
CONFERENCE ARTICLE

THE INTEGRITY OF GENERATION AND TRANSFORMATION IN INTERPRETATION AND REPRESENTATION

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ABSTRACT

This article examines the relationship between generation and transformation in literary interpretation and representation, with particular attention to memoir and autobiographical prose. The study analyzes how factual reality is transformed into artistic reality through creative intention, compositional organization, and the aesthetic functions of the text. Special emphasis is placed on the role of memory, artistic chronotope, and image construction in shaping a unified narrative structure. The works and memorial representations associated with Abdulla Qodiriy, Abdulla Qahhor, and Oybek are considered as important examples of how personal experience, historical reality, and national consciousness are integrated within literary discourse.

KEYWORDS

Poetics, memoir prose, interpretation, representation, transformation, artistic chronotope, literary image, historical memory.

INTRODUCTION

Despite the increasingly intensive nature of modern research on poetics, the practical differentiation of its basic concepts and categories remains a difficult task. Even today, the question "What is poetics?" cannot be answered in a single definitive formula. As M. Polyakov observed, the problem should be studied in at least three theoretical dimensions: from the standpoint of material, composition, and function. [6, p. 95] This view is especially productive when applied to memoir and autobiographical prose, where the artistic whole is generated not only by narrative design but also by the pressure of memory, the density of lived experience, and the interpretive reorganization of reality.

From this perspective, a poetic system within a genre is not a mechanical sum of features. It is an internally connected totality of creative elements. The wholeness of generation and transformation creates the conditions under which natural experience can advance into artistic essence. In other words, literature does not merely reflect reality; it reshapes it, interprets it, and raises it to the level of aesthetic significance. This process becomes particularly visible in memoir prose, where the writer's creative intention and artistic intention converge, where factual material is accelerated by the pressure of historical time, and where the aesthetic completion of the text depends on the successful transformation of personal memory into cultural meaning.

Memoir writing is therefore one of the most revealing forms in which literature negotiates the relationship between truth and form, fact and image, event and interpretation. [9, p. 100] It preserves the historical concreteness of experience while simultaneously subjecting that experience to selection, restructuring, and conceptualization. In this sense, the memoir genre is not secondary to fiction. It possesses its own poetics, its own way of organizing material, and its own mode of aesthetic authority.

The Spanish thinker José Ortega y Gasset argued that the history of any art is a sequence of attempts to express one of the sides of the human soul. [5, p. 505] It is precisely this aspiration that distinguishes one art from another. These attempts form a kind of curved line along which art moves through the depths of time toward its aim, and on the distant horizon this aim defines the direction, essence, and meaning of each art form. Such a formulation is especially useful for memoir studies, because memoir prose is inherently oriented toward the expression of the inner human world through the concrete materials of lived existence.

When applied to memoir poetics, Ortega y Gasset's insight suggests that the genre is not limited to recording facts. Rather, it is directed toward expressing one dimension of the human soul through the interpretation of real experience. It advances a philosophy of representation in which factual life is rendered within a broad yet individualized frame. Within this frame, one often encounters two contrasting types of protagonists: the figure trapped in the contradictions of the age, and the figure whose intellect and moral awareness have advanced beyond the pace of historical time. The memoirist mediates between these figures and the reader by converting the mature picture of lived reality into artistic reality.

This process may be observed clearly in Uzbek autobiographical and memoir writing. Its poetic development confirms that genre formation is not a static inheritance but a dynamic movement in which creative generation and transformation function together. The memoir author begins with lived contradictions, but these contradictions do not remain in their raw state. They are reorganized into aesthetic configurations through memory, ethical evaluation, symbolic emphasis, and compositional selection. Thus, the memoir becomes a form of secondary creation: life is not simply repeated but reimagined in a way that discloses its deeper significance.

Memoir prose is especially significant because it allows the writer to establish a direct relationship between personal experience and collective history. The memoirist's task is not limited to preserving what happened. It also includes evaluating the criteria by which reality is understood, narrowing the distance between the author's creative intention and artistic intention, and achieving aesthetic completeness even when the material itself remains painful, fragmented, or unresolved.

