



Processes of Artistic Expression and Development in the Novel Genre

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Abstract: *In the article, the principles of character creation and expression of the unique image of heroes in recent years in Uzbek prose, especially in Uzbek novels, have been researched.*

Keywords: *image, modification, existentialism, absurdity, hero, personal tragedy..*

Date of Submission: 27-09-2024

Date of Acceptance: 23-10-2024

There are clear boundaries between literary genres. The novel is a criterion that shows the power of the writer in the field of literature. Each novel is nourished by the epics of this people, the oral creativity of the people. The inner life, mentality, history, customs, pain, cries, strong and weak aspects of the people are reflected in the novels. By the time of independence, significant changes in form and content began to be noticed in the traditional novel, which was started by Abdulla Qadiri and later went through the stages of formation and improvement under the influence of European and Russian novels. Uzbek novels, which initially continued the traditions of Arabic and Turkish prose in a certain sense, also showed the laws of modification.

A completely unexpected and original form of artistic modification can be seen in M.M. Dost. His novel "Lolazor" showed fundamental differences from other traditional novels in terms of plot, narrative style, world of images, polyphonic interpretation of reality.

The plot of "Lolazor" reminds of the plot of J. Joyce and W. Faulkner's novels. J. Joyce artistically describes his hero from his childhood in the framework of three novels. Novels such as "Portrait of the Artist as a Young Man", "Ulysses", "Fenegan's Campaign" are all aimed at revealing the image of Stephen Dedalus. The life of Dedalus served as the basis for the novel. In the novel "Noisy and Fury" by U. Faulkner, it is characteristic that the attitude of several characters to the same event is parallelized at the same time.

Narrative style in "Lolazor" is also unique. In it, we can easily distinguish the author's narrative path from the characters' narrative path. M. Bakhtin says that in a polyphonic novel, each character becomes unique according to its inner dialogue, idea and self-awareness (self-awareness) formed on this basis. He can even argue with the author himself¹.

At the same time, M. Bakhtin puts forward the following opinion as an important feature of the polyphonic novel: "Seeing all such things as an absolute whole, accepting and showing them in a single space at the same time, as if not in one time, leads to the fact that the internal spiritual stages

¹Қаранг: Бахтин М. Проблемы поэтики Достоевского. – Москва: Сов.писатель, 1963. – С. 360.

of the formation of a person, internal conflicts are dramatized in the same space, the hero's argument with his twin, internal alter ego, caricature brings"².

At first glance, the characters of Nazar Yakhaboev and Saidkul Mardon in the novel seem to be antipodes. But if we approach from the requirements of a polyphonic novel, we can clearly see that Saidkul Mardon is the twin of Nazar Yakhaboev. Nazar Yakhaboev does not have any features characteristic of folklore or traditional Uzbek novels. He is the image of a "modern man" who has cultivated social life in the literal sense. He grew up seeing the dark side of his time. Formed in the complex intrigues of the era, tried to enter the elite circles, stepped along with the first people of this society, reached their status and social status. For this reason, Yakhaboev has not one but two images, one is an ideal Soviet man, a writer, and the other is a citizen of the village of Bulduruq, a teenager from the past. Because Yakhaboev came to the capital of Uzbekistan from this village together with Oshna when he was still a teenager. His goal was to get knowledge and return to his village as a man. The chairman of Bulduruq at that time, Hotam Shura, also sent them to the city with such an "assignment". Life had created a different scenario for them. Now they will become the first people not of the village but of the whole of Uzbekistan.

But such an achievement does not satisfy Yakhaboev. He created his image of Yakhaboev artificially. In his heart, he is a completely different person. His inner world is with himself. This is the original image and will not show it to anyone. Yakhaboev cannot find a friend among his close friends who matches his inner twin. "Friends weren't really friends. They were just afraid of Yakhaboev," says the writer³.

Indeed, Oshna leads the way in social life, steps confidently into the front lines of Soviet life. He tries to follow Yakhaboev too. Yakshoboev is allowed by his inner twin to become the shadow of the absolute master. He doesn't even obey Yakhaboev himself, let alone his name.

