

THEORETICAL BASIS OF THE SYNTHESIS OF EUROPEAN AND UZBEKISTAN NOVEL TRADITIONS

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Abstract

The article provides a detailed consideration of the theoretical foundations of the synthesis of European and Uzbek novelist traditions. The features characteristic of the artistic perception and reflection of the world and man in European literature are studied using the example of the analysis of novels. Also, the traditions of folk oral and written literature in Uzbek novelist are studied.

Keywords: Novel, novel plot, image and imagery, European novelist traditions, folk oral traditions, written literary traditions, synthesis, symbolism, figurative narrative method.

Introduction

The national literature of each people, regardless of the language and region in which it was created, is a component of world literature. In European examples of art, it is clearly visible that they have followed the path of describing natural, social, historical, everyday, spiritual, and spiritual landscapes, providing information about them, and drawing realistic or fantastic scenes. In Uzbek literature, the goal is not only to describe, but also to teach a lesson from the essence of events. The creator of Uzbek literature, whether it is the majority of the people (this refers to examples of folk oral creativity) or an individual, finds his place not only in the harmony of human actions, but also in the harmony of animal, plant, animate and inanimate nature. This, in turn, teaches the readership lessons from the life truths reflected in it, although it is consistent with the spiritual and mental world of an individual, his character traits, beliefs, interests, and desires, the image depicted in Uzbek literature cannot put his personal inclinations above the interests of other heroes. In general, Uzbek national literature is distinguished by its strong moral and didactic pathos. In this sense, it is possible to relatively generalize the features characteristic of world and Uzbek literature.

The word "synthesis" is derived from the Greek language and is used to mean the phenomenon of generalization, harmonization, and combination of units, things and phenomena, concepts of different forms. This concept is characteristic of most social and

¹ Ўзбек тилининг изоҳли луғати. Икки томлик. II том. – Москва: Рус тили, 1981. – Б. 52.

cultural spheres. The main aspect of artistic synthesis, which differs from natural synthesis, is that it is initially formed in the mind of the creator-creator, and then comes true in reality. In addition to the fact that the occurrence of the phenomenon of artistic synthesis in literature depends on the influence of social, spiritual, and ideological processes, the main factors are, first of all, the creator's interest, intellectual level, acquired experience, worldview, scope of thought and imagination. The synthesis of European and Uzbek literary traditions, which is an extremely complex phenomenon in the process of artistic creation, is a multifaceted and comprehensive process. Because not only the traditions inherent in the literature of European countries and the Uzbek people, but also all forms of literary and artistic continuity inherent in national literature or creatively absorbed from the treasury of world literature are meant. In world literary studies, various aspects of the issue of literary relations between the East and the West, tradition and creative influence, and artistic synthesis have been studied in the studies of Hegel, NI Konrad, VM Zhirmunsky². It has also been shown that the rise of the synthesis of the East and the West to a new level, the processes of the penetration of Western literary traditions and their integration with national traditions, go back to the literature of the Tanzimot period in Turkish literary studies³. Among the problems considered at the scientific conference held in Azerbaijan on the issue of Eastern and Western traditions, it was recognized that Turkism, literary succession, and cultural traditions have a long history in Azerbaijani literature⁴. Uzbek literary criticism has also expressed⁵ profound thoughts on the issue of the development of Eastern and Western literary thought. The genre characteristics of the novel, its poetics, the expression of heroes and national traditions in the novel are covered in detail in the studies of such scholars as I. Sultan, H. Yakubov, M. Qoshjonov, O. Sharafiddinov, S. Mamajonov, S. Mirvaliyev, N. Karimov, B. Nazarov, S. Mirzayev, U. Normatov, N. Khudoyberganov, H. Umurov, Y. Solijonov, D. Quronov, U. Jurakulov. The characteristic features of the artistic perception and reflection of the world and man in European literature are manifested in the following:

- analytical;
- debatability;
- philosophical;
- a conclusion resulting from a unique perception of the world; social interpretation, a critical view of reality;

² Гегел В. Эстетика. В четырех томах. Том третий. – Москва: Искусство, 1968. – 386 с.; Конрад Н.И. Запад и Восток. – Москва: Наука, 1972. – 496 с.; Жирмунский В.М. Сравнительное литературоведение. – Москва: Наука, 1979. – 496 с.

³ Bingöl, U. Peyami Safa'nın Romanlarında Doğu-Batı Meselesi Bağlamında Değerler Çatışması // İddil Sanat ve Dil Dergisi. – 2017, 6 (31), s. 891-921.