In this regard, the memoir genre makes it possible to depict life contradictions not as isolated incidents but as manifestations of broader human and historical problems. The individual image is never merely individual. It gradually acquires universal resonance. This is why well-constructed memoir writing tends to move from the concrete to the exemplary, from the personal to the historical, and from the episodic to the conceptual.

The artistic value of such prose depends not only on accuracy but also on the density of its image system. The more carefully and convincingly literary images are developed, the more fully the work reveals the unique creative physiognomy of the writer being remembered. In memorial writing about Abdulla Qodiriy, Abdulla Qahhor, and Oybek, one repeatedly sees this principle at work. Each authorial image is shaped with attention to temperament, work ethic, moral vulnerability, intellectual distinction, and stylistic uniqueness. At the same time, these portraits are never purely psychological. They are always tied to the larger destiny of a nation.

This is precisely why the memoir tradition around these figures has such conceptual force. The writers are not represented as isolated private persons. Their lives become condensed expressions of the historical fate of Uzbek intellectual culture. [7, p. 89] Their suffering, perseverance, and creative endurance emerge as signs of a wider cultural drama.

The death motif occupies a particularly sorrowful and philosophically charged place in memoir writing. In texts of remembrance, death is rarely treated as a merely biological event. It becomes a point where artistic idea and historical reality converge with special intensity. Through the death scene, memoir prose often reveals the ethical stature of the person, the truth of an era, and the emotional burden carried by those who remain alive.

A striking example appears in Konstantin Simonov's recollection of Abdulla Qahhor, whom he saw in hospital one day before his death. Simonov remembers Qahhor as a courageous and resolute man. Even though he knew that death was approaching, he did not wish to die and preserved his composure before the end. Propped against stacked pillows, breathing heavily, he retained on his luminous face not fear but an expression almost resembling embarrassment that he could not rise to greet his friends. Simonov concludes that Qahhor remained, to the last, a true son of the earth and a genuine human being who left immortal works in literature. [8, p. 136]

This memorial passage is important not only because it records Qahhor's final hours. It also shows how memoir discourse transforms a biographical episode into an artistic and moral emblem. The dying writer is represented neither sentimentally nor abstractly. Rather, his physical weakness and inner firmness are held together in a single image. The memoir thus generates an aesthetic whole in which courage, mortality, and artistic legacy converge. Such passages reveal the ability of memoir prose to turn the finite event of death into a sign of enduring cultural life.

In this sense, the death motif in memorial writing performs several functions at once. It individualizes the subject, intensifies ethical evaluation, and enlarges the chronotope of the text. The final moment of one life becomes inseparable from the unfinished historical time in which that life unfolded. Through this expansion, memoir prose acquires both tragic depth and interpretive force.

One of the distinctive features of memoir representation is the modification of the literary image through time. The remembered person is never identical with the person who once existed in immediate reality. Memory reorders the image. It sharpens some features, softens others, highlights latent meanings, and places the remembered life in relation to consequences that may only have become visible later.

This is especially true in memorial depictions of Qodiriy, Qahhor, and Oybek. Each figure becomes the center of a network of meanings that extends beyond biography into national history. Their images are linked to slander, repression, betrayal, moral endurance, artistic discipline, and historical rehabilitation. In the minds of these writers, as the memoir tradition suggests, the fate of the Uzbek nation was deeply concentrated. Their intellects bore the pressure of collective destiny. For this reason, their memorial representations acquire a significance that no literary historian or historian of culture can easily dismiss.

The world changes, and along with it language, moral orientation, and social relations also change. As memoir texts often suggest, greed, opportunism, and spiritual weakness make it easier for societies to betray their genuine creators. At such moments, true writers become especially vulnerable. Yet time also alters reception. Names once silenced are restored. Works once marginalized return to readers with renewed force. National values, once obscured, begin to shine again with greater clarity. This retrospective transformation gives memoir prose an additional dimension: it does not merely preserve memory; it participates in the posthumous restoration of justice.

That is why memoirs devoted to Qodiriy in particular are so conceptually important. In them he appears not only as a historical victim but as a permanently living presence in the literary memory of Uzbekistan. The memoir tradition preserves him as an unforgettable figure whose fate compels reflection on both literature and history. [1, p. 73] In this way, memorial prose becomes a medium through which the nation re-reads its own past.

