

Narrative and Methodical Trends in the Uzbek Literature



Literature

Keywords: story, style, direction, image, realism, modernism, plot, skill.

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Abstract

The paper deals with the development and stylistic direction of genre story of Uzbek literature and its specific peculiarities trends in new period is studied.

The narrative has passed a long historical development levels as the genre, and has been subjected to a particular creative method according to literary-aesthetic reasoning at every stage. The romantic image is leadership in its samples which were created in the past, called classic narratives, and realistic image is leadership in the samples which were appeared in the next periods. In the first of these, expressing the reality and literary heroes are characterized by creative aesthetic ideals and high altitudes, and in the second, as realities and realistic people in the life is the criterion for each method, and this criterion indicates that the narratives are related to particular methods.

Together with this, acting factors of other method and trend as the tendency form in the composition of each leading methodologies is the legality of artistic creation, this case is specific to the relationship of narrative and method.

It should be noted that the opinions about that modern Uzbek realistic narratives appeared in the 30s of the XX century, are debatable. Even till this period, there were attempts to show the reality in epic form. A striking example of this is “New bliss” or “National novel” of Hamza. Although the author called this work which was printed at the lithography, as “novel” (it is also called a “great story”), the main character specific to narrative (a heroic (Olimjon): reciting the events of particular period of the life in the artistic way, having smaller volume than the novel are dominator. That is why; this work is based on the fact that realistic narrative began to be formed in the tenth century of the last century. The next years are its evolutionary development period. Naturally, the story continued to change because it was a historical category. Because “any genre saves its characters which maintain its stable features, first of all, it changes and is renewed according to the originality of the literary type and law of genre, and secondly, closely connected with the socio-historical environment and literary process. This process, which has begun in the 20th century, is being experienced a new, high level in the years of independence.

Diffusion of genres, differentiation of the level of image and motifs by the volume, provision the naturalness positive and negative aspects of different mentality and the reality as the imagination of person, relying on artistic logic as the main and auxiliary factors in the hero’s fate,

variety of method and techniques, overall, the coordination principles factors of contents of work with the measures of aesthetic criteria are changing and improving in this process.

There are two cases in this series of evolution. The first is the relationship between traditional and non-traditional (modernistic) trends in the method phenomenon, and the second is a more radiant expression of the phenomenon of cynicism in the prose genres, and even in the fabric of certain works.

It is important that the modernist approaches have also added to the method of some writers known by their traditional realistic works. In particular, O. Mukhtar in the novelize, N. Eshonkul (“The black book”, “The fences of the night”) in the narration, H. Dustmuhammad in the story, create the works in the two methodical trends.

It can be seen the synthesis of types of image mythical-epic, romantic, modernistic, conditional-figurative, religious-educational forms in the composition of reality during today’s literary period which the horizons of literary and artistic thought are broaden, the freedom of creativity and the creative personality specific to it, are diverse and developed. Indeed, just as it has been well-recognized, “it is only a century since our literary formations (it is referred literature of the 20th century) (F.R.). Probably, one of the ten roses of realism opened during this time”[12, p 244]. The “rose” of realism as the bud form during the half-century in these figurative words of our teacher, scholar has begun to unfold between the mid-80s of the last century, the updates in the socio-economic and spiritual life, are based on them, the freedom of creativity rises, contently deepness, formal diversity are shown clearly in all literary genres. The new stage of this process is the period of independence. At the same time, wideness of the vitality, scale and extent of traditional realism were demonstrated in this period; on the second hand, different creative-aesthetic trends, views, directions and methods were also introduced. More importantly, in the epic and lyro-romantic genres of traditional realism, in particular, even widely artistic researching principle the sublime world of the person on the basis of modernistic thought, symbolic and philosophical interpretations in the narration are strengthen, realism opportunities have come in this case. This feature is also reflected in the narratives which have been created in recent years. The realism is seen as the synthesized form with national-literary traditions, realistic imagery and modern interpretation in a series of narratives. The narratives of E. Azam, S. Vafo, X. Dustmuhammad, Sh.Butayev can be the evidence for this: Firstly, in our literature, in particular, in the narration, the scope of the theme is expanded, the psychological analysis of the person comes to the first level, and secondly, the diversity (cinema compilation and dramatic narratives types) appears not only in terms of content, but also in terms of formal-methodical. The conflict specific to drama in the narratives of E. Azam, the lyric sounds in the stories of N.Norkobilov, the image of the nature and the joyful mood are evident from this. Also, the concept of historical person, the principle of approach to historical period and the problems of human relations at the narratives which are created in the historical themes, on the basis of the independent ideology has expanded (“The grandchild of Sahibkiran or dwarf star” narrative of Khurshid Davron, “The fowl Madaminbek” of Alisher Ibodinov, “The coast of happiness” of Khayriddin Sultan, “The narrative

