MODERN UZBEK NOVEL: DEVELOPMENT TRENDS


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The Uzbek novel has passed a century-long path of its development. In the history of Uzbek literature, the 20th century is distinguished by the emergence and formation of the leading genre of the novel.

Despite the significant temporal distance between Uzbek novelism and the centuries-old experience of the genre of the novel, the evolution of the Uzbek novel is clearly traced on the threshold of the 21st century in European and Russian literature. This is evidenced by the stylistic searches of the writers of the 80-90s. Especially in the last decade (which it is appropriate to call the Renaissance period), Uzbek novelism has been clearly renewed in genre and style.

With an analytical look at the history of the Uzbek novel of the 20th century, the conclusions of the literary critic A. Rakhimov “…the history of literature is high aesthetic ideals and artistic ideas, complex human experiences and characters, as well as original images - achievements on the path of true art and the history of falls; the history of literature is the search for various artistic methods on the way of depicting real life, the literary movement and the leading trends that determine the development and essence of aesthetic thinking, and the basic laws of history ”- serve as confirmation of the essence of the Uzbek novel.

The origin of the genre of the novel in Uzbek literature dates back to the mid-20s of the last century. Noting the impact on the formation of the national novel of the lyro-epic forms of national folklore, the classical heritage of A. Navoi, Russian, European, Arabian romance, we came to the conclusion that there would be no such heritage, then Uzbek novelism in the shortest possible time could not rise to high level.

“The Days Gone” by A. Kadiri is the founder of the first Uzbek national novel. Artistically embodying the light love between Otubek and Kumushbibi, the writer at the same time describes family problems that, in the course of the development of the plot, lead us into social intrigues. Against the background of the artistic panorama, the historical picture of the era of Khudoyarkhan's rule, the socio-political reality of Kokand and Margilan are revealed.

The novel “Scorpio from the Altar” presented its author as a mature novelist, showing how significant, significant changes take place in the worldview of the writer and his creative method, how the individual creative evolution of the writer takes place.

Following A. Kadiri, the galaxy of Uzbek writers was replenished with new names of novelists who renewed the genre of the novel with stylistic varieties.

From the history of the Uzbek novel of the 20th century, from the roots of such traditional novels as "Days bygone", "Scorpio from the Altar", "Navoi", "Starry Nights", such novels of an unconventional genre as "Fields Left by Father", "In this world you can't die "by T. Murad," The Monster "by Sh. ", " Sage Sisyphus "H. Dustmukhammad and others. The appearance of such an unconventional genre of the novel in Uzbek literature had its own objective and subjective reasons. This can be seen from the following:

- transition problems are inherent not only to the economy and politics of the country, they are also inherent in the aesthetics, spirituality of society, its culture and education. Since the genre of the novel is a reflection of the artistic and aesthetic thinking of society;
- controversy and discussion about the genre of the novel especially intensified during the years of Independence. It must be admitted that these discussions, conducted from different points of view, are not only about the genre of the novel, but also about the fact that all literary studies need reforms. Reflections of literary critics and writers about the new Uzbek novel show that writers need to work on the problems of poetics of a literary text;

The period of national independence gave writers freedom of creativity, awakened thinking from hibernation, and this emerging thinking fulfills the historically artistic and aesthetic tasks of society, and serves as a recognition of the need to create a number of both traditional and non-traditional genres of the novel.

If in the twentieth century Uzbek writers created more than 200 novels, then the 70-80s were one of the most fruitful periods in the development of the novel form. Also fruitful was the next stage of the novel genre, which went down in the history of Uzbek literature under the title "Romance of the period of Independence". This period was a period of creative searches. Figuratively speaking, the genres and styles of the novel were carefully probed, from modernism to avant-garde. More than 100 novels updated Uzbek novels in genre and style.
Based on the scientific doctrine of M. Bakhtin that "the novel is the only emerging genre" we can understand the thorny path of the emerging genre of the Uzbek novel.

