



TRADITIONS OF THE WORLD NOVEL IN "LOLAZOR"

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Abstract:

In this small study we will talk about the novel by the writer Murad Muhammad Dost "Lolazor". We called the article "Traditions of the World Romance in Lolazor." In the novel "Lolazor" we focused on the evolution of the traditions of world romance, artistic synthesis, and polyphonic melody. Polyphony, "stream of consciousness", artistic synthesis, compositional structure, polyphony, monologue and dialogical speech in the novel, literary influence are considered in detail. The author analyzes the individual approach of the author to the creation of an artistic image and plot, the creative use of the traditions of world novels, the form and theme of the novel, the originality of the image in the course of events. In our scientific article, Uzok Jurakulov's "Boundless jilva", H. Umirov's "Literary theory", A. Rahimov's "Poetics of the Uzbek novel" We creatively used M.M. Bakhtin's "Вопросы и литературе и эстетике", as well as a number of articles and online materials. It is noteworthy that the writer is able to portray the crisis of society through certain images, connecting the tragic interpretation with ordinary everyday life.

Keywords: Polyphony, "stream of consciousness", artistic synthesis, compositional structure, the image of the narrator, psychoanalysis, polyphonic thinking, language, expression, poetic expression, polyphonic images, creative individuality, form and content in the novel, the fate of society and individual, monologue and dialogical speech, literary influence.

Literature, the art of speech is constantly updated, works of art are created. The works of the main characters, differing in worldview, thinking, reality, events, plot diversity, art, also have a wide range of scientific and critical analytical aspects. In particular, the literary and poetic features of the masterpieces of world literature, the role of folklore in the development of the novel, the continuation of historical and cultural traditions, new styles and approaches in Uzbek novels based on synthesis, literary and aesthetic influence.

This is the highest literary genre created by a human genius, it does not recognize national boundaries, it is subject to renewal and change, it can adapt to all times and trends. Critical pathos in the interpretation of the fate of society and the individual, the growing spirit of denial, absurd meanings and ideas of modernist literature began to appear in our national novels, and new principles, elements of "polyphony" and "stream of consciousness" began to appear in the analysis of the personality psyche. The case caused a heated discussion. It is safe to say that the Uzbek novel made its own artistic conclusions about the anti-humanist nature of the regime that existed before independence, its crisis and death. In modern Uzbek literature, as in all other literary genres, epic traditions have expanded, reflecting the theme, content, form, expression and poetic scale of the novel; began to appear various literary and ideological trends, works of different ideological orientation. In this article we will focus on the evolution of the traditions of world romance, artistic synthesis and polyphonic melody in the novel by Murad Muhammad Dost "Lolazor".

First of all, Lolazor reflects the philosophical, observant, polyphonic traditions of world novel. The compositional structure of the novel "Lolazor", the image of the narrator, extraordinary changes in the image, as in the works of such world novelists as F. Dostoevsky, J. Marquez, F. Kafka, A. Camus, are constantly observed. The novel "Lolazor" caused a lot of controversy. One of the leading heroes of Yakhshibaev's work is complex and close to the images of world literature. It is no coincidence that a responsible leader and close friend put the writer at the center of the work. Changes in Yakhshibaev's thinking are, in fact, a crisis of how a person believed, relied on and knew all his life. We can say that the character of Yakhshibaev synthesizes the features of the heroes of Dostoevsky and Marx. In general, the performance reveals the crisis of the entire society and system in the life of the main characters. In the works of Dostoevsky, Kafka and Marx, the image of Yakhshibaev reflects psychoanalysis, absurdity, a subconscious attitude towards society and the surrounding reality, self-control and self-esteem of the hero in his inner world. Let's talk about the concept of absurdity in world literature. "The concept of absurdity is a human phenomenon. From this point of view, absurdity recognizes neither the boundaries of space nor time. Absurdity arises as a result of the relationship between mankind and being, between man and society. The inner

world of man, the arena of the struggle of billions of opposites for the birth of the absurd, also plays an important role. The essence of the absurd is the abstract conclusions of a person, adapted to life on the basis of innate meaning and logic, ending in a certain period of time. In a word, feelings, feelings or opinions about meaninglessness, illogicality, worthlessness of life are absurd¹. Yakhshibaev. He writes what he likes. He talks to himself a lot when he writes. Everything that he achieved around him at the end of his life seems absurd. The decline also occurs in the psyche. The writer placed a huge mental, ironic, observant, bitter, derisive burden on the protagonists to paint a brighter picture of the recession. Yakhshibaev sums up his life at the end of his life and reacts to every reality in his mind like another person. "Have they really written and achieved?" I cannot find the answer to the question.