of Pahlavon Mahmud Piryorvali” of Erkin Samandar, “Kotilnoma (About murderer)” of Nabijon Baki, “Desiring some help, time” of Sa'dulla Siyoev, “The prisoner princess” of Poyon Ravshanov and other narratives). Here, too, harmonization of the principle of description the problems of the period and the human with new approaches of realism are visible.

The current stage of the method evolution in Uzbek narration is a component of the national prose reproduction and improvement, the traditional and modern style, publicistic interpretation, psychological analysis, individual talent of each writer, individuality as the form artistic perception and willpower are reflected in it, analyzing and inspiring of separate person in mental and spiritual foreshortening are get deeper. Also, the opportunities of realism create the new characters and views in the composition of particular genre and methods. From this aspect, it is seen the following internal types of them in today’s narratives: cinema compilation, dramatic narrative, monologue-psychological narrative, joke narrative, esze narrative, adventure-detective narrative, message narrative, lyric narrative.

It can be seen that, narrative – is a genre which the social-spiritual needs of particular period has changed and developed with literary-aesthetic demands. This phenomenon, in particular, is scalable poetry-at the artistic thought of the independence period, it appears as the form the relationship of narrative with the other genres, their impacts with each other and mutual richness. This case is the leading principles of development of relationships among the genres. Here, aesthetically expressing and perceiving method of the phenomenon and the human can be seen inclination to multilateral imagination at the talent of creator, to good method. In particular, the lyrical emotion specific to the poetry, excitement, exalted dignity, the sharp action specific to drama, conflict, epic scales specific to novel, events specific to story, and state imaginations have been soaked up composition of narrative at the different level. But the narrative does not lose its central significance as a medieval type genre because of this. In particular, the genre types of the narrative, such as cinema compilation, dramatic narrative, is characteristic for the creation of the productive writer Erkin Azam.

Studying the common and distinctive aspects of the two types of art, the diffusion laws in the evolution of genres in the cinema compilations which the author wrote specially for the movie screen, such as “Piyoda (On foot)”, “Pakana(The stout)”, “Qarzdor(The debtor)”, “Farishta (The angel)” is required the special research.

The modern artistic-aesthetic thought, including such updating phenomenon in the development of particular genres, is expressed which it is described by Professor N.Rahimjonov, with“The main theoretical and literary concepts such as the unity of the form and content, genre appearances, from the point of view artistic language and expression means (emulation, metaphor, emblems, symbols) the new approach, the acquisition and generalization of the results are the natural necessities, necessities of the literary-historical process” [10, p. 169]. Until now, the evolution of literary-artistic thought, updates at the narration and the series of method f authors give opportunity to imagine particular aspects of the result of this aesthetic need.

Literary-aesthetic thought is the product of the process which develops during certain development as conscious and subjective opinions. Consequently, as the social and psychological conditions and lifestyle change and develop, this case creates the necessity bringing the character of literary thought to the present stage, and the need to reflect reality and man on the aesthetic norms of the existing historical environment in certain images and expressions. In this mean, at every stage of artistic development, certain aspects, levels and scales of literary thought, in general, constitute the principles of poetic perception of the existence, one of which implies the formation of the other, in the result, in literary continuity and succession appear.

Literary thought is a continuousness process in motion; it is not within its own period only. The real artistic works created in a particular genre and style, which consists of its bases, life-long ideas impact to the next levels, will enrich its life with new content and ideas. The result of literary thought (the social and aesthetic value of the works) is connected with the base issues specific to the outlook of the artist of the artistic creation, style and talent. In the literature of 20th century, the balance between these concepts and the dialectic unity did not fully evolve. The literary-aesthetic thoughts were limited to a single ideology, and the literature was the propagandist of the idea of certain “permissions”, they were obstacle it. However, the truth is not restricted, these restrictions could not completely stop literary thought and could not change the publicly essence. Although, our national literature has been under impacts of the sots realism method for over 50 years, suggests that its essence is relatively small, but the works of genuine artwork.

