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NOVELS DEMAND CRITICAL THINKING

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Abstract: This article discusses the principles of development of modern Uzbek novels. Khurshid Dostmuhammad's "Bazar", "Donishmand Sisyphus", Asad Dilmurod's "Bird in the Steppe of Fano", Ulugbek Hamdam's "Rebellion and Obedience", "Equilibrium", Lukman Burikhan's "People in the Heat" It is emphasized that the study of comparisons with the works of new Uzbek novels should be interpreted on the basis of scientific sources created in world literature, the methods of integration, transformational, cultural, contamination, modification processes.

Keywords: Literary criticism, Uzbek novels, principles of development, integration, transformational, cultural, contamination, modification processes.

INTRODUCTION

The Uzbek novel has gone through a century of development. It is safe to say that the twentieth-century Uzbek novel was a period of formation in the face of various "isms" in the face of the world novelism, which was formed over the centuries and rose to a certain stage of development.

In Uzbek literature, as well as in world literature, the artistic and aesthetic problems of the novel genre have always been relevant. "If literature lives, the nation lives. The end of a nation that is immortal and has not struggled with the development of its literature and has not been nurtured by writers will one day be devoid of emotion, thought, and thought, and will gradually become a crisis. There is no denying that. The denying nation declares itself to be in crisis. It is not surprising that Cholpon also referred to Uzbek national novels when he wrote: [3, pp. 36-37]

MATERIALS AND METHODS

As in any literature, Uzbek novels are no exception to the problems of the transition period. For this reason, the fact that the first decade of independence is a period of depressing in Uzbek novels should be understood as one of the problems of the transition period.

If we look at the evolution of the novel genre, we can be sure that it was during the Transition period that the problem of the novel crisis arose in the novels of Russian and Western literature. If we take into account the comments of the literary critic E. Dobrenko that "the crisis of the novel does not mean the decline of the genre, but a certain preparatory period from one period to another", some ambiguities in Uzbek novels in Uzbek literature not surprisingly, if caused.

As the novel genre, which is a reflection of the level of artistic and aesthetic thinking of the society, gradually develops, it is the dynamics of the development of the society that is reflected in the dynamics of the novel genre. It is this process itself, through the analysis and study of the internal evolution of the novel genre, confirms that the novel is a key aesthetic component that reflects the level of artistic and aesthetic thinking of society. Therefore, the debates, analyzes, assumptions and studies on the novel genre, which have risen again and again in the twentieth century, are based on the nature of the novel. , the causes of mutual understanding or alienation is an analysis of the factors that indicate their positive or negative impact on the process of mutual understanding.

While the world of art has been dominated by Eastern philosophy for centuries, it has become natural for religious worldviews to influence public policy and the minds of the people. When the veil of distinction between East and Europe is lifted, two different worlds, two different worldviews, and so on, emerge. It is self-evident that the characteristics of a developed region, whether in politics, social life, philosophy, or the arts, claim to be avant-garde. For this reason, not only in the nineteenth century, but also in the twentieth century, European-specific aspects prevailed. The emergence of the artistic and aesthetic thinking of society in

the novel thinking became even more evident in the novels of the twentieth century.

As the novel begins to artistic interpret the new phenomena of reality, the problems that arise in society, both form and content change. After all, it is the internal necessity and legitimacy that provides the dynamics of the novel genre, and the process is carried out by the writer. However, it is under the influence of the laws of gradual development that the methodological changes in the novel genre take place, which indicates that there are positive changes in the artistic and aesthetic thinking of society.

Modern literature was often underestimated because fiction, like other fields, served the ideology of state policy during the Soviet era. Today, on the threshold of the XXI century, the philosophical concepts of the material world and consciousness are not dogmatic concepts that have become an axiom, but the art of interpretation in the novel as certain variable phenomena. .

As the field of image of the world changes in the periods of development of literature and genres, it is organized differently in the concept of latitude and time, and different possibilities are limited. "The novel is associated with the element of unfinished passing time, and therefore the dynamics of time and time do not allow the novel to disappear as a genre," - said the Russian critic of the twentieth century M. Bakhtin. [1, 112]

Unfinished passing time, as a prelude to human action in the form of a source of artistic and ideological interpretation, leads to huge changes in the creative mind of man. Adding to the critique, we can say that in the European world this revival (i.e. interpretation) was a distortion of the old notions of the ancient world, the expression of a certain genre at the end of classical antiquity and Hellenism, and in the new world all the great literary genres left in the late Middle Ages and Renaissance by the time they were formed. It is during this period that the foundations of the novel genre are laid. Although the first formal features of the novel genre go back to folklore, by this time the elements specific to the novel had

already taken shape. From the very beginning of the novel, the novel was born and developed on the basis of a new feeling and understanding of the times. Absolute past, myth, step-by-step transition distance has no significance in the formation of the novel, the novel occurs precisely as a result of the disappearance of the epic distance, in the period of interpretation through the interaction of the universe and man, the interpretation of the object of artistic image occurred through. The novel is based on personal skill and free artistic texture.