Although Murad Muhammad Dost did not emphasize the absurdity of this novel, Lolazor seemed abstract and non-existent. Attention is also drawn to the image of the narrator. The writer strove to convey the reality captured in the play in a polyphonic spirit, through the breadth of the image. It is important that the author managed to convey the Uzbek spirit and tone in accordance with European traditions. Images in the novel, polyphonic thinking, language, expression, style are based on traditional trends in world literature. This is the author's contribution to the development of Uzbek literature. One of the most important aspects of the poetics of the novel "Lolazor" is its polyphonic, stylistic and compositional features. The novel is dominated by monologues and dialogues. In particular, the thoughts and ideas of Yakhshibaev and Saidkul Mardon as storytellers throughout the entire work determined both the composition and the poetic expression of the work. This aspect of the work, expressed in the form of expression, expands the possibilities of artistic analysis. In particular, the phenomenon of literary mystification gave a variety of speech. Another characteristic of Lolazor's poetics is his poetic judgment based on social orientation and moral values. Studying the spiritual being of a person, the author also achieved an artistic understanding of social reality. The writer brings the general essence of human life to the stage of poetic comprehension. It combines the concepts of history, time and personality. The poetic harmony of the writer's worldview and the state of society at a certain point in time deepens philosophical discussions and observations. Conceptuality is achieved through a harmonious interpretation of a person's social and emotional state. The author, who brings to a certain point the content of the epic interpretation and the continuity of spiritual experience, expresses social, educational, everyday values in the image of the protagonist. In these places, the writer artistically integrates the relationship between the individual and society. The novel "Lolazor" is a poetic study of the consequences of the stagnation of the social and spiritual life of the Uzbek people for the psyche of the nation. In the process of forming an artistic idea, the artist strives from the particular to the general - observational and synthetic expression. This, in turn, determines the nature of the writer's methodological research, the expansion of the poetic scale, the interchangeability of the image and interpretation. The style of expression of the conscious mind and the poetic techniques that generate it ensure the harmony of the writer's style and artistic skill.

Lolazor widely uses the interpretation of polyphonic images. There are three characters in the novel who are close to the life views, the socio-spiritual point of view of the author of the biography - Toshpolat Gaibarov, Koklamov and the young editor Sayfidin. Mahmudana can also be added to this list. These images do not fully reflect the image of the secondary author, but serve as a microdialogue between Yakhshibaev and Saidkul Mardon, that is, they show and justify the author's participation in the dialogue in the mind of the protagonist. Creating the image of Nazar Yakhshibaev and Saidkul Mardon, Murod Muhammad Dost mentions Saidkul Mardon as the narrator throughout the entire work, and he talks about the fate of Nazar Yakhshibaev and Oshno. This is the position of the writer. He evaluates Yakhshibaev not only with his own eyes, but also with the eyes of a storyteller.

"Creating the image of Nazar Yakhshibaev and Saidkul Mardon, Murod Muhammad Dost not only relies on the vital roots of these two social types, but also on his personal interaction with these two groups of people and, possibly, on his own arguments with them. The author repeatedly faced the same situation while interacting with people of two different types of the older generation - what Mikhail Bakhtin called a "turn." They were very interested in what the next generation, shall we say, think about their position in life, their life, their social - a spiritual choice.

Murod Muhammad Dost, who saw this many times in his life, said in Lolazor that Yakhshibaev and Saidkul Mardon "turned" to the opinion of "others" (especially representatives of the author's generation): "What does this person think of me, "place is given"².