It is clear from the literary experience that the sociality and artistry are two sides of one process in the work, there is own role and scope of each. Their complementarities are one of the laws of creativity, because they complement one another and serve to express the unique meaning of the work. Naturally, it is influenced by the spirit of the period, the nature of the historical situation. Indeed, in the late nineteenth century and the early twentieth century, because of the historical bend, the social tone was strengthening in the artistic creativity. Indeed, “the practice of Jadid literature shows that a slight change in the theoretical principles may turn into a social reality in the face of reality” [6, p. 158].

It should be noted that socialism is one of the most important requirements of literary thought. If it is focused on the expression of the high purpose in harmony with beautiful artistry, it has aesthetical significance. At the same time, the essence of artistry is assessed by focusing to promote universal social ideas. In the center of the literary consciousness of the Soviet period, mainly, the social and political issues, the spirituality of the time, the idealization of the existing system, were at the main level, the propulsive, creative power of the society, human being's sublime personality, emotions, sorrow, and the interpretation of the world have come to the foreground. Although these cases appeared in the writings of all the writers of the 1930s (until the 1980s, they appeared in all works of authors, but they did not change the essence of the literature. Therefore, it would be unambiguous to evaluate all works which the social analysis is the leading, at the same rank, to see all the negative aspects. Because a person cannot be isolated from the society and social events he lives in, and he / she does not want to be treated in a particular way,

and in this process he / she is involved in the reality and relationships with the people, of course, the inner world, emotions and thoughts. Although, analyzing the person by social aspects is the particular necessity, the essence is in description them as the complicated person with their social activity, with their spiritual sole evolutions. The novel, narrative and stories specific to the works of the great authors such as Chulpon, Abdulla Kodiri, Oybek, Abdulla Kahhor, Askad Mukhtor, Said Akhmad are edifying from this aspect. Therefore, “Artistic work does the social-aesthetic function in all times and the literature is the rational creativity in the irrational mask, the idea of it has social essence” [11, p. 54].

Passing the literary creativity to the artistry from sociality and the mutual harmonization way are the difficult process, here, first of all, the spiritual needs of this period, secondly, the artistic talent of creator, the subjective-aesthetic attitude to the reality play solvent role. These characters, especially, are seen at the 20th century which the basis social changes are most, and in the literary thought of today’s period. The 20th century and the first years of 21th century wholly new principles and conceptions in our literary-aesthetic mind are formed and the stages related to them are appeared in the development of national literature. The specialist in the literature, K. Yuldashev, separates this period into 3 stages: 1. The Uzbek Jadid literature period; 2. The Uzbek literature in the Soviet period; 3. The Uzbek literature in independent years and the basis character specific to each period (the aesthetic relation of artistic creativity to the reality) are taken as the base [2, p. 181-194]. The description of doctor of philosophical sciences, N. Karimov, related to this period consists of 3 stages: 1. National awakening period; 2. Social circuits period; 3. The Uzbek literature of independence period” [3, p. 37-256].

It should be noted that although, the first two periods named differently in these descriptions, they have common features by the aspect of definition of leading character of historical period and literary thought. For instance, in the first and second stages are consisted of the period from the beginning of 20th century to the 90s years of this period, in the first of them, the leading principle of thought was understanding themselves of the nation and awakening idea, in the second of them, artistic creativity was the “weapon” of the politics, the expressive of separate sots realism. According to this, the first stage is characterized by being in use the centurial traditions of literary thought with new, modern types, different methodical-formal trends. Indeed, representatives of this era (Jadids, deeply mastered classical literature, and have been aware of leading trends in world literature, have a new need in art as well as in all aspects of cultural life, and have focused their entire creative power on it [6, p 155].

The second stage is characterized by the superiority of the essence of the creation of a single form, the principle of expression of a socialist idea in the immediate, one method.

The third stage is unanimously stated in the literature that the independence period is a qualitatively new phenomenon in the development of artistic-aesthetic thinking in Uzbek literature. Naturally, in this process, the expansion of the social-aesthetic function of artistic creativity is reflected in the artistic method, the outlook of the artist, his activism, his personal

talents, and the methodical orientation. Indeed, literature of this period is not just a step in the development of national literature, but also a number of criteria. One of these features is the diversity of style styles and, of course, their particular role in today's literature.

