

MODIFICATION PROCESS IN UZBEK NOVELS



Literature

Keywords: modus, modification process, attribute, modification, criteria, measurement.

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Abstract

This article analyzes the artistic criterion of modification through literary works of its uniqueness in literature. The individual style of Isajon Sultan, the image of his creations, reflects the reality of a talented scientist, one that is related to the world, and the process of expression of the sensitive human feelings in his heart.

Modification of literary components in contemporary literature is directly related to some artistic tradition. Modern aesthetic requirements and needs, the author's lab, the ideological purpose of modification can be seen in the cross-section of various components, or the process can be scaled up, occurring within more than one artistic component, resulting in large-scale genre modifications. By the time of independence, traditional romance began to show significant changes in the traditional romance, which was initiated by Abdullah Kadiri and later under the influence of European and Russian romance. Although the Uzbek novels, which initially continued to be traditional in Arabic and Turkish prose, also showed modifications, but in the Soviet period, the process was slightly weakened by the influence of socialist realism. But gradually, especially in the second half of the 1980s, he entered the stage of renewal within his own capacities.

According to experts, Abdullah Kadiri's novels are characterized by structural features of historical romance known in Europe as the "Walter Scott" novel. "In the 1930s, the novel "Walter Scott" entered Russian literature and adapted to a new literary and poetic environment, acquiring new qualities and characteristics. - writes the literary critic G.Murodov. – A. Pushkin's "Captain's Daughter" and L.Tolstoy's epic "War and Peace" have a creative influence on the "Scottish wizard" (W.Scott) school.

The experiences and traditions of the novel "Scott" continued in the twentieth century, including the history of Central Asian historical romance. We can see such literary and artistic succession in the epic work of Abdullah Kadiri, Sadriddin Aini, Chulpan, Oybek" [9, p.12].

The relevance of this scientific information to our topic is that the first historical factor in the phenomenon of artistic modification is a literary tradition. Originally influenced by Russian prose and the formation of Pushkin's and Tolstoy's historical novels, W. Scott's traditions have adapted to a new literary and poetic environment, as G.Muradov correctly predicted, and acquired new qualities and characteristics. This means that any genre or genre component can create a different form, shape, change, or change, incorporating the external proseval traditions into

national Christian forms. This can happen not only in epic genres or novels, but also in other genres and genres.

The Walter Scott Sculpture, by its very essence, portrays a historical event, not a historical one, at the center of the novel. There are groups of images moving in it, like fiction or national folklore and poems, and serve as poetic means to illuminate historical reality. A.S.Pushky's novel "The Captain's Daughter" is devoted to the history of Pugachev's uprising, and Grinov, Masha, Major Mironov, and other images in the center of the work embrace the common features of the "Walter Scotch" novel. This is how the author's idea of the novel is revealed.

The same is true in the first example of an Uzbek novel that begins its work in historical romance. In his epic portrayal of the historical period, "the worst and darkest period of the past, the time of the last khanates", Abdullah Kadiri used the traditions of European and Russian romance V.Scott, A.S.Pushkin, L.N.Tolstoy to create national romance. In short, the story of "Tohir and Zuhra", "Farhod and Shirin" and "Chor Dervish", which existed in the national epic thinking, was shaped by A. Kadiri. Such romantic plot traditions have changed their art form with historical events, such as Atabek, Kumush, Yusufbek Haji, Images of Mother Mother, Homid, historical figures such as Khudoyarkhan, Muslimqul, Normuhammad Kushbegi.

According to later writers, the modification of genres of national narrative is not limited to folklore traditions. It also has a significant impact on the Islamic religion that penetrated the Uzbek land thousands of years ago, and its holy book, the Holy Quran. Writer Uzak Jurakulov in his monograph study "The First Uzbek Novel – The Past Days" notes that the plot of Kadiri's novel is the story of Adam, Eve, and the Devil's triad in the Islamic atmosphere. He was brought up in accordance with the laws of the Qur'an and Sharia, and his profound knowledge of the sciences led to the emergence of this new form of the novel. According to the scientist, the events of love, love and competition between these three images are universal. On the basis of this plot, A.Kadiri described the satanic tricks in our political, social, and everyday life through his love and affection. According to the Koran, satanic beings existed beforehand and existed forever. In every epoch, the epic thinkers in some way reflect the political, social, and domestic satanic world that is typical of their social eras. However, in the novel A.Kadiri the process is clearly described as a "small model" of human life [6].

