

The Epic Interpretation Of The Creator's Fate: A Comparative Analysis Of S. Moem And N. Normatov's Works

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Abstract: This article presents a comparative analysis of the epic interpretation of the artist's fate in Somerset Maugham's "The Moon and Sixpence" and Nosir Normatov's "The Last Will of Ruzi Choriyeu." Both writers depict the inner and social conflicts of creative individuals, exploring the complex relationship between art and life, spiritual struggle, and the quest for creative freedom. The paper highlights the distinctive features of the artistic portrayal of the creator's destiny from Western and Eastern literary perspectives.

Keywords: Artist's fate, epic interpretation, art, freedom, spiritual conflict, Maugham, Normatov.

Introduction: Literature, as an art form that reveals the subtlest layers of the human psyche, holds a special place in illuminating the fate of the creative individual. In the literature of every era, the image of the creator, their place in society, and the complex relationship between art and life have been among the central issues of artistic thought. The creator's spiritual anguish, social contradictions, and process of self-realization are conveyed in epic works through profound artistic analysis.

Somerset Maugham's *The Moon and Sixpence* and Nosir Normatov's *The Last Will of Ruzi Choriyeu* are spiritually akin in this respect. Through the fate of the artist, both authors philosophically interpret the inner quest of the human being, attitudes toward society, and the problems of morality and creative freedom. Within the framework of Western culture, Maugham presents the tension between individualism, absolute devotion to art, and human values, whereas Normatov, grounded in national thought, artistically expresses the creator's spiritual awakening and conscientious search.

This article offers a comparative analysis of the epic interpretation of the artist's fate in both writers' works, the artistic manifestations of spiritual and social conflicts, and the place of art in human life. In the course of the study, the commonalities and differences

of the phenomenon of creativity in Western and Eastern literary traditions are identified.

Main part. The epic interpretation of the creative personality and the sources of spiritual conflict. In Somerset Maugham's *The Moon and Sixpence*, through the figure of the protagonist Charles Strickland, the artist's conflict with society, his absolute devotion to art, and his withdrawal from ordinary human life are depicted on an epic scale. Strickland utterly rejects his family and social life, sacrificing himself for art. His actions raise numerous moral questions, yet for Maugham he symbolizes the selfless power of art and the boundless possibilities of human thought. The author reveals the distinctive tragedy of a creative spirit that places art above life.

In Nosir Normatov's *The Last Will of Ruzi Choriyeu*, the creative individual is portrayed in close connection with the national milieu, historical memory, and moral responsibility. At the end of his life, Ruzi Choriyeu remains faithful to art, to the spirit of the nation, and to human values. Through this character, Normatov interprets the artist not only as an individual but also as a being with social duty. In this respect, unlike Maugham, he presents art as a spiritual bridge between the individual and society.

The epic expression of the conflict between art and life

Both writers depict the artist's life on an epic scale: in Maugham, this is manifested through the individual spirit's revolt against society, while in Normatov it appears through the harmony of national consciousness and human duty. In Maugham's work, art stands above life—for Strickland, painting is not merely a craft but the sole form of spiritual liberation. Renouncing worldly comforts, he abandons society to create his ideal. This epic interpretation presents the artist as a singular figure who has "leapt ahead of his time."

"He had given up everything — family, comfort, even love — for the sake of his painting."

In this passage, the author reveals the life principles of the artist Strickland. He places art above life, thereby negating human emotions and social duty. This demonstrates Maugham's tragic and individualistic epic interpretation of the artist's fate.

Normatov, by contrast, interprets art as the continuation of humanity and conscience. For Rūzi Choriyev, creativity is a means of speaking the truth and reflecting the spirit of the nation. In his portrayal, epic scope expands through the motifs of history, memory, and spiritual purification. In this respect, Normatov links epicness not only with personal destiny but also with the fate of a people.

"Rūzi Choriyev considered art to be the heart of the people; he measured painting by conscience."

Interpretations of the artist's fate in Western and Eastern literary thought

In Western literature—particularly in Maugham—the artist is depicted more through isolation, individualism, and existential anguish. Strickland appears as a person who has sacrificed his life for art but has become estranged from human values. This is an artistic reflection of the early twentieth-century Western problem of personal freedom and moral isolation. In the East—specifically in Normatov's work—the artist's fate is illuminated in harmony with national identity, spirituality, and social responsibility. Rūzi Choriyev understands art as the continuer of the people's spirit. For him, creativity is a spiritual medium that connects a person to society, to history, and to truth. Thus Maugham interprets the creator as a devotee of art severed from society, whereas Normatov presents the artist as one who calls for spiritual awakening and an understanding of the people's soul. Both writers, in epic form, reveal the divine power of art and the artist's discovery of self through suffering and ascent.

Artistic devices of the epic style. In Maugham, epicness emerges through psychological analysis, an ironic tone, and symbolic imagery. The scenes on the island of

Tahiti and Strickland's final works unveil the innermost essence of the human spirit. In Normatov, epicness is expressed through a fusion of philosophical reflection, lyricism, and symbolism. Rūzi Choriyev's Last Will is not a simple tale but is interpreted as the artist's universal spiritual legacy.

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Discussion results show that in Maugham's *The Moon and Sixpence*, the epic interpretation of the artist is expressed through individualism and absolute devotion to art, whereas in Normatov's *The Last Will of Rūzi Choriyev* it is harmonized with social responsibility, conscience, and spirituality. Consequently, despite belonging to different cultural spaces and historical periods, both writers articulate in a similar vein the idea of the artist's role in comprehending human essence and the eternity of art. This affirms the spiritual consonance between Western and Eastern literatures and the universal significance of the artist's image.

Conclusions. An analysis of Somerset Maugham's *The Moon and Sixpence* and Nosir Normatov's *The Last Will of Rūzi Choriyev* shows that in both works the fate of the creative individual is revealed against a backdrop of complex tensions between the person and society. In his novel, Maugham interprets the artist as a figure set in opposition to social values, who breaks social constraints in the name of freedom and creative truth. Normatov, by contrast, illuminates the artist's personality from the standpoint of national spirituality and responsibility before duty and conscience.

For both authors, the creative process is not a mere profession but a means of seeking the meaning of human existence, of spiritual awakening, and of finding the self. In *The Moon and Sixpence*, the figure of Strickland places art at the center of life and, rejecting all social values, strives for absolute freedom. In *The Last Will of Rūzi Choriyev*, the artist is portrayed as a continuer of national art, remaining faithful to the cultural and spiritual roots of his people. In Maugham, the artist's tragedy is manifested in the sharp divide between individualism and humanity, while in Normatov it is reflected in the artist's alienation within society and his spiritual torments. Thus, in both writers' works, the eternal conflict between art and life finds artistic expression in different cultural contexts yet within a common philosophical trajectory. Their works remain relevant today, for in every era the artist's striving toward truth, beauty, and freedom is one of humanity's eternal pursuits.

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