The artistic chronotope is one of the chief mechanisms through which memoir prose achieves conceptual harmony. The types of chronotope within a text determine how the chain of events unfolding in time and space is organized into an intelligible aesthetic whole. In the case of the memorial tradition surrounding Qodiriy, Qahhor, and Oybek, the chronotope is shaped by both private suffering and collective catastrophe.

Three death-centered chronotopic lines echo through this field of memory. The first is connected with Abdulla Qodiriy: his arrest on 31 December 1937, his prolonged imprisonment, his illness, and the absence of mercy in a world where betrayal by those around him also played a role. He ought to have felt himself a citizen of a just society. Instead, such justice remained only a dream. The second line is associated with Abdulla Qahhor: he carried the burden of his age in a period when it was impossible to speak the full truth of life openly, and this historical pressure contributed to the worsening of his incurable illness. The third concerns Oybek: unjust accusations and slander led not only to spiritual suffering but to physical breakdown and eventual disability.

These three trajectories are not simply parallel biographies. In memoir discourse they become interconnected chronotopic structures. Time, illness, repression, social silence, and moral injury are woven together into a shared field of national tragedy. Those who lived near these writers and those who came later both experience their destinies with deep compassion. Memoir prose gives this compassion a structured form. It transforms pain into remembrance and remembrance into interpretation.

From this point of view, the chronotope of repression is not just historical background. It is an active organizing principle of artistic meaning. [3, p. 415] Unpleasant events that unfolded in homes, institutions, prisons, hospitals, and across the wider territory of the homeland are all absorbed into the memorial

imagination. Space and time are saturated with political violence. Yet precisely through this saturation, the memoir text attains explanatory power. It reveals that the cruelty directed against the intellectual class in Turkestan was part of a larger policy designed to prevent the strengthening of freedom, independence, and national self-consciousness.

The categories of generation and transformation are especially useful for understanding how memoir prose functions. Generation refers to the initial emergence of narrative from the pressures of experience, memory, and creative necessity. Transformation refers to the reshaping of this material into an aesthetically and conceptually unified form. In authentic literary memoirs, these two processes cannot be separated.

A memoir that merely generates material without transforming it remains raw testimony. A memoir that transforms without preserving the energy of generation risks becoming ornamental and lifeless. The strength of the genre lies in its ability to preserve the pulse of lived reality while reorganizing that reality into a meaningful aesthetic order. This is why poetics is indispensable to memoir studies: poetics allows one to see how experience becomes form, how form becomes meaning, and how meaning becomes cultural memory. [3, p. 495]

In Uzbek memorial writing, this unity is visible in the way individual destinies are made to illuminate national history. The remembered writer is not dissolved into private detail, nor is he reduced to ideology. Instead, his life becomes a site where contradictions of the age are artistically gathered and interpreted. Through this gathering, memoir prose generates a new reality: not a fictional reality detached from fact, but an artistic reality that reveals the deeper truth of fact itself.

CONCLUSION

In conclusion, the integrity of generation and transformation in interpretation and representation is one of the central principles of memoir poetics. A memoir text does not simply preserve the past; it produces a new form of understanding by converting lived contradictions into artistic structures. Its conceptual power depends on the interrelation of creative intention, historical reality, image construction, and chronotopic organization.

The memorial representations of Abdulla Qodiriy, Abdulla Qahhor, and Oybek demonstrate that artistic memory is capable of carrying both personal sorrow and national destiny within a single aesthetic system. Through the motifs of death, repression, betrayal, moral endurance, and posthumous restoration, memoir prose reveals the deeper logic of an era. It transforms the pain of history into literary consciousness and thereby turns remembrance into an act of cultural responsibility.

For this reason, the study of memoir poetics should not be treated as peripheral to literary scholarship. It opens a vital path toward understanding how literature organizes truth, how history survives in aesthetic form, and how the writer's life becomes part of a broader spiritual chronicle. In the unity of generation and transformation, interpretation and representation attain their fullest meaning.

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