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THE INTERRELATION OF CONSCIOUS AND SUBCONSCIOUS PROCESSES IN ARTISTIC THINKING

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Annotation
Relation of consciousness and subconsciousness in artistic thinking
This article considers consciousness and conscious relationships. The importance of these processes are discussed in literature. The thoughts of heroic talk are explained.

Keywords
Consciousness, literary, criticizm, worksheet, the uzbek prose, the writer's skill, author's opinion, prose, symbolic effect, speak talking speech

It is known that the relation of consciousness and the subconsciousness, primarily philosophical concept, have recently entered in the terms of literary studies. The term of expression of consciousness primarily means social relations, issues, culture of behavior, the general complex of concepts of behavior, ethics, and aesthetics – the basic norms for society. These norms have long been significant for the literature of the East. It is noteworthy that in modern literature, both of these concepts are relatively equal. The plot of some works is completely built in accordance with the principles of the reflection of the subconsciousness.

If we compare the expression of the processes taking place in the mind with a bright and bright room, the processes taking place in the depths of the subconsciousness can be compared with a dark and unexplored basement, where nobody knows what can happen.

Modern Uzbek prose clearly shows that these features are best viewed through the prism of the study of the experience of world literature, in particular, the assimilation of essential traditions of modernist and postmodernist literature.

We shall try to consider the reflections mentioned above on the example of a short story by Erkin Azam "Poet's Jubilee".

First of all, it would be appropriate to consider the real life events taking place in the story through artistic expression. Indeed, the image of the Poet, Otashkalb (Fiery Heart), as he is called in the short story, is clearly associated with the tragic life of the poet Usmon Nosir, arrested and imprisoned for a false denunciation in late 1930s. The main plot of the short story is the Poet's anniversary celebration, half of century later after his death.

Most of the organizers of this event were those who had slandered the poet, finally those who were involved in poet's arrest and death.

"The festive event started with a flattering and high-flown (as usual) speech of Akasakal (The Eldest) poet – a childhood friend of the Poet, his most close companion (as he was introduced) – a mendacious and unprincipled man"[1]. (p. 317)

In addition to Aksakal, other characters with "speaking" names present at the jubilee: Mafkurakhanum (Mrs Ideology), Ajoyib Domla (Great Teacher), Alvastikhanum (Mrs Witch), Mushukakhanum (Mrs Mistress), Jiyanbek (Mr Nephew), Fan Arboi (Mr Scientist).

By most of the features of his disposition, the Eldest Poet (Aksakal) is close to the character of Nazar Yakhshibaev from the novel by Murad Muhammad Dust "Lolazor" (Tulip Garden). He is also crafty, cunning, always striving to find the easy way in life; his words are never compatible with his acts. The author managed to describe the disposition of the characters, their spoken and unspoken words, their subconscious thoughts, their mental state, without giving direct characteristics to the characters themselves. Due to the fact that the author put the most dramatic events and difficult situations as the plot of the story, the reader is able to see clearly expressed tempers. All characters seem to hide their faces under masks. But in the subconscious, masks disappear and characters' true essence becomes evident.

Mafkurakhanum (Mrs Ideology) came to read the greetings of official authorities. She doesn't know her native language well, and reads the text of the message, written only on one page stammering, with many difficulties. She absolutely cannot imagine that such a poet lived and created. She thinks that the poet is still alive: "And Master, won't he come himself?" she asks showing her ignorance. When Mafkurakhanum came back and sat down in her seat, her eyes caught a man from the first row, staring at her. The appearance of this man seemed familiar to her and she plunged in youth memories.

It is now the Great Teacher's turn to speak about the life and work of the Poet. In fact, the Great Teacher was one of those who were directly involved in the arrest and condemnation of the Poet. Naturally, he went up to the podium with a "mask" on his face. Having gone through a lot of intrigue, involving others into difficult situations, adjusting his mask under the dictates of time and testified against the Poet fifty years before, he starts now to praise him in a grand manner, philosophizing with pleasure.

Watching the situation during the event and analyzing it, the Eldest Poet who controls himself and others, all conversations, has to recognize, somewhere in the depths of his soul, the truth, and, under the pretext of the forum, shows indulgence towards the others and makes them watch this show until the end.

Analyzing the situation at the evening, the Eldest Poet, controlling his speech, has to recognize, somewhere in the depths of his soul, the truth.

"As usual, describing his friend, the Eldest Poet speaks with some irritation and embarrassment. Look at the senseless speech of the apologist, uttered with foam at the mouth! And is there any truth in that speech?..." (pp. 324-325).

Another crafty image of the story – Mashukakhanum. When Otashkalb's reputation was rehabilitated, hoping to spice up her wasted life with the story that she was the Poet's mistress, she came to the rostrum. Her attempt to advertize herself provokes deep emotions of the Poet.