"We do not deny", the scientist wrote in his conclusion. There are a number of novels that have been widely praised by world-class literary critics and have been popular for centuries in European, American, Russian, Ukrainian, Turkish, Arabic, Iranian, Azerbaijani, Armenian, Georgian, Kazakh, Kyrgyz and other nations. But none of this can be compared to the A.Kadiri novel, as measured by the celestial and universal criteria that we have set out. Indeed, this original plot is based on the millennial Oriental-Islamic traditions, in particular the spiritual resources of the Uzbek people" [2, p.164].

Applying U.Djurakulov's ideas to the phenomenon of artistic modification, it becomes clear that A.Kadiri's novel does not have one-layer modification coverage, as in the Pushkin and Tolstoy novels, but with a double layered coverage of folklore and religion.

Academician N.Karimov writes: “Chulpan compares historical conditions and “classrooms” in Uzbekistan on the eve of the October change in two themes (line 1 - Zebi, Kurbanbibi, Razzoq Sufi, Eshon Grandfather; Line 2 - Akbarali and surrounding areas. The commanding officer, by the way, illustrates the line of Maria's images. The novel, which begins with a series of domestic events, eventually rose to the level of a work that accurately reflects the socio-political landscape of Uzbekistan in the 10th century” [5, p.285].

Indeed, the traditions of the "Walter-Scott" novel continued in the post-A.Kadiri Uzbek romance as a prose of poetry. The novel "Night and Day" by Abdulhamid Chulpan seems to be a non-fiction novel at first glance. But, in fact, the historical events in Chulpan's novel are a continuation of the historical period in A.Kadiri's novel as the first stage of the Turkestan Jadid movement. At the end of the XIX and early XX centuries, Turkestan, which had been led by spiritual poverty due to the sluggishness and indifference of the later khans, lagged behind modern countries, began to embark on a path of renewal and reform. A.Kadiri's image of Atabek, who wanted to enter the Khan's palace to complain about the changes in the world, laid the foundation for this idea. Chulpan made this idea clear. Historically, the image of the Jadids that came from the Turkic people under the rule of the white dash and its nets has been a prototype for the main ideas in this work. Chulpan effectively uses plot lines such as Ulmasjon, Zebi, Miryubub, and Sufi Razzoq to illustrate these historical events. The opponent's image is given to the social life itself, rather than to the specific person [12].

Professor D.Kuronov, who continues to conduct a thorough study of Chulpan prose, concludes this: “When we approach Chulpan's novel we can see that it was a social and personal necessity for the writer to come up with the same theme. For A.Chulpan through artistic perception of the past: a) understanding the essence of the time of finding solutions to social problems that plague itself; b) to find out if there is any meaning in their past lives, their meaning, their aspirations; (c) Removing the heart's rebellion against existing social realities and deceptive policies by expressing the truth that he has understood has become a real need. "[8, p. 284]. These views of the scientist confirm our conclusion that in A.Chulpan's novel social reality also plays a key role. The life of the author's troubled life, the process of realizing his unfulfilled dreams, has finally led him to a rebellion against the prevailing social life - deceptive politics. Of course, in this novel, there is a widespread epic portrayal of the social pain and the rebellion of the author of this disease, continued through the novel A.Kadiri. Atabek's vast and wide-ranging social disease has become a specific art form of the realities and suffering of the oppressed person and society that have come to Ulmasjon, Zebi, Miryakub. In the "Past days," satanic world-dominated and satanic personality played the role of the opponent, and "Night and Day" occupied the social life in which the opponent's status was colonized in real, historical times.

