong, strong-willed person who, in spite of everything, could not be broken. This difficult path will give the world a number of talented poems full of bitterness, pain and fortitude, for example, "Dust va dushman" ("Friend and enemy").

Thus, the image of Chulpan as a creative person is inextricably linked with the fate of the Uzbek people in a difficult, controversial, tragic period of time at the beginning of the 20th century.

The traumatic experience of the Uzbek creative intelligentsia at the beginning of the 20th century is deeply and reasonably presented in the image of Chulpan. This gives grounds to assert that Chulpan is presented only as a great poet and educator, but also as a typical image of the Uzbek creative intelligentsia of the early 20th century.



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