The policy of totalitarianism, the domination of the method of "socialist realism" in artistic creation gave rise to many "mass" novels and the bitter truth is that the habit of such creativity can change society; After all, the novel not only reflects the level of artistic and aesthetic thinking of society, but also shapes this thinking, this influence can logically be positive and negative, because this "mass" can dull artistic and aesthetic thinking, and shows the level of our development. The chronicles of the novels of this period are: "Fields left by the father", "You cannot die in this world" by T. Murad, "The Beast" by Sh., "On all four sides", "Square" by O. Mukhtar, "Bazaar", "Sage Sisyphus" by H. Dustmukhammad, "The enclosed moon" by Sh.Butaev, "Game of butterflies" by T. Rustam, "Equilibrium", "Revolv and humility ", "Sabo and Samandar "by Ulugbek Hamdam," Ozod ", "The Geneticist ", Eternal Wanderer of Isajon Sultan, there are dozens of such novels, naturally, they also differ both in style and trend. In this respect, the novels of the representatives of the Uzbek "female prose" should be mentioned. Salomata Vafo "The Life of Ovora", Jamila Ergasheva "Woman on the Hill", Zulfiya Kuralboy Kizi "Prisoner of Sorrow", "In the Abyss of Heavy".

The artistic embodiment of paintings that are important for the historical fate of mankind, reflecting its cultural and moral level, serves to increase the ideological and artistic value of the novel. Writers writing in the traditional genre of the novel also employ non-traditional styles, even synthesis of thinking, a process that has a large impact on the genre's rationale. Naturally, both traditional and non-traditional novels correspond to genre compositions, the idea of the novel and the artistic components are considered the main factors of the genre of the novel. It should be noted that some independent trends in the dynamics of the genre during the period of literature renewal may become a tendency for a new direction in the genre. From the history of the novel, we know how in the works of F.M. Dostoevsky's psychological analysis was one of the artistic components of the polyphonic novel; at the beginning of the 20th century, the polyphonic display of human consciousness and subconsciousness gave rise to modernist art. Analysis of the genre of the updated novel of the period of national independence shows that the method of complex synthesis used by talented writers is also present in the Uzbek novel. This can be seen both in the composition and in the style of Togai Murod's novel "Fields Left by Father". It synthesizes such styles as lyric prose, free epic prose and saj.

In the center of the novel "Fields Left by Father" is an artistic reflection of the life of "robotic mechanisms", which unquestioningly carry out the "program" of the existing system in the era of colonial politics. The heroes of Togai Murad outwardly approve of the policy of this system, but in their hearts they do not support it, a feeling of struggle, love for the Earth-mother prevails in them.

The parody and irony used by the writer to create the image of Dehkonkul and the artistic display of the environment are aimed not only at the image of Dehkonkul and the artistic display of the environment, but also at the era and politics of that time. The sharpness of the eyes and the insight of the writer's soul is evidenced by the detail of the events in the novel, which are also given a high artistry.

The novel "Fields Left by Father" depicts the most painful points of the national tragedy - the usual poor life for everyone, the miserable fate of a hardworking Uzbek farmer, child labor in the colonial regime. The writer gives them life, and this life inspires spirit. The idea of struggle, introduced by Togai Murad in the novel, is the idea of realizing oneself, the essence of a nation, which for 130 years the despotic system could not break. It is this awareness of one's 'I', of one's essence that is the main theme of the novel and, at the same time, the concept of the writer himself.

Each form of the method used in the novel (creating images, plotting, displaying methods, functions of an internal monologue and dialogue, describing a landscape, etc.) serves the most complete implementation of the author's concept. Thus, the goal and the idea adopted in the novel for interpretation are realized.

Especially it is necessary to note the artistic style of the writer, which is distinguished by its originality and individuality. Analyzing the style of the novel, one can trace how T. Murad used the "saj" style, which is widely used in folk tales of rhymed prose. It should be noted that in the novel "Fields Left by Father" the novel word is not only rhymed, but every phenomenon described is framed by feeling.