[1] Erkin A'zam. Late person. Stories. Tashkent 2002. The rest of the information is also provided in this resource, they are displayed in the bracket.

"Here! he thought, - she had no humanity left. Look how this Scarecrow wants to sparkle like a peacock! Standing with one foot in the grave, she's still hoping for something... It so difficult to understand where is the truth!" (p. 327)

Trying to save the objectivity and "indifference", the author fill in the Eldest Poet's speech with great ideological and artistic value. This expresses a complex composition and diversity of the work.

"Now everybody knows from the school curriculum what Mr Scientist is saying. There was no need to see him personally and be aware of the jubilee". (p. 336)

The Eldest Poet fully exposed his emotions and the psychological drama became even more complicated. We can say that dozens of hypocritical characters were presented. In contrast, there is the image of the Young poet.

It is known that the author cannot always openly express his personal point of view in his work. The nature of a poetic work is quite different. Due to the fact that the poem does not have a third person's speech, the author's point of view is obvious, but in prose it is not considered as an advantage. The prose language is diverse and multilayered, it has polyphonic and polyphonic properties. If at the beginning of the work the author's point of view is reflected in the thoughts of the Eldest Poet, later author's point of view is realized in the speech of the Young poet.

In a number of Erkin Azam's works there is one conditionally symbolic image. In "The Poet's Jubilee" the author refers to this method one again. The Poet, deprived of language, hands and feet, wheelchair-bound, turns into a member of his own anniversary. Given in the first part of the work, the final part of the event fulfils artistic and compositional tasks: "Finally, it is over. All the bad has left behind, and the long-term dream came true – the Jubilee of the Poet was held. However, he is still anxious, trying to start another action, or relax, but there is always one picture in his mind: a cemetery on the edge of a dense pine forest with one lonely grave. The crowd digs it carefully, but finds only brinks. No bone, no piece of rotten matter, no hair – only brick, brick, brick" (p. 358).

This passage gives a new meaning to the symbolical description made by the author at the beginning of the work. That means that with the lapse of time the grave of the poet turned into a feast of him. It is clear that the poet's body in a wheelchair, his ardent heart and, as well as his spirit will know no rest.

The speech of the characters in the story performs the function of the form, and the essence of the characters can be discovered in their inner world. This order of the parts of the plot defines the construction methods and composition of this part of the text. In this work, the author is not the unique narrator. Sometimes the Eldest Poet is assigned as the main narrator. Secondly, the episodes which took part after the jubilee celebrations, are presented as author's remarks. These episodes describe the further life of each character, and this creates the compositional structure.

In a letter addressed to Erkin Azam, another writer Shukur Khalmirzayev defines "the Poet's Jubilee" as a good work, but expresses several suggestions as well. "It is great! You have revealed the theme which no one dared to touch, and raised it up to the level of a masterpiece. Erkin, how did you find the idea to "bring" the disabled poet from Siberia to Uzbekistan? It is perfect godsend. Not everyone is able to come to this idea... At the same time, I have got some suggestions concerning the final part. When you write that after the poet's death, when his personality became known in literary circles, it became a significant event. No! This conclusion is contrary to the spirit of the work. In my opinion, the final part should be like this: after the death or murder of the poet,

the identity documents were found in his pockets. But no one believed it. No one believed that he was the Poet! That is an event!"[2]

After reviewing the final Chapter of the work" Another of the secret events was that in the morning the watchman bypassing and inspecting the Palace, under one of the ayvans located on the side, found strange things: headphones, scraps of hair and beard, dirty pants, one boot with blood stains... "one boot on top of a tree branch.

The most remarkable feature is the fact that the identity papers were found in the pockets of the Poet died in faraway cold land.

This event, which caused a stir not only in the city but throughout the country, and neither authority could explain it. That was the context of the Poet's jubilee.

In our opinion, Shukur Kholmirzaev, expressed their opinions on the basis of ideas previously read, not paying attention to the text. Because in the afterword we also find excerpts " ... after the death of the poet, when his personality became known, in literary circles, for example, it caused a stir. As it was mentioned above, the image of a person who came in a wheelchair, armless, legless - one of the symbolic means. In our opinion, the writer in accordance with real factors concretized restless spirit of the poet".

It is known that speech is controlled by consciousness. The processes taking place in the subconscious do not always find their expression in speech. Exceptions are quite rare. Disputes and discussions about the prose of Erkin Azam are issued from the fact that the subconscious speech of the characters transmits the author's thoughts. That can be seen on the example of the Young Poet's speech.

This quality, manifested in other works of Erkin Azam, turns into one of the strong features of the writer's poetic method.

References

1. Erkin A'zam. Late person. Stories. Tashkent 2002. The rest of the information is also provided in this resource, they are displayed in the bracket.
2. Artistic world of Erkin Azam. Collection of scientific articles and interviews. Tashkent 2014. 179 page

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