The novelization of literature does not in any way mean the forcible promotion of novel features to other genres. There is no such law in the novel. The novel is a changing, ever-searching, self-analyzing genre that reconsiders its emerging forms. Therefore, the novelization of literature is not a pressure to promote the uniqueness of one genre over another, but to liberate it from any conditional, inanimate, non-vital features that negatively affect their development, as well as from the novel, from any style in which it lived. means.

The twentieth century has become history. At the same time, the reality and art of the twentieth century have written another century in their annals. The requirement for us is an objective analysis and evaluation of the Uzbek novel of the new period. Not surprisingly, the novel we are analyzing gives something for the future of our literature.

As the novel develops as a genre inextricably linked with reality, the writer transforms traditional styles based on the demands of the genre, thus creating a style of interpretation that can respond to changes in human-world communication that constantly moves history.

Thanks to independence, Uzbek novelists are now interacting with world novels. The idea interpreted in the novel is that as long as the novel-specific thinking does not rise from national to universal criteria, the level of readability of the novels will be determined by the national boundary. Accordingly, it would be more accurate to analyze the novels created during the period of national

independence according to the criteria of nationality, based on the advanced traditions of world novelism.

As the novel emerges as a product of artistic and aesthetic thinking of society, in the novels created during the period of national independence, of course, first of all, the period of the novel, the past, the reality, the fate of the past - the interpretation of human and, of course, literary problems are given.

Admittedly, independence Uzbek novelism not only enriched the possibilities of the traditional novel genre, but also fed on the advanced world novel school, in some cases prejudiced. At the same time, the rich cultural heritage of the Uzbek people - the oral tradition - had a positive impact on the artistic perfection of the poetics of the Uzbek novel.

During the period of independence, Uzbek writers turned to the methods of realism, modernism, postmodernism of artistic analysis. In our opinion, the value of a work of art is determined by the attitude of the readers, scientific analysis and time.

As we engage in the scientific analysis of the formation and development of the novelist principles of the independence period, it is natural to study the factors that have a positive influence on their emergence. The analysis of the novelism of the new period shows that in order for the literary process to be activated and coherent, a creative literary environment must be created, the creative literary environment naturally arises as a result of objective and subjective interactions. In other words, if we study this situation in relation to the novels of the independence period, our people have been looking forward to independence. lived as independence, hoped, struggled, and finally achieved true independence. It is a great happiness for the souls who have creative thinking and sense. But is the mind accustomed to captivity ready to live in independence. At the same time, the influence of the object (independence - Z.P.) on the subject (creative person - Z.P.) increases.

The creative person first of all passes through the prism of the mind the dictatorial system, the social reality which has separated him from himself. As a result, the process of understanding takes place. This process leads to changes in the creative mind. A series that takes place in the literary process is the result of the simultaneous creation of works by a group of artists in genres that exist in the literature on a particular subject. In O.Mukhtor's "A Thousand and One Images", "Immortal Soul", T.Murod's "Fields left by my father", "It is impossible to die in this world", M.Mansur's "Great Sin", "Land of Loss", Sh. In Kholmiraev's "Olaboji" and in A. Said's "Five-Day World" the exact past is synthesized, the "avra-astar" of the secrets of the former alliance is revealed. In essence, the destiny of the people of the recent past - the past - is involved in the artistic interpretation, and the artistic creation is the result of such an attitude, as the writer thinks of reality. The writer approaches the image object based on his individual style. Accordingly, an artistic method similar to the type of thinking of the writer is formed. Along with the use of realistic and romantic literary methods in the Uzbek novel of the period of national independence, a synthesis of these two methods - the method of modernism - was formed. At the same time, they are also classified according to internal principles, i.e., novels created in a realistic direction can be philosophical, psychological, social, autobiographical, historical, adventure, detective, science fiction, or socio-philosophical or socio-psychological from a social point of view.

RESULTS AND DISCUSSION

The synthesis in the human mind of the changes taking place as a result of the radical reforms taking place in our society under the influence of national independence has brought a new human image to the novel of the period. From what position is this new man interpreted, from a social point of view or from the point of view of artistic and aesthetic components? Does the influence of the method of socialist realism free the Uzbek writer from his box of artistic thinking and consciousness? At a time when it is being forgotten that the first purpose of

literature is the formation of aesthetic taste, what school of creativity is involved in drawing aesthetic criteria into the novel? The solution of such problems is important not only for today's requirements for the new Uzbek novel, but also for the future of the Uzbek novel.

For this reason, it is positive that the artistic changes and methodological researches taking place in our novels during the period of national independence are being carried out for the sole purpose of creating a perfect Uzbek novel. Another sad and horrible aspect of the authoritarian regime's policy, the monopoly of the method of socialist realism in art, the complication of the years of stagnation, is that the novel not only reflects the level of artistic and aesthetic thinking of society, but also influences the formation of this thinking. Given that this influence can be both positive and negative according to the logic of thinking, does not our national aesthetic thinking pass under the influence of mediocrity? This situation is really terrible, even in the modern symbolic language it can be called artistic and aesthetic mangling. Given these aspects of the issue, it is possible to understand the essence of the artistic research carried out in the Uzbek novel.