One of the most important events in the literary process is to define the specific features of artistic thinking that are specific to particular periods. These features show that the artists with individual, unique styles and tones belong to a particular creation style, which ultimately leads to the main methodological trends of each era. The beginning of the renewed methodological trends in our national literature is related to the new thinking that began in the second half of the last century. This process was especially evident in artistic prose and poetry. The specialist in the literature, critic, U.Normatov, based on the analysis of works of the prose in the 60-70s, stated that there were two methodical directions (consistent realistic flow and lyro-romantic tendency in this period [8, p 104), and the specialist in the literature, professor, S.Mamajonov directions in the context of Uzbek literature, which divide them into three categories: 1) to present life in its own way; 2) Conditional symbolic direction; 3) liro-pathetic methodical line [4, p. 6]. It seems that in both groups the expressions of realistic and lyro-technological methodologies are not casual: the originality of the first is a sign of traditional realism, and the second one is the dominance of romanticism.

The samples of these methodological trends were intensively continued until the 1990s. But each was in different positions. The specialist in the literature, H.Boltaboev, emphasizing this process, emphasizes the true nature of the system and recognizes the following areas:

1) Consistent analytical direction; 2) Lyro-romantic direction; 3) Conditional symbolism [1, p. 12-16]. It is important to note that the realist direction in the master class is consistent, with a variety of qualitative descriptions such as “self-actualization” and “consistent analytics”. Together with this, it cannot be denied that some of the methodologies in the context of a particular artistic method can be seen in a series of works or in the form of elements or trends.

Not surprisingly, it is noteworthy that the next-generation classification focuses on conditional-methodological direction. Because conditionality and symbolism are one of the main features of the nature of artistic creativity, and, secondly, in any literary work, even though it is of another style, it can be traced to the trace of artistic conventions and symbolic elements, or to a sign. Thirdly, conditional symbolism is preserved as an instrument of national art in all stages of aesthetic thinking and literary relations and intensities. At the same time, the symbolism and the uniqueness of the locality are evident. This is also true for today's stage. Indeed, “there are western views on renewed literary-theoretical principles in the world. Whether we want them or not, they have evolutionary signs. For oriental literature, it is always a symbol of conditionality rather than open realism and symbolism rather than abstractionism” [6, p. 163]. It is evident that the principles of conditionality and symbolism are described not only as styles, but also as peculiar to oriental art.

It is natural that in each of the above-mentioned methodological links, there are certain features that are specific to other areas. At the same time they act as additional artistic means and perform specific artistic-aesthetic functions, but the principal does not change the essence of the author's expression of his creative intent.

The freedom of economic, spiritual and psychological changes and creativity that has taken place as a result of independence, and the diversity of artistic thoughts, have expanded the scope of ideological and artistic research in today's literature, contributing to the discovery of new trends in human studies and the establishment of special literary theoretical principles. One of these is an event known as modernism, which is manifested in all genres of our national literature. It is being evaluated as a new phenomenon incorporated into the present study methodology. In particular, it is stated that there are following types of methodical directions in novelty: "A) consistent analytical; b) liro-romantic; c) conditional; g) modernism"[9, p. 10]. While these methodologies are typical for today's stories, the theme of each story, the features of the sub-genre, the shape and the differences in the expression should be taken into account when determining the style.

It should be noted that the Uzbek national literary thought has never mastered its historical roots and traditions so profoundly that it has not enjoyed a great deal of experience and effects from the world's advanced artistic experiences. This has further enhanced the character of cinder writing in the composition of many verses, artworks, and genres during creation. These cases, in turn, have expanded opportunities to experiment in art, experiment, and innovation. All of the classifications of these methodologies within the next two decades focus on realistic and modernist trends. That's not the point. The first of them shows the vitality of the traditions of a long history, and the second is the fact that the new principles of artistic investigation of man and the world are shaped in the Oriental literature. Academician B.Nazarov rightly writes about the modernist works of Uzbek writers H.Hosmukhamedov, N. Eshankul, Omon Mukhtor and others in recent years: "Recent studies in Uzbek literature are examples of specific updates. They are in line with what is happening in the world literature and what's happening"[5, p. 15].

It is understood from the above that the current national literature is experiencing a period of diversity of styles and diversity of creative personalities. In particular, it is widely accepted that traditional methods for the post-independence period, and subsequently, the methods of Western aesthetics are called non-traditional or modern.