From the very first lines to the last page, the novel is covered with one mood - the spirit of freedom. Framing the plot of the novel, the same mood with the development of the action expands and generalizes to a large symbolic meaning, which grew from the spirit of freedom into the idea of struggle. This is precisely the novel's rebellious lyricism. The appeal to the style of lyric prose of T. Murad and its artistic development in the socio-philosophical novel "The Fields Left by the Father" shows how the dynamism of the contamination of the novel occurs in the Uzbek novelism based on the world experience of literature, at the origins of which were M. Bulgakova, E. Hemingway, K. Paustovsky.

V. Dneprov considers the writers' appeal to lyric prose “as a legitimate direction of a modern novel". Therefore, T. Murad's appeal to "saj" is not a simplification of the novel style for the purpose of mass literature.

"Poetisation" in the novel takes place on a different plane. Poetising feelings and moods, the writer penetrates deeper into the psychology of the heroes. The poetized novel word expressing a certain "plot of the phenomenon" puts forward the "plot of mood" as a concept.

One of the poetized features of the novel is symbolism. The symbolism of the artistic image in the
novel is directed towards the future, towards our time - the time of Independence. She does not express a depressive mood, but on the contrary, she sharpens her gaze to freedom, Independence.

"The people surrounded the land soaked in their father's blood with a duval. On the land where their father gave up his ghost, the people planted a white flag. People, passing by the grave of Akrab, who died for the national liberation of the people "]2, p. 45].

The writer knows how to show the big in small and in every phrase so much unsaid, in every unsaid, incomplete thought lies the burning human mind of the truth. It is inaccessible to the heroes of the novel as that part of an unspeakable thought. To realize it, you need to strive for it, you need to fight for it, even if you need to give your life. This unsaid is liberation from bondage, this is the independence of the nation.

Therefore, the land that is saturated with the blood of the father is sacred, because it is saturated with the blood of a person who died for the freedom of his people. Therefore, the people surrounded this part of the land with a duval so that no one would step on it, and a white flag was erected on it - a symbol of the sacredness of Muslims.

Analysis and synthesis of the novels of Aman Mukhtar "The Man in Front of the Mirror", "The Square" show that in the composition of these novels, in contrast to the interpretation of reality, the existing realistic and romantic relationships prevail. There is also a synthesis of psychological-philosophical, adventure-detective and lyric-epic artistic components. As you can see, the dynamics of the development of the conditionally symbolic style of the novel "Chinara" by Askad Mukhtar shows that it can turn into one of the main style-forming components of the Uzbek novel.

Speaking about the Uzbek novel, about its genre development and related problems, we should note the influence of Western and Russian novels. In the process of gradual literary improvement of the Uzbek novel, the influence and impact of the poetics of modernism, polyphonic interpretation is traced, a departure from naturalism is derived from internal philosophical-psychological, adventure-detective and lyric-epic artistic components. As you can see, the dynamics of the development of the conditionally symbolic style of the novel "Chinara" by Askad Mukhtar shows that it can turn into one of the main style-forming components of the Uzbek novel.

The emotional suffering of Badal Arman begins to haunt the reader. The novel is not an interpretation of a single idea, there is a whole bunch of ideas, but you are still thinking that the analysis of Badal Arman's life path, and through mental torment they are purified. It is for this reason that catharsis, as the main artistic component, appeared in the novels of modernism.

The source of the novel by T. Rustam "The Game of Butterflies", written in a modernist style, is real life, the essence of polyphony, based on a philosophical understanding of life and time, is artistically interpreted by the writer using psychological analysis.

The main significance of the novel "The Game of Butterflies" lies in the fact that it was through this novel that Uzbek novelism in an unconventional genre came closest to the style of modernism.

All this speaks of the creative searches of Uzbek writers who are striving to overcome in their creative psychology the manner of "social approach to what is displayed" in order to revive the genre of the novel in Uzbek literature as well. This shows the absurdity of the claims about the withering away of the novel genre.

As you can see, Uzbek novels that combine the literary and artistic traditions of the world art of the word have gone through a period of renewal in the artistic interpretation of the national spirit. It is possible to trace the influence of Eastern and European literature on the stylization of the genre in Uzbek novelism.

REFERENCES: