

SPECIFIC CHARACTERISTICS OF TODAY'S UZBEK NOVEL AND FORMAL RESEARCH

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Abstract: It is known that many studies have been made about the nature of the novel genre. There is no special pattern in the novel, it is not proven that there is a law of universality and repetition. The theoretical principle of the novel is constant search and renewal. The first novels originated among the Romani-speaking peoples. It corresponds to the 12th - 13th centuries AD. Romance language speakers include Spanish, Italian, Moldovan, Portuguese, Romanian, French.

Key words: novel genre, time limit, number of characters, Spanish, Italian, Moldovan, Portuguese, Romanian, French, life, lifestyle, spiritual world, thoughts.

Novelism plays a major role in the development of artistic aesthetic thinking of any nation. There are a lot of opinions about the characteristics of the novel genre, its formal content, and its tendency to change, and the time limit, the number of characters, and even if the debate about this genre does not stop, it does not mean that this genre will disappear. Different forms of modern novels are emerging in terms of their coverage of reality. It is necessary to find an answer to the problem of when did the theory of novelism appear, what are its main criteria, and when will the ideas find their confirmation.

The first novels originated among the Romani-speaking peoples. It corresponds to the 12th - 13th centuries AD. Romance language speakers include Spanish, Italian, Moldovan, Portuguese, Romanian, French.

But the Romance languages are based on the Latin script. The first novels were formal, artistic, and Latin when they were created. Most of the population did not know this language, and for the third class of people - working people, i.e. artisans - there was a need for an artistic work in an understandable language. Because of this, the first novel was not written in Latin, but in one of the Romance languages. A short story or a story in the Roman language is called a novel.

What factors influenced the emergence of the novel. In the ancient times, the works were in the form of "high poetry", and gods, priests, rulers, nobles were taken as heroes, not ordinary people. The life, lifestyle, spiritual world, thoughts of the producers of great economic power were not presented in the works, and their life was foreign to the work and was incomprehensible in Latin.

From the 12th century, works were written according to the aesthetic needs and intellectual level of ordinary people.

While in ancient times there was a wide place for the image of gods and evil forces, bringing the image of ordinary people and realistic scenery to this period was a creative revolution for artistic thinking.

It is known that in the initial period of personal development, people preferred a collective lifestyle to a solitary one. But by the 12th and 13th centuries, the unique and unique characteristics of a person were reflected in morals and social life. This was a novelty in the spiritual and inner world of humanity. The individuality of the person became stronger and the novel became the object of his image. In the way of life and traditions of peoples, "identity" became stronger, which increased the need for the novel in the literature of the nation.

This genre has been overlooked by critics because it represents the interest of the common class. It was only in the 19th century that the German philosopher G. Hegel touched upon the theory of the novel. Russian critic V.T. Belinsky called the novel "the epic of an individual".

In the novel lies the boundless life of people and the fate full of events. In it, the character is revealed through a wide and detailed description of the events. The mental image in the lyrics is quite limited. This can be felt through H. Olimjon's poem "When Apricot Blossoms". The effect of apricot blossom on the human psyche is more immediate. There is no opportunity to reveal that situation in the poem. In the novel there are many images with spirituality. In the novel "Mirage" by A. Qahhor, the spiritual image, that is, in the example of Sa'di, found its bright luster. In the novel, there are several directions of reality that are not related to each other. A. Qadiri's novel "Bygone Days" has three plot lines.

The size of the volume, the breadth of the scope of events, the uniqueness of the problem, the intensity of mutual conflicts, the special way of thinking, the time, the hero, the volume, the topic cannot be a limit. A novel can be any size. As Sh. Kholmiraev said, novels continue to be written as there are "greater stories than novels". Q.Yoldoshev comes to the conclusion that the fact that he artistically intends to reveal the specific aspects of the characters on the scale of the novel is the factor that determines the genre of the novel. The size of a novel does not determine the level of a work of art. Nowadays there is no time limit. Therefore, even small novels are justified. The novels of Amon Mukhtar and Isajon Sultan are no different from traditional stories. But the reason why their novels are read with interest: the method of expression, the construction of the plot is quite complex.

M. Cervantes' Don Quixote is a fairly open novel. In this novel, the way of life of people is described in connection with social life, and the causes and consequences of events and incidents are given.

French writer M.M. In de Lafayette's novel "Princess Klevskaya" we see not an open image, but a closed image. It is said that the main upheavals of the human psyche are not caused by the person, but by the events themselves. Simply put, a series of events triggers the psyche.

It is known that many studies have been made about the nature of the novel genre. There is no special pattern in the novel, it is not proven that there is a law of universality and repetition. The theoretical principle of the novel is constant search and renewal. Despite the fact that Mirmuhsin's "Befarzand Ochildiboy", Hamza's "New Bliss", and "Doctor Muhammaddiyor" novels created at the beginning of the last century are small in size, it is worth noting that the

authors do not know the requirements of the novel genre, but rather with the desire not to give too much detail in describing the human spiritual world.

Professor D. about the nature of the novel. Kuronov: "The scope of the problems posed in the work can be taken as an element determining the features of the genre. In this respect... the novel is aimed at the goal of knowing the world and era, the hero's character is at the center of the story, and a concrete life event is in the story... We can see that the heroes of works belonging to the genres of novels, short stories, and stories differ in terms of their position, importance, and function in the work. For the author of the novel, the hero is the tool to know the world, for the story the hero is the goal (event, events are the tool), for the story writer, the event itself becomes the goal.

The novel took a very complicated and difficult path. Until the great F. Dostoevsky, the novel was controlled by the author's movement. By this time, the inner world, world, and unique character of the characters are formed in the work. This made the movement of the characters natural and lively. F. Dostoevsky introduced the polyphonic image. The polyphonism of the novel is not the number of people depicted in it and the variety of their cries, but the natural state of self-contradiction and self-denial in each person. True, polyphonism is to see diversity, conflict and multiplicity in the nature of one person, and the appearance of several people in the image of one person.

Today's true novel is both a story and an idea, but above all, it is a picture of the innumerable temptations of the individual's psyche.

Novels by A. Qadiri, A. Cholpon, M. T. Oybek, AQahhor, P. Kadirov, O. Yaqubov, Kh. Dostmuhammad, T. Rustamov, A. Nurmurodov, U. Hamdam, L. Borikhon, I. Sultan are our national literature wealth.

In the next half century, innumerable types such as experimental novel, structural novel, new novel, futuristic novel, showistic novel, artistic novel, surrealist novel, absurd novel, illogical novel appeared. Contemporary Uzbek novelists are also boldly striving to find their own image path and characters.

O. Yakubov's novels "Asian Slave", Togay Murad's "Fields left by my father", "You can't die in this world" are new in terms of thinking and expression.

As Babur left an incomparably rich, colorful lines and philosophical observations about his personality, character, activities and spiritual experiences in the wonderful historical-artistic monument - "Boburnoma", P. Kadirov skillfully used these rare qualities to reveal Babur's character on a large scale. In this way, the image of a person with a sensitive nature, enlightened and analytical thinking, which is typical of the character of Babur, mentioned in the novel and mentioned in "Boburnoma", becomes clear.

There are also places where the writer deviated from the historical truth in order to create the image of an enlightened king. For example, Babur repeats his cruelty several times in "Boburnoma".

Babur's character and the description of the events related to the complex social life of the individual are not well expressed in the novel. The writer mentions it only once through Babur's own words: "When I put the events of the last years on paper, all the victims, all the spilled blood were so fully embodied in my eyes that my sleep disappeared... Three thousand people

were put to the sword in Bajur fortress... In Panipat, several hundred captives were shot dead by fire... Our people also raised kalaminozas...».

Babur considered it obligatory to write the truth about himself. May those generations know the whole truth about us and not think of us as angels. They believed that he should be aware of the injustices done to us, the injustices we caused, and the sorrows we suffered.

From this point of view, the question arises whether P. Kadirov did not idealize the character of Babur. If we proceed from the main goal of the writer, it is true that Babur's "life quickly faded like a flying star leaving a fiery trail in the dark sky. But on the pages of his immortal works, his second life, which has been going on for almost five centuries, says that this star flies from night to morning and directs its light to the future.

It seems that the writer-thinker Babur tried to turn this cultural heritage into the spiritual property of the present generations. However, it can be said that the following spiritual-psychological and socio-historical reality, which is evident from Babur's conversation with Mohim Beg, is not sufficiently revealed in the novel. "Yes, I am the king - that's the whole problem." Whether I have committed a mistake or a sin, the primary cause of all is my kingdom. When I was young, I wanted to break free from the chains of royalty. But no savior was found to free me from this chain.

This is when the artistic expression of good and bad moods, tricks (including countless good deeds) described and analyzed in "Baburnoma" was reflected in the novel. would have been mixed with historical truth.

But the skill of P. Kadirov is that he was close to the historical facts and did not limit himself to their description, based on the laws of artistic generalization, he was able to reveal the main aspects of the psychologically convincing character traits of Zahiriddin Babur, the king and poet, enlightener and military commander.

In modern Uzbek novels, it is necessary to emphasize the important place of Muhammad Ali's "Great Kingdom" tetralogy in literature and the attractiveness of the language of the work. The current Uzbek novel enriches the artistic image with new symbols, absorbing its vital character.

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