⁴ Azərbaycanşinaslik: keçmiş, bugün və geleceği (Dil, Folklor, Edebiyat, Sanat, Tarih) / Uluslararası Sempozyu: Azərbaycan dili ve edebiyati anabilim dalinin kuruluşunun 10. yıl dönümü münasebetiyle 21-23 Ekim 2015 / Kars. Интернет сайты: mailto:sempozyumctl@kafkas.edu.tr.

⁵ Сулаймонова Ф. Шарқ ва Ғарб (Қадимий ва ўрта асрлар маданият алоқалари). – Тошкент: Ўзбекистон, 1997. – 416 б.; Комилов Н. Тафаккур карвонлари. – Тошкент: Маънавият, 1999. – 280 б.

- the resolution of truth and beauty based on realism;
- a depiction of a person's struggle for the well-being of society;
- Belief in victory and action as the basis for action, despite conflict and conflict;
- the depiction of realistic landscapes prevails.

The following characteristics are characteristic of Uzbek literature:

- expressiveness;
- expressing an artistic idea on the basis of demonstration and modeling;
- narrative, conveying events in a narrative style;
- to depict the symbolic and figurative expression of life;
- to resolve the greatest criteria of truth and beauty based on the ideal;
- the depiction of human character in a selfless way for the good of society;
- the philosophy of compromise, the primacy of faith, and spiritual truths;
- providing an example of symbolic and figurative images.

In this sense, it would not be an exaggeration to say that not only world literature or the new Uzbek literature that emerged as a new literature at the beginning of the 20th century has produced such great poets and writers over its more than one hundred-year history that their works and creative achievements have contributed not only to the development of new Uzbek literature, but also to the development of world literature.

In the Uzbek literature of the new era, the spiritual and intellectual world of an individual in a new economic and social situation serves as the main vital source. In the novels, the aesthetic ideal of the writer was manifested in a sharp turn in relation to the external reality that emerged in the inner world of the heroes. In the depiction of these processes, the influence of the methods of artistic expression of European literature is felt in the desire to achieve a balance between events and psychological analysis. As a result of the influence of Uzbek literature, the figurative, philosophical, enlightening and mystical spirit strengthened in the novel of the period. In particular, the influence of the literary heritage of such great creators as F. Attor, J. Rumi, P. Mahmud, A. Navoiy, B. Mashrab, and the application of their life-giving traditions to modern artistic prose were clearly evident. In addition to the Eastern way of thinking, aesthetic ideals considered acceptable in the East, the mental nature and beliefs of the people, the novel used poetic imagery and methods typical of classical literature.

The following traditions are prominent for New Age romance:

- to show real life with accuracy and truthfulness;
- discovering the inner world of a person;
- relying on the experience of European creative minds in their efforts to draw sharp philosophical conclusions from universal problems;
- symbolism and figurative language, the writer's aesthetic ideal, an appeal to learn from reality for ideological purposes;
- to advise.

Any socio-historical process, especially literary phenomena, is formed and develops on the basis of certain spiritual, cultural, scientific, and social factors. Therefore, in explaining the emergence of the synthesis of European literary traditions in the Uzbek novel of the new era, special attention should be paid to the following factors:

1. Socio-historical factors ;
2. Spiritual and cultural factors ;
3. Individual- spiritual factors .

The issues of European literary traditions and artistic synthesis, their scope, and modes of expression, are also clearly visible in modern Uzbek novels. Literary tradition can be understood in two different senses:

1. In the sense of the innovation brought to the world of literature by a particular creator and its manifestation in the work of subsequent generations (for example: the traditions of Franz Kafka);
2. In the sense of applying the secrets of art practiced in one literature to another literary process (for example: the traditions of classical literature).

The treasury of our new national literature is dominated by works that serve to strengthen universal literary, cultural and spiritual values, free from common ideology. It is gratifying that one of the founders of modern Uzbek literature, Abdulla Qodiriy, in order to create the first Uzbek novel, not only studied the literary and artistic traditions of Eastern prose writers, but also effectively used the creative experience of Walter Scott, a representative of the Western novelist school, through Jurji Zaydon. Abdulla Qodiriy boldly introduced the best traditions of world novelism into the Uzbek novelist school that was born with "Days Gone". Cholpon was the first to realize that it was impossible to develop the Uzbek novelist school in the new historical and literary era without studying and effectively using the best experiences of the Russian and world novelist schools. With the first book of the unfinished novel "Night and Day", Cholpon led the Uzbek school of novel writing to the pass occupied by the English, French, and Russian schools of novel writing. A brilliant student of these creators, Oybek, deeply feeling his responsibility to Uzbek literature and the bright memory of his teachers during the critical years of his life, turned to the novel genre. In his first prose work, the novel "Blood of Remembrance", he revealed the lifestyle of Uzbek society living under colonial conditions from a realistic point of view, and with the help of vivid images he showed the inevitability of the degradation of spiritual values such as humanity, kindness and love, and kinship in an era when material values were trampled. During this period, some Uzbek writers, such as NVGogol, APChekhov, and AMGorky, continued the traditions of Russian writers and zealously began to illuminate the "dirty sides" of the past of the Uzbek people, while Oybek, determined to study the lives of the bright figures who lived in the past, created the novel "Navoiy". Until then, in Russian and world literature, ⁶no other work dedicated to the lives of great poets had been created,