All this is explained by the presence of Yakhaboev's twin in M.M. Dost's polyphonic novel. Saidkul Mardon reminds Yakhasboev of his youth. Yakhaboev finds the missing brother of Saidkul Mardon. He takes Saidkul Mardon with him, not anyone else, to make a garden from Bulduruq. He sees him as close to the world of childhood and adolescence, which he keeps in the web of his heart. But from time to time, the verb Yakhaboev rises up against him. That's why Saidkul takes Mardon close to Nazar, a teenager, on the one hand, and laughs at him like Yakhaboev. Anyway, until the end of the play, Yakhaboev cannot find his true self. Even when he finds it, he realizes that he can no longer live as Nazar. As a result, Yakhaboev died⁴.

It is known that "Lolazor" is a completely new phenomenon in Uzbek novels. From the point of view of its polyphony, it has made a certain change in the world of the national novel by means of certain formal features characteristic of F. Dostoevsky's novels, but it is considered a new national novel in its essence. "Lolazor" is the first novel that impartially describes the image of an Uzbek person of the Soviet era, free from the influence of Soviet ideology.

Another novel that clearly reflects the processes of artistic modification is Togay Murad's novel "Fields left by my father". This novel is also of special importance in the history of Uzbek novels as a work that introduced a new form of the genre. With this novel, T. Murad brought three important innovations to Uzbek novelists. First of all, the image of Dehkanqul in the novel is fundamentally different from the images of novels written before T. Murad. He is in no way similar to the image of a peasant created in Soviet times. It has no artificiality, superficiality, or ostentatiousness like the images of peasants created during the colonial era. This image depicts the Uzbek peasant in the

²Бахтин М. Кўрсатилган асар. – С. 39.

³Муҳаммад Дўст М. Лолазор. – Тошкент: Шарқ, 1998. – Б. 5.

⁴Қаранг: Муҳаммад Дўст М. Лолазор. – Тошкент: Шарқ, 1998.

Soviet era, with all his quirks, strengths and weaknesses, joys and worries, funny sides and tragedies. Secondly, it is in this novel that the life of an Uzbek peasant is narrated in his own language for the first time. The life of his two generations and the domestic and social problems of his time are told through the eyes of a simple, humble, hardworking peasant. In this novel, the peasant has risen to the level of the narrator. And the writer, as if he had become a listener, just listened silently to Dehkanqul's words about the fate of the Uzbek peasant. In this way, he was able to fully present his artistic idea, the concept of the novel "Fields left by my father". Thirdly, for the first time in the history of Uzbek novels, the novel language was expressed in the dialect of the region where the hero of the novel lives (Surkhondarya), the language of folklore works ("Alpomish") and the writer's artistic skills. As a result, a completely new form of artistic representation of reality was created.

However, it is worth noting that, starting with A. Qahhor, the Uzbek novel began to retreat from the first traditions in terms of artistic form and idea, and while M. M. Dost took a completely different form and content position, T. Murad revived the traditional artistic idea in a new form. . National pain returned to the center of the Uzbek novel. The book "Uzbek Literature of the 20th Century" puts forward such ideas about this: "It is comforting that the ideas of national independence, freedom, and freedom were born and formed even in the unparalleled national oppression and oppression of the people. By the beginning of the 20th century, the hatred of tyranny and the motive of independence became the leading motive in literature. In particular, this was clearly demonstrated in the work of Cholpon, Qadiri, and Fitrat. Even in the 1930s and 1940s, when the country was very difficult for creative intellectuals, the ideas of the nation's destiny, will and freedom continued in various forms in works such as "Night and Day" (Kecha va kunduzi), "Qutlug' Khan" (Qutlug' Xon), "Navoi", "Jalaluddin"; In the 1960s and 1980s, the plight of the working people, the rural people who made up the majority of the nation, and the Uzbek woman became very acute. From "Sinchalak" to "A story of a feuilleton" (Bir feleton qissasi), "Black eyes" (Qora ko'zlar), "Freedom" (Erk), "Last station" (So'nggi bekat), "Talking times" (Gaplashadigan vaqtlar), "Tulip field" (Lolazor) in all notable works, in the poems of our erksevar poets, to reveal the tragedy of lack of freedom, slavery and muteness. There were attempts, but it was not possible to say and express what happened at that time, the pains in the heart were expressed very carefully under different veils, but it is self-evident that such an aspiration was a great courage for that time. By the days of independence, there was an opportunity to pour everything in the way of the country... In short, "Fields left by my father" (Otamdan qolgan dalalar) is one of the first good results of the independence period. It is hard to imagine that ten or even five years ago, a work that exposes the essence of imperial policy and the ideology of the authoritarian totalitarian system so openly and sharply will be published in our country. Although the author started work on the novel in 1986, it was not a coincidence that he finished it in 1991 - the years of independence, and the work was published in 1993⁵.