The dialogue in the chapters "The Patient" and "The Narrator" in the novel "Lolazor" is an interpretation of the dialogue taking place in the author's mind with both types from the other pole (Yakhshibaeva, Saidkul Mardon). In other words, the novel depicts not only the main characters, but also the dialogue between the author and the main characters. The expression of the dialogue between the author and Yakhshibaev, the author and Saidkul Mardon in the novel is largely related to the dialogue "Yakhshibaev - Saidkul Mardon". The dialogue "Yakhshibaev - Saidkul Mardon" is presented at the compositional level - in the form of a dialogue between the chapters "Patient"

¹ U.Jo'raqulov. Hududsiz jilva. Toshkent. 2016. 5-bet.

² Mashhura Sheraliyeva. Voqelikka kinoyaviy munosabat. saviya.uz

and "Kissanavis", but the dialogue in the minds of the main characters is not given in the form of a microdialogue. don't come in. The reason why we say "in the artistic period of the novel" is that in the mind of Yakhshibaev there was once a dialogue with Saidkul Mardon.

Lolazor concludes that reality is reflected with three eyes, not two (Patient, Narrator). Only the "third look" is reflected in the "other" in the microdialogues of Nazar Yakhshibaev and Saidkul Mardon. Chapters of the novel Landscapes also allow a wider view of the "third eye". Although these chapters are said to belong to the narrator, in fact there is a great difference in style between them. This difference manifests itself, first of all, in the description of reality from a satirical point of view, which is not typical for Saidkul Mardon. Before moving on to the chapter "Landscapes", Saidkul Mardon writes: "What other tone is needed", what the author himself needed to say "in a different tone". In short, the author, relying on the consciousness of three subjects in depicting the minds of the main characters, divides the structure of the narrative into three parts according to the same plots: "Patient", "Narrator" and "Landscapes".

Artistic style is essentially the result of both the evolution of the genre and the uniqueness of creative thinking. When we talk about the creative individuality of Murad Muhammad Dost, we mean that the writer goes through all the levels of the novel in accordance with the fulfillment of the creative intention, the originality of the poetic interpretation. Style is a category related to a creative person that determines his creative individuality. As M.M. Bakhtin points out, "The novel is an organized pure compositional form of the verbal system, the historical or social expression of artistic completion in an aesthetic object determines the architectural form of epic diversity beginning³ ." The author incorporates the dynamics of the work into the existing socio-historical-spiritual being. The synthetic nature of the concepts of religion, will and effect characterizes human nature. The independence of expression, which is formed in the center of the psyche of the image, is the leading process that determines the image of the protagonist. In it, the artistic development of character, the integration of social essence and the development of mental activity personify the entire literary system.

Undoubtedly, the author, who deeply researched the social and psychological foundations of the evolution of artistic thinking in many works, found many aspects that are in harmony with the feelings of the soul, reflecting the mood of our time, the hot breath of the time. In general, the style includes the active reaction of the writer to the events of his time. This fact, in turn, affects the factor that distinguishes the author from other writers. Only an author with his own style can be an artist-writer. Each writer contributes only his own style to the common treasury of literature - his own creative image, his voice. However, this uniqueness does not deny what was in common with a number of artists of their time in the principles of selection, artistic perception and assessment of life material, the characteristics of the work, the characteristics of the period.

The novel "Lolazor" attracts attention with a deep study of the spiritual being of a person, the individuality of poetic expression. Russian critic M.M. Bakhtin interprets the chronotope as the leading means of forming the image of a person in literature as a formal semantic concept⁴. Integrates human activities into the artistic space and the level of time organization. The poetic expression of the harmony of artistic space and time, the chronotope of the image gives a new character and a special task of artistic interpretation. After all, any "complex structure of the novel allows for the interaction of various periodic lines: dramatic expression, moral norms and broad coverage of important circles of national spirituality"⁵