⁶ Тынянов Юрий Николаевич. Пушкин и его современники. Москва: Наука, 1969. – 254 с.

except for Y.Tinyanov's novel about Pushkin "Pushkin and His Contemporaries". Oybek not only embodied the figure of Navoi for the first time in "big prose", but also truthfully illuminated the life of Uzbek society in the 15th century, during the reign of Husayn Boykaro, with all its complexities and contradictions. Among the heroes of the novel was Khoja Afzal, a friend of Navoiy. This poet, who lived in Herat, went to Astrobad to get news from his friend and met Navoi. Oybek describes this incident and writes: "After Khoja Afzal Navoi left the capital, he began to tell the events that happened one by one. The king had brought his principle of debauchery and debauchery to the peak. In every corner and crevice, various conspirators, who had not found a place to release the black anger that had gathered in their hearts, suddenly raised their heads. Treason and bribery were rampant in the government and in all courts. Majididdin, who had seized the reins of the state, was spraying fire and poison like a dragon on all good things. He considered himself the viceroy of the king. Not only Navoi's friends and relatives, but even those who praised his poetry, recognized his justice, and showed him kindness, fell under Majididdin's relentless grip. Majididdin, under the guise of collecting funds for the treasury, "They are demanding and depriving the people. Some princes and various officials who are in favor of the Prime Minister are acquiring large tracts of land with a single token, and they spend weeks drinking and gambling at festive banquets and gatherings..." Navoi, listening to this sad story of Khoja Afzal, begins to burn with "sadness for the homeland." Oybek continues: "My friend," the poet raised his head, " I could roughly imagine the painful scenes you are describing, relying on some of the news I heard. But I never imagined that the people of the state would sink so much into the mire of depravity... We will never be spectators of this situation. We will once again raise the torch of reason high in the dark night of the country. "Will it benefit anyone?" Khoja Afzal said hopelessly. "It is true that some creatures know darkness more than light. For example, for a bat, life begins with the onset of night. Unfortunately, among the people who are the beauty and splendor of the world, there are many such enemies of intelligence in our time. The triumph of reason drags them from the field of life to man, just as a strong flood carries garbage from the surface of the earth. Therefore, wherever we are, our example is the blacksmith. We will melt the shackles of oppression in the furnace of reason and make from them the necessary tools for life. My friend, firm faith is needed." The unpleasant events that occurred in Herat after Navoi was sent to Astrobad as a governor have happened in all times and in all countries. Similar or similar events are still happening in different parts of the world. Navoi, who heard that Herat and its inhabitants were in a difficult situation during the reign of Majididdin, says the above words in order to console Khoja Afzal a little and put an end to the misfortunes. These words contain an element of loftiness rather than concrete action. However, since this is related to the peculiarity of the poetics of the novel, we see in Navoi's words the rays illuminating his image as a humanist poet and statesman. In general, in these and similar

scenes of Oybek's novel, Navoi's sense of justice and truthfulness is interpreted on such a high level that this feature, which is not typical of European literature, even alien, signifies the uniqueness of Uzbek literature as a national literature. The elements of moral ideas highlighted in Oybek's novel "Navoiy", although they belong to the dramatic genre, are also noticeable in the poetics of stage works on historical themes. Maqsud Shaikhzoda, in his tragedy "Mirzo Ulug'bek", cites the following speech of Ulug'bek in order to reveal the place of science in the life of the people and society: "Ulug'bek:

...Where science enters the brain, know, indeed,
There is no place for the devil or for a fortune teller.
The exact sciences introduce us to the world.
It opens the window of consciousness to the universe,
They remove the masks from the faces of secrets:
Time passes, violence ends, evil disappears,
Religions and nations change in our world,
Languages and customs change among nations.
But dust does not sink into the depths of science.
Also, don't forget that knowledge and enlightenment
Grace to us from the Lord's presence.
It is only a deposit in the scientist's mind.
It is a sin to use it for immoral purposes,
He who served goodness and progress,
"That is my advice to you."