In Aybek's novel "The Great Blood", this tradition, as we think, has been consistent. The core substance that Aybek based on his novel is the plot and characters of A.Kadiri first and then Chulpan's novel. This author does not get the yeast like A.Chulpan's stories from the Quran, the European novel, or the first Uzbek novel. It illustrates the historical events of the past, partly by itself, adapted to the ideals of our times, with little change in shape, including the dough made by A.Kadiri and A. Chulpan. The basis of this social reality is the fact that the day-laboring event in 1916 in Tashkent, the day-to-day revolution of the day laborers. But in giving love to the Traveler and Gulnor, it is clear that Kadiri was influenced by his love and affection. The qualities of their love, such as purity, delicacy, loyalty, and lyricism, are not apparent in Chulpan's novel. The opponent will turn into a rich, wealthy, and somewhat oppressive Mirzakarimboy under the influence of classical ideas. In this aspect, Aybek makes certain modifications to the image of Mingbashi in the novel Chulpan. And the image of Yormat in the novel is very close to the image of the Razzoq Sufi in Night and Day. Yormat is also a tyrant in the family business, like the Razzoq Sufi. When the Razzoq Sufi insulted his wife by saying "conspiracy", Yormat Gulsum does not see the old woman in the flesh. But both characters become soft brooms on the street, in front of their benefactors. Razzoq Sufi dynamically grows under the influence of plot events. She will take revenge on her daughter for the good of her father. Yormat also permits such "blasphemy." The owner's son stabbed and killed Salimboyvachcha. Just like in the novel A. Kadiri, Yulchi and Gulnor die. The poisoning of Gulnor during pregnancy is reminiscent of the Silver Destiny. The leader, like Atabek, is a victim of national freedom and national ideals.

At the same time, under the influence and pressure of the Soviet system, Oybek enters the image of a worker (Karoratoy), a poor and poor (Shokosim, Shokir father), a representative of the Russian proletariat (Petrov). In this way, the traditions of A.Kadiri's novel are partially socialized and slightly distorted. This shape change even affects the main character - the Passenger Specification. It is influenced by the Russian Revolution, representatives of this revolutionary movement. Although it maintains the common features of the Substation status Otabek, the socio-ideological form undergoes a change [11].

These three novels were nourished, yet another form of romance that has undergone radical transformation – Arabian romance and George Zaydon's historical novels. A.Kadiri himself has already acknowledged this fact [7]. In the later novels of U.Normatov, B.Karimov, U.Jurakulov, which were written in connection with the novel "The Past days", it also provides some information and references [10; 4; 2].

Indeed, the oriental spirit of G.Zaydon's historical novels, the stagnation of the declining oriental environment, and the image of a devotional oriental man appear in the novels of Abdullah Kadiri and his followers [3]. Abdulla Kadiri's direct interest in the "Tamilla" novel by Ferdenand Dushen, a Frenchman living in Algeria [1]. Literary critic Sh.Rizayev quotes the preface to this novel as "Kadiri's Eyes". It follows that the negative consequence of dualism as an indication of

moral and social stagnation, the epic portrayal of domestic conflicts, is a characteristic phenomenon for the modern eastern literary environment.

In Uzbek romance Aybek came to an end with the novel Walter Scott. Unlike all three writers, Abdullah Kahhor ended his romance tradition with his novel. He abandoned the historical theme. The new Soviet idea, which is contrary to the ideals of enlightenment, reform and Jadid, which is a true and natural flow of national history, has been brought into the novel as a result of repression and persecution of the regime. The image of Kadiri and the reformer, who served as the main positive character in Chulpan, came to Kahhor in a negative fashion. It depicts the polar opposite of Kadiri and Chulpan's protagonist concept. Nationalist intellectuals (such as Munavvarqori Abdurashidkhanov, Abdulla Avloni, Elbek, Botu), who acted in the beginning of the 20th century, served as prototypes for the negative or “nationalist” image in the Kahhor novel.

In conclusion, there is a completely unexpected and original form of literary modification coming to M.Dust. His novel "Lolazor" differs from other traditional novels in terms of plot, narrative style, world of images, and polyphonic interpretation of reality. In the novels T.Murod, E.Azam, N.Eshakul, L.Burkhan, T.Rustamov, U.Khamdam, the Uzbek novel began to show various forms of artistic modification. This aspect, combined with the process of renewal of world-class romance, was evident in the relatively typical, modernized phenomenon of literary modification in the novels of I.Sultan.

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