No matter what period or style the novel is written in, it is philosophy, logic, it is observation. The novel is a mirror of the period, the novel is a science of art, and at the same time, it means an idea, a struggle. Based on these conclusions of the novel genre, we need to talk about some of the novels created during the independence.

It is no exaggeration to say that the chronicle of energetic artistic novels created during the independence period was started by Uncle Murad's philosophical novel "Fields left by my father". The main purpose of Uncle Murad's novel "Fields left by my father" is to artistically interpret the essence of the dictatorial system, the factors that lead to it, its tragic consequences on the example of the fate of a nation.

While Khurshid Dostmuhammad's novel "Bazar" is an interpretation of noble people and symbols, the Wise Sisyphus is a transformation novel created by Albert Camus's Legend of Sisyphus. If Albert Camus's Legend of Sisyphus embodied absurd literary traditions, H. Dostmuhammad's interpretation of Sisyphus was based on the following qualities: a) to build the city of Corinth without fear of hardship and to enrich the country's treasury; b) sharing joy, rescuing people from the plague of death; c) elimination of waste; d) to solve any problem rationally with the power of thinking and the advice of close relatives; d) striving for goodness and light; d) perseverance, ingenuity and strong will ". [5, p. 18] Literary critic I. Yakubov scientifically substantiates that the genre of the novel "The Wise Sisyphus" is manifested "on the basis of a free plot based on individual characteristics - a" stream of consciousness. "

Erkin Samandar, who wrote on the subject of history, perfected the existing traditions in the novel "God's well", artistically revived the lives of famous historical figures - Arab Muhammadkhan and Abulgazi Bahodirkhan, showed his individual style in a deeper depiction of their psyche. Dreams, fantastic hypotheses, technical means and details, which give spiritual nourishment to human life and imagination, are often intertwined with the problems of a specific geographical space and time. Literary critic O.Sharafiddinov wrote "Connected Worlds" and "Two Worlds" in "The first mystical-fantastic novels in Uzbek prose" [34 p. 7.] defines the genre identifier. In Asad Dilmurod's novels "Bird in the steppe of Fano", "Color and axis", "World in a grain", Nazar Eshankul's "Gorogly", Ulugbek Hamdam's "Rebellion and obedience", "Sabo and Samandar", "Road", "Father", Isajon Sultan's In novels such as "Eternal Wanderer", "Free", "Genetic", the appeal to the ancient themes of all-Turkic and world literature is growing.

It should be noted that in the Uzbek novels of the independence period, female prose writers also demonstrated their art. The importance of the works of

Nigina Niyaz, Salomat Vafo, Jamila Ergasheva, Zulfiya Kuroloy qizi, Khosiyat Rustamova in the Uzbek literature of the new period is impressive.

It is no exaggeration to say that Salomat Vafo, who is the subject of much debate and discussion among literary critics and readers today, has started a new principle in Uzbek prose. Adiba's books "Angel of the Soul", "Self-seeking Woman", "Kingdom of Tilsim", "Seeing and Experiencing Vagabond" are among the works that expand the possibilities of Uzbek prose.

Zulfiya Kuroloy qizi, a 21st century Uzbek writer, is among those who have "burnt into literature." In Zulfiya's works, a woman shows her sorrow, anxiety, joy and sorrow. Most of Zulfiya's "women" are hard-working women who carry the burden of the family and claim to be "I". Adiba's novels "Life", "Angel of Evil", "Death is nothing", "Ancient song" and novels "Captive of Hope", "Whirlpool of Troubles" are among the works that expand the possibilities of Uzbek prose. The works of Zulfiya Kuroloy qizi cannot be interpreted and analyzed in a one-sided way. Each work is an artistic discovery. Zulfiya's works require new scientific thinking. Each work is born as a product of the creative artistic and aesthetic world.

Uzbek writers also have a special place in the literary process, where "women's prose" has a phenomenal significance in world literature. An example of this is the work of Zulfiya Kuroloy qizi, who can compete with writers from around the world in the field of art. Every work of the writer is a world, each hero is individual, the language of the work is unique. In the works of Zulfiya Kuroloy qizi, a woman's destiny, a woman's past, her desires and aspirations are reflected. In every image of destiny, a woman's point of view, a woman's value, becomes clear. He does not lift a woman to the heavens for her cracked hands and heels, nor does he ask her to be loved for her slave-like devotion.

CONCLUSION

21st Century Russian Literary Scholars V.G. Zinchenko, V.G. Zusman, Z.I. As Kirnoze points out, "it is impossible to analyze works created in a new style by

the methods peculiar to the literature of the past." [1, p. 2] The conclusion to be drawn from this is that the study of the comparison of dozens of Uzbek novels created during independence with the masterpieces of world literature it would be expedient if it were done on the basis of scientific sources created in world literature for clarification.

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