In fact, the issue of national and social problems was brought up again by T. Murad, and was truthfully covered. All the secrets of the former Soviet regime were revealed on the basis of this novel. T. Murad covered the history of the Uzbek people for a hundred years by highlighting the lives of three generations, consisting of Jamaluddin khemon, Aqrab and Dehkanqul. But unlike other novelists, Tamomila told the story in a new form. The Uzbek person in him, his point of view, the program of action within the radius of reality has changed. Real life, folklore, and world modernism literature images have acquired a new modified artistic image.

T. Rustamov's novel "The Game of Butterflies" (Kapalaklar o'yini) also belongs to this general series from the point of view of providing a general view of the lifestyle of the Uzbek people

⁵ Н.Каримов ва бошқ. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999. – Б. 532-533.

through modernist symbols. True, the general spirit of irony in the work, the modernized portraits and characters of the characters, and the fact that the modern style is manifested in a different perspective complicate the essence of the issue. But if the symbols in the work are solved correctly, it becomes clear that T. Rustamov, by modifying the European modernist novel, artistically interpreted the spiritual, spiritual, economic and political problems specific to national and social life. The writer calls the place described by him "Baqahovuz": "At precisely 16:44 on the time of Baqahovuz, a trolleybus came to a stop at the busy station near the training camp. He stopped and opened the door "east" and pushed Badal Armon, a student of the Faculty of Agriculture and Spice Science, out of everyone's nose".⁶

Irony in the first sentences, harmony of symbols, metaphoricity of images are arranged as a red thread until the last sentence of the work. Through the symbol of Bakahovuz, the writer refers to the tight, unbreathable atmosphere of the Soviet regime. According to him, the whole of Uzbekistan is condemned to live in the "muddy pool" (A. Oripov) created by the Soviets. Although the historical time in which the events of the novel take place is not clearly described in the work, the spirit of the Soviet era of the late 70s and early 80s can be felt from some of the signs in it. By the way, this work also has episodes related to the Afghan war, as in "People in the heat" (Jaziramadagi odamlar). Only T. Rustam assimilates all this into the symbol of the busy social life in Bakahovuz. The name of the main character of the work also carries a symbolic meaning. Badal Armon represents clean air, liberty and freedom, which became a national dream at the expense of an inhuman regime. His depiction on a trolleybus, a vehicle that does not leave a single track, is also a clear replica of Soviet life. Badal Armon is a "student of the faculty of agriculture and horticulture". This means that the student of national science - the future of the nation - is busy with small, fleeting goals. At the end of the work, the author gives the following sentence from Badal Armon language: "I will leave anyway." This sentence artistically expresses the fact that a nation with an awake heart cannot live in such an environment, that it will inevitably strive for freedom, and one day it will have a manhood.

To sum up, the processes of artistic modification in the field of fiction are considered to be a socio-cultural phenomenon that occurs as a result of the popularization of literature, the increase and mutual harmony of art types. It seems that the modification of artistic components in modern Uzbek literature is directly related to some artistic traditions.

The list of used literature:

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3. Н.Каримов ва бошқ. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999. – Б. 532-533.
4. Рустам Т. Капалаклар ўйини. – Тошкент: Шарк, 2000. – Б. 300.

⁶Рустам Т. Капалаклар ўйини. – Тошкент: Шарк, 2000. – Б. 3.