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Literary-Scientific Interpretations and Genre Evolution Of Odil Yakubov's Mastery in Novella Writing

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Abstract. This article logically analyzes the story-writing skill of Odil Yoqubov, one of the leading representatives of 20th-century Uzbek prose, the factors shaping the writer's creative personality, and his role in the evolution of the Uzbek novella (story) genre. The study examines issues of creative personality, poetic intuition, inspiration, and psychology of creativity within the theoretical frameworks of Platon, V. Belinsky, M. Bakhtin, B. Croce, as well as Uzbek literary scholars. Based on the analysis of novellas such as "Muqaddas", "Bir felyeton qissasi", "Qanot juft bo'ladi", "Billur qandillar", "Izlayman", and "Qaydasan, Moriko?", the author's narrative techniques, individual style, and artistic representation of human psychology are revealed.

Keywords: Odil Yoqubov, novella genre, poetic skill, creative personality, intuition, inspiration, artistic psychologism, stylistic individuality.

Introduction

In world literary studies, conducting scholarly research into a writer's poetic world and creative mastery, as well as examining their literary works—particularly their mastery of the novella as a genre that differs from the short story and novel in terms of its distinctive generic characteristics—is of considerable practical significance. Evaluating processes of poetic renewal emerging in the literary life of each nation against the backdrop of changes occurring across time and space, as well as identifying the influence and position of an individual writer's oeuvre within the literary environment, directly contributes to the development of literary and theoretical thought [1].

The 1960s–1980s marked a period of fundamental transformation in Uzbek prose. The tendency to abandon the shortcomings of Soviet-era "schematism" and the "conflict-free" approach gradually became dominant, while the representation of the human psyche and its complex experiences through the principles of realism and literary psychologism gained increasing importance. During this period, writers such as Pirimqul Qodirov, Odil Yoqubov, O'tkir Hoshimov, Shukur Xolmirzayev, and O'lmas Umarbekov, who entered the literary scene, raised Uzbek national prose to a new stage of development [2].

Within this process, the prominent writer Odil Yoqubov made a significant contribution to the genre evolution of Uzbek novellas through such artistically accomplished works as *Muqaddas*, *Bir Felyeton Qissasi*, *Qanot Juft Bo'ladi*, *Billur Qandillar*, *Izlayman*, and *Qaydasan, Moriko?*. In these works, the writer explores universal human values, including the relationship between society and the individual, human dignity, moral integrity, loyalty, and love, with considerable artistic and psychological depth [3].

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Research Objective

The purpose of this study is to provide a scientific and theoretical substantiation of Odil Yoqubov's personality as a writer, his poetic mastery, and his role in the evolutionary and gradual development of Uzbek novella writing through an analysis of his novellas and creative laboratory [4].

The issues of creative personality, artistic mastery, and the psychology of literary creation have been extensively studied since antiquity by Aristotle and Plato and, in later periods, by Western and Russian aestheticians and literary scholars such as B. Croce, N. Boileau, P. Valéry, J. W. Goethe, M. Bakhtin, and V. Belinsky [5].

While Plato placed inspiration and the state of divine inspiration at the center of the creative process, V. Belinsky regarded inspiration as a fundamental source of creativity and as an expression of the writer's spiritual and psychological elevation. B. Croce, in turn, associated artistic mastery and the aesthetic phenomenon with the writer's inner intuition and its clarity [6]. In his work *The Aesthetics of Verbal Creativity*, M. Bakhtin examined the relationship between the author and the character, emphasizing that a writer should not impose their own views directly upon a character but should portray the character in accordance with the logic of their personality [7].

In Uzbek literary scholarship, the problems of artistic mastery and creative personality have been studied by scholars such as O'. Nosirov, H. Umurov, A. Sher, S. To'laganova, D. Quronov, M. Qo'shjonov, O. Sharafiddinov, I. G'afurov, and U. Normatov [8].