This speech of Ulugbek is not devoid of admonition, of course. But this is required by the theme of the work and the situation during Ulugbek's meeting with the students. We feel the breath of Shakespeare's heroes coming from these lines. In general, in Uzbek dramaturgy, in particular, in the tragedies of Sheikhzoda, the traditions of Shakespeare's theater prevail. The issues that troubled Navoi and Ulugbek in these works of Oybek and Maqsud Sheikhzoda are problems, dreams and aspirations that are typical not only for the period of the history of the Uzbek people in which Navoi and Ulugbek lived, but also for almost all periods of human history. In short, these issues also radiate from the pages of Greek epics such as the Iliad and the Odyssey, and the works of classical figures of world literature such as Shakespeare, Goethe and Schiller.

Since the 1960s, many works of Russian, European and American writers have been translated into Uzbek. Over the past period, the works of world writers such as E. Hemingway, G. Marquez, Y. Kawabata, A. Camus, F. Kafka, H. Cortazar, J. Joyce, P. Coelho, whose works were translated into Uzbek, had a significant impact on the work of Uzbek writers. In particular, the works of the Kyrgyz writer Chingiz Aitmatov, which highlighted the problems of the global era, were of great importance in the formation of the generations of O'tkir Hoshimov and Murod Muhammad Do'st, but fortunately for our new era of Uzbek literature, these writers did not remain in the shadow of their great

teachers. When it comes to Uzbek novelists after Oybek and Mirkarim Asim, it is impossible not to mention such novels as "Chinar" by Asqad Mukhtor, "The Demon Streets of Bukhara", "Golden Stainless" by Shuhrat, "The Treasure of Ulugbek", "Diyanet", "Adolat Manzi" and the unfinished "Osiy Banda" by Odil Yakubov, "Starry Nights" and "The Passage of Generations" by Pirimqul Qodirov, "The Year of the Scorpion" by Uchkun Nazarov, "Between Two Doors" and "Life Passed in a Dream" by O'tkir Hoshimov, "The Qibla of the Four Sides" by Omon Mukhtor, "The Fields Left by My Father" by Togay Murod, "Noise" by Erkin A'zam, "The Wise Sisyphus", "Lolazor" by Murod Muhammad Do't, and "The Eternal Wanderer" by Isajon Sultan. In our opinion, these works can easily compete with the best examples of world literature of the late 20th and early 21st centuries. The reason for our opinion is the translation of Erkin A'zam's novel into English and French and its warm reception by readers in these languages, as well as the growing demand for the works of Murad Muhammad Do'st and Isajon Sultan abroad.

Therefore, European and Uzbek literary traditions actively used in the process of artistic creation can be conditionally classified as follows:

- a) traditions of oral folklore;
- b) traditions of written literature.

We will discuss in detail the issues of the manifestation of folk oral traditions in Uzbek literature in the next section of the chapter.

Literary traditions specific to written literature can be divided into the following types, depending on their period and place:

- a) literary and historical traditions;
- b) modern literary traditions;
- c) creative mastery of the traditions of world literature.

the emergence of new Uzbek literature was greatly influenced by world literature and, as a part of this literature, Russian literature. If the French Enlightenment movement and literature indirectly influenced the emergence of new Enlightenment literature, then after the revolutionary changes of 1917, new Uzbek literature was formed and developed on the basis of models developed in Russian literature until the 1950s and 1960s. The model of proletarian literature required the emergence of young Uzbek poets and writers from factories and mills - from among the working class. However, obviously, such literary-historical under the circumstances world literature samples with to argue can works create command maybe was. Past oppression in the 1950s and evil verdict pushed to the person worship period tragic consequences reveal to be, Soviet to the country new life of the breezes enter come to start with in our writers certain at the level free breath to take and creativity to do opportunity was born. Adil entered our literature in the 50s. Yakubov and Pirimkul Kadyrov generation, and in the 60s Free Vahidov and Abdulla Oripov generation like lightning flashing enter came. From this period starting Uzbek literature with world literature between distance year gradually short The Indian people from geniuses one Jawaharlal Nehru As he emphasized, "I am my country the gate other all to cultures open

put I was , now all of countries gates my my country culture for opened to stand I want to .
” Our writers that's it in the period our our country gate other cultures for open since it began drunk was , but this gates our our literature also open for to be possible even imagine did not receive They were . That's right , the Second world from the war then Sadridin Same and Oybek , later and Abdullah Qodiri , Abdullah Qahhor , Adil Yakubov , Pirimqul Kadyrov and other writers works are also European