We can safely say that our modern literary literature, which has been formed since the beginning of the last century, is not only indifferent to the works of the world literary thinking, but also to the "modern" directions, and not to all the standards, but to some of them, creative acceptance in the form of elements, artistic means, tendencies, in a series of examples, reflecting a critical spirit, symbolism, and spiritual analysis. In the 1970s and 1980s as a tendency and influence of world literature (Asqad Mukhtar, Khudayberdi Tukhtaboev, Shukur Holmirzaev, etc.) in the form of artistic elements in the realistic works of the 20-60s (Chulpan, Abdulla Qodiriy, Oybek, Abdulla Qahhor and others) In the works of Utkir Hoshimov). Since the 1990s, it has been

widely spread as an independent trend (Oman Mukhtar, Khurshid Dustmuhammed, Murod Muhammad Dust, Nazar Eshonkul and others).

Also, it is also possible to see that a single artist has pen in different directions. For example, in the narrative “Hijronim meningdir, mening” is used primarily in lyro-romantic style, in the narratives “Panoh” and “Nigoh” we see a synthesis of the conventional and modern styles. This is especially evident in the narrative of N. Eshankul. In his works, he is more than addressing consistent analytical and modernist methodological approaches. His realistic stories in the narratives of “Urush odamlari”, “Momoqo’shiq”, in the narratives “Tun panjalari”, “Qora kitob” accentuate pure modernism. In some writers' works, despite the diversity of the subject, one of the leading, while elements in other directions serve to further engineer function, to deepen the essence and brighten the style. It can be said about the narratives of E. Azam and X. Dustmuhammad. The views of the specialist in the literature, D. Kuronov, about the relationships, “The realistic and norealistic forms of artistic thought are living indefinitely, and the contradiction between them shows the strengths of each of them and can be seen as a filling of the weaknesses of both” [7, p. 217].

In the works of experienced specialists of the priority direction of realistic style, it is evident that the synthesis of high artistic art (in the stories of Ezam, N.Norqobilov, Sh.Botayev and others), the fact of life, self-realization and descriptions, is the discovery of the individual by means of figurative representation on the background of the tragic and tragic sufferings. It should be noted that one aspect of the writers, for example, modernism does not interfere with the individual differences in their style. For example, in the narratives of N. Eshankul, Sh.Hamro, U.Hamdani, in the form of symbols, abnormal images, details and emergencies, in the traditions of human soul, heart and mood of H.Hutamov prose are offered. These features are characteristic of today's narratives.

Thus, the methodological diversity of the current literary process is remarkable as a result of the phenomenon of freedom of thought and creativity.

Our observations provide the basis for the following conclusions:

1) One of the most important features of modern Uzbek writing is the method, methodology, and poetic language, which is related to the process of artistic refinement. The creative method and genre relationship are of particular importance in determining the evolutionary character of this process. After all, the evolution of the nature of art is primarily a genre, method, and style. In this regard, today's narration and expression principles are in the context of traditional realism, and the new method is reflected in the content enrichment of the story and its structural diversity, style and language expansion. The terms “story” and “narrative” are synonyms of one genre, and the second is actively used today.

2) Modern Uzbek stories as examples of a new stage in the development of our national identity, along with the traditions of oral art and traditions of our classic art, have also been

mastered and developed by world-class experiments. Their ideological-artistic content is unique in its diversity and diversity, and the principle of a new image of man and life in different dimensions is intensifying.

3) During the development of literary-artistic thought and national-epic traditions, a certain methodological trend has been formed in the nomadicism, according to the periodic and aesthetic requirements: consistent analytical, lyro-romantic, conditional-symbolic and modern, each has its own peculiarities, and level is used. But there is no passing wall between them. Therefore, in some stories it is possible to observe the synthesis of specific elements in different directions. More commonly used in style is the personal talent of each writer, the attitude to the tradition, the choice of subject and the personality of artistic perception.

4) The modern methodology is widely used in modern Uzbek composition. Its buds were recognized as a special phenomenon during the years of independence, though at the beginning of the 20th century. In this direction, the national-literary traditions and experiences in the world of artistic thinking are combined, emotional analysis of the individual's spiritual and spiritual world and emotional evolution is dominated, and the subjective assessment of the reality and the individual is subjective.

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