In his monograph *Ijodkor Shaxs, Badiiy Uslub, Avtor Obrazi* (The Creative Personality, Artistic Style, and Authorial Image), O'. Nosirov substantiates the idea that, alongside innate talent, continuous work, powers of observation, and creative imagination play a decisive role in the formation of a writer's personality. H. Umurov, in his studies *Badiiy Ijod Asoslari* (Foundations of Artistic Creativity) and *Ilhom* (Inspiration), analyzes the stages of inspiration and the fundamental qualities that characterize a writer's personality [9]. A. Sher and S. To'laganova have explored the dialectical relationship between the writer's "creative self" and "human self," as well as the role of aesthetic ideals and personality in the creative process from philosophical and aesthetic perspectives [10].

Literary scholars such as M. Qo'shjonov, O. Sharafiddinov, I. G'afurov, and D. Xoldorov have acknowledged that the emergence of Odil Yoqubov's *Muqaddas* and other novellas contributed to the formation of a new stylistic spirit, psychological depth, and civic pathos in Uzbek novella writing [11]. It is therefore evident that, although certain theoretical approaches have been established within the field, Odil Yoqubov's mastery of novella writing and his contribution to the evolution of the genre require further investigation as an independent and comprehensive object of scholarly study [12].

Research Methodology

The methodological framework of this study is based on the principles of objectivity, historicism, and the dialectical relationship between the literary work and the creative personality. The study employs the following research methods and approaches.

Biographical method: This method was employed to identify the relationship between Odil Yoqubov's biography, his complex life experiences—including the war years, the repression of his father, and his military service in Port Arthur—and biographical elements reflected in his literary works.

Comparative-typological and comparative-analytical methods: These methods were used to comparatively examine the characters, conflicts, and stylistic explorations found in O. Yoqubov's novellas and those of his contemporaries, particularly P. Qodirov and O'. Umarbekov.

Psychological and hermeneutic analysis: This approach was employed to reveal transformations in the psychological states of the characters, internal monologues, literary psychologism, and implicit meanings or subtexts embedded within the texts.

Systemic-structural approach: This approach was used to identify the gradual development of the novella genre in Uzbek literature and to determine its principal generic characteristics.

Results and Discussion

1. Factors of Creative Personality and Artistic Mastery: Odil Yoqubov's Creative Laboratory

A literary work is a product of the writer's personality and worldview. The formation of a creative personality involves the interconnected development of innate talent, poetic intuition, inspiration, and continuous practical effort. An examination of Odil Yoqubov's personality and creative oeuvre demonstrates that his childhood memories, his observations of the natural environment of Qarnaq village, the unjust repression of his father, Egamberdi Yoqubov, in 1937, and his personal experiences during the Second World War served as fundamental artistic sources for his works [13].

According to the memoirs of Maryam Yoqubova and Iskandar Yoqubov, O. Yoqubov's creative laboratory was characterized by a distinctive working rhythm. Before beginning to write a work, the writer would develop its events and dialogues while walking around the courtyard or along the street, as if allowing his characters to "speak" to him, and would subsequently record the date, motivation, and characteristics of the characters in a notebook. This creative practice demonstrates the close relationship between intuitive creative processes and moments of psychological and spiritual elevation [14].

The writer did not merely reproduce factual events in his works; rather, he transformed them into a level of artistic generalization. For example, the characters of Mansur Murodov, Davron G'oziyev, and Moriko in his war-themed novellas *Izlayman* and *Qaydasan, Moriko?* represent artistic syntheses of the writer's real-life experiences during his journey through the Gobi Desert and his military service in Port Arthur [15].

2. The Evolution of the Uzbek Novella Genre and Odil Yoqubov's Innovation

The novella is a middle-length epic genre that represents a distinctive literary form situated between the short story and the novel. While the protagonist in a novel may function as a means of illuminating a particular social reality, in a novella the protagonist and their psychological and moral development constitute the central focus of the narrative.

Beginning in the 1960s, significant qualitative changes occurred in Uzbek novella writing. As the rigid conventions of Soviet literary doctrine and the theory of "conflictlessness" gradually lost their dominance, human emotions, the struggle between conscience and personal desire, and the complexities of individual morality became increasingly central to literary representation.