In the socio-psychological interpretation, a writer who has achieved a creative individuality acquires the artistic integrity of the psyche of that period, the spirituality of the individual and the mentality of the nation. After all, innovative thinking, above all, ensures the originality and content of the artistic form. The creative framework of the author's novel "Lolazor" is fueled by the desire of philosophical observation to the center of epic thinking. The writer effectively uses simple verbal actions and dialogical experience to maintain poetic harmony. Literature, which is an integral part of the communication process, is actually based on the unity of conscious emotion and mental thinking. This approach emphasizes the clarity of expression and conciseness of the image, the brightness of the impression and the liveliness of details. Secondly, the volume of expressive interaction between the speaker and the listener creates internal logical connections. Thirdly, the creative artistic intention determines the generalizing nature of mythological, poetic and philosophical perspectives. In particular, the novel is presented as a structurally unique system. It alternates between a reworked image of reality and the natural flow of spiritual experience. Relationships help bring together the concepts of personality, spirituality, and freedom. The figurative speed of the epic space and the variability of consciousness determine the stylistic style of the work. After all, the faith of people, the will of man, and the spirituality of man lie at the heart of the general spirit of that time. The style of Murad Muhammad Dost acquires a poetic originality with a predominance of a tendency towards spiritual analysis, the analytical nature of the main character's thoughts and the breadth of philosophical observation. The system of emotional reflections in the style of the writer leads to the objectivity of the image, the logical sequence of characters. Interpreting and analyzing

³ Бахтин М.М. Вопросы и литературе и эстетике. – М.: Художественная литература, 1975. –С. 19.

⁴ Бахтин М.М. Вопросы и литературе и эстетике. – М.: Художественная литература, 1975. –С. 235.

⁵ Ритм пространство и время. – М.: Наука, 1974. – С. 194.

the tension of the transformation of the protagonist provides a quick exchange of positions. In an effort to generalize the philosophical depths of the contradictions in life, the author draws attention to the fact that the crisis of social and emotional relations begins with human activity. A small dialogue reflects the problems that have plagued humanity for centuries.

The writer remained faithful to the objective, realistic portraits of the main characters of the novel. The image of the spiritual balance of personality, society and nature in the novel "Lolazor" reveals the author's integral theoretical concept.

For world and Uzbek literature, typological phenomena, creative searches, artistic and aesthetic conceptuality in the novel of that period represent an integral system that arose as a result of an inextricable connection with the skill of its creators. It is no exaggeration to say that the Uzbek novel of the period of independence is the result of mythopoetic thinking, folklore, classical literary traditions, the experience of modern realistic novelists, modernist styles, features of literary movements, scientific, philosophical and artistic laws, literary influence, etc., creative individuality. As a result of the synthesis of eastern and western literary traditions, using the example of the novel "Lolazor", we observed the renewal of Uzbek novels of the period of independence as an integral aesthetic phenomenon.

Umurov writes: "A work of art, reviving a unique, independent part of life, goes through many unique and complex processes, and each of them is born as a separate world (work). Means such as theme and idea, image and character, plot and composition, artistic language and style, type and genre serve to ensure the perfection and artistry of the work⁶. It can be said that Murad Muhammad Dost's novel Lolazor is carefully developed in terms of theme and idea, image and character, plot and composition, artistic language and style. The skill of the writer skillfully combines the image and character with reality. In general, "Lolazor" is one of the novels that attract attention for its complexity and variety.

In the literature, "types of chronic and concentric"⁷ have been identified. The first type is that when constructing a chronic plot, the writer may not be able to delve into the process of character formation. The second type is based on a holistic conflict in which a concentric plot combines deeper and, in some cases, insoluble contradictions between life events and the characters of the main characters. This type allows you to develop a multifaceted and complex chain of events and destinies, to quickly identify contradictions. As a result, this plot structure is one of the most widely used types of novels today, including Lolazor. The novel "Lolazor" also has its own storylines. An arrow crossing a novel can unite all the characters in a novel around one idea. The main character of the play is Yakhshibaev. This image is depicted at the beginning of the novel in his youth. The culmination of the plot was the question of leaving the garden to the children of Yakhshibaev Bulduruk.