Table 1. The developmental stages of Uzbek novella writing can be outlined as follows:

1920s–1950s	1960s–1980s (Period of Qualitative Transformation)
Ideological principles, collectivization, and industrial production	Emphasis on literary psychologism and the human psyche
One-dimensional and schematic portrayal of exemplary workers	Moral and ethical conflicts, individual freedom, and issues of conscience

Odil Yoqubov's novella *Muqaddas*, published in 1961, caused a significant breakthrough in Uzbek literature. As the literary scholar Ozod Sharafiddinov emphasized, 1961, when *Muqaddas* was published, can be regarded as the year of Odil Yoqubov's true emergence as a writer. The novella explores moral and ethical issues, as well as the conflict between selfishness, self-interest, and moral integrity, through the destinies of the characters Sharifjon and *Muqaddas*, employing profound psychological characterization.

3. Thematic Scope and Stylistic Specificity of Odil Yoqubov's Novellas

The author's novellas are diverse in terms of their themes and generic characteristics. The following table summarizes the thematic scope and artistic and stylistic features of Odil Yoqubov's novellas:

Table 2. The thematic scope and artistic and stylistic features of Odil Yoqubov's novellas

Title of the Novella	Main Theme and Idea	Type of Conflict	Artistic and Stylistic Features
" <i>Muqaddas</i> " (1961)	Moral integrity, rejection of hypocrisy, and recognition of true love.	Internal (psychological) and moral conflict of the protagonist.	Retrospective and sincere romantic pathos; prominence of internal monologues.

	"Bir	Human	Social and	Journalistic
Felyeton Qissasi" (1961)	dignity; resistance to the cotton monopoly and indifference toward the individual.		interpersonal conflict.	investigation; effective use of the letter as a literary detail.
"Qanot Juft Bo'ladi" (1969)	Family stability, national values, and the confrontation with superficial "Western-style freedom."	Family	Conflict between generations and worldviews.	Confrontation of characters; dramatic intensity of the dialogues.
"Billur Qandillar" (1975)	The pursuit of material wealth and its consequences in the form of spiritual impoverishment.		Moral-ethical and psychological conflict.	Presence of two plot lines; symbolic significance of the chandelier and money as literary details.
"Izlayman" (1970)	The tragedies of war, the search for justice, and patriotism.		Conflict between character and environment; conflict between justice and slander and false accusations.	Autobiographical elements; psychological analysis through diaries and letters.
"Qaydasan, Moriko?" (2002)	Remembrance of first and pure love after many years; human sincerity.		Psychological and emotional conflict.	Lyrical-retrospective and restrained narrative style.

The analysis of the writer's novellas demonstrates that Odil Yoqubov does not create artificial or idealized positive characters in his works. Instead, he portrays his characters amid complex life trials and profound psychological suffering. Through the contrast between the characters Hikmatillo and Begimqul in *Billur Qandillar*, the author demonstrates that material prosperity cannot replace spiritual wealth, while through the characters Akram and Sayyora in *Qanot Juft Bo'ladi*, he conveys the sacred significance of family happiness and marital partnership.

CONCLUSION

The study of Odil Yoqubov's mastery of novella writing and its literary and scholarly interpretations leads to the following theoretical conclusions:

The Interconnection between Creative Personality and Artistic Mastery:

The artistic perfection of a literary work is directly associated with the writer's worldview, personal life experience, and poetic intuition. The qualities of truthfulness, commitment to justice, and refined aesthetic sensibility characteristic of Odil Yoqubov's personality are reflected in the characterization of the figures created in his novellas.

Innovation in Genre Evolution:

Beginning in the 1960s, Odil Yoqubov contributed to the liberation of Uzbek novella writing from schematic approaches and rigid ideological conventions. He brought moral and ethical issues and literary psychologism to the forefront of the genre, thereby expanding its thematic and artistic possibilities.

Harmony between Character and Conflict:

In the writer's novellas, conflict is manifested not only through clashes between external events and circumstances but also through the characters' inner psychological experiences and struggles of conscience, thereby forming an important dimension of psychological conflict.

Artistic Sensibility and Stylistic Specificity:

Odil Yoqubov demonstrates a high level of mastery in revealing the psychological depth of his characters through the use of retrospective narration, internal monologues, letters, and diary details. These techniques contribute to the emotional and psychological richness of his narrative style.

Overall, Odil Yoqubov's legacy of novella writing constitutes an important part of the literary heritage of Uzbek national prose and continues to serve as a significant source for shaping the aesthetic, moral, and ethical perspectives of contemporary readers.

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