In the novel "Lolazor" the volume and organic combination of details contribute to the scope of the artistic study of reality and the theoretical concept restored in the writer's views. These conceptual representations allow us to shed light on the problem and its complexity. Through this semantic integrity, the writer expresses his attitude to the interpretation of living material. The inherent connection of everyday details is focused on the volume of artistic research of reality and the substantiation of human realities present in the views of the writer. These conceptual views underlie the novel's socio-ethical concerns and complexity. When the author describes socio-psychological contradictions, this process is the basis for the formation of the character of the protagonist. As a result, the mono-dialogue consciousness rises to the level of the main criterion that provides the volume of formal-methodological research that regulates the principles of creativity. A poetic way of life is intertwined with the writer's creative intention, creating the basis for the emergence of a goal. The writer concretizes the artistic image, showing its individual characteristics, gives the image liveliness, vitality, naturalness, emotionality. It affects the student's emotions, it convinces him. We see the novel as an artistic analysis of the spiritual and social processes of our time, as a process of problem solving and growth in the course of events. The artistic interpretation developed in each era also promotes a creative-logical concept that creates a new perception of the world and man and creates his own world. The originality of the artistic essence is manifested in the fact that observation is based on a creatively transformed system of consciousness and emotion. The author's concept of the character embodies the entire existence and development of the period and society, contradictions, real problems and negative situations that arise during the evolution of time. In addition, the humanistic essence and direction of the novel is reflected, first of all, in the philosophical and aesthetic principles that artistically reflect a person, in the author's point of view on the past, present and future, in psycho-intellectual observation of what is happening. goals and aspirations. On the other hand, the clarity of the image is explained by its power from small to large, from personal events to the desire for generalizations of life. In turn, the ideological and emotional attitude of the writer becomes clear on the basis of a comprehensive analysis of the psyche of the people, the future of the nation. These relations acquire logical integrity from the point of view of a confident look into the future of humanity, its artistic perception and understanding. In fact, the real execution of a creative idea is manifested in understanding the realities of life and presenting their understanding to the reader in a beautiful form and artistic sequence. In the writer's work, the epic character

⁶ Умурув Х. Адабиёт назарияси. – Тошкент: Шарқ, 2002. – Б.114.

⁷ Хализев В. Драма как явление искусства. – Москва, 1978. – С.88.

becomes a set of tools that demonstrate methodological subtlety. We analyzed that such means as artistic bar, psychological emphasis, vivid life details, situation, are important aspects that reveal the character of a character.

Chronological continuity of reality in the text expands the possibilities of the level of art. This is connected, on the one hand, with methodological research, and on the other, with the correlation between the reader's worldview and the author's point of view. As the literary critic A. Rakhimov noted: "While the epic state of the universe exists, great epic novels do not die, but expand from the depiction of human experiences and thoughts to a one-time state, improve through deeper penetration. into your inner world and enrich".⁸

Thoughtful, awkward, somewhat humorous and witty characters in the novel by M.M.Dost "Lolazor" caused a lot of controversy in our literature. Such works, depicting the thoughts of ordinary people, the experiences of "little people", are epic in nature, providing the uniqueness of the writer's artistic style, reflecting the interdependence of the categories of comedy and tragedy in the work of M. M. Ven. Traditions. Indeed, the expression of the author's image plays an important role in ensuring the conceptual integrity of the work of art. Literary Mikhail Bakhtin distinguishes between major and minor authors of a work of art. Accordingly, we distinguish between the author of the novel in Lolazor, the main author who does not participate in his own words, and the minor author who appears as an expression of the characteristics of his worldview. The novel of the author M.M. Dost is important in that it focuses on new ways of expressing the inner world of a person, mainly for revealing the unique traits of the Uzbek character, such as emotionality, irrationality, anxiety, and inactivity.

In a word, the novel "Lolazor" is a great work in terms of the scope of the plot, the outlook of images and characters, the writing approach, and art. As a result of changes in poetic thinking, synthesis of Eastern and Western literary traditions, the novel presents the renewal of the Uzbek novel of the period of independence as an integral aesthetic phenomenon. The Uzbek novel of the period of independence is the result of mythopoetic thinking, folklore, classical literary traditions, the experiences of modern realistic novelists, modernist styles, the characteristics of literary trends, scientific, philosophical and artistic laws, literary influence and the synthesis of creative individuality. In the novel by Murad Muhammad Dost "Lolazor", the influence of the world traditions of the novel is obvious. Mardonkul, Kurbonoy, Chorshanbi and a number of other characters in the work have their own poetic features, and, of course, the influence of the characters in European novels cannot be denied. The novel "Lolazor" is one of the best works in terms of image, plot, composition, form and content.

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⁸ Рахимов А. Ўзбек романи поэтикаси. Док. дисс.автореферати. – Тошкент: 1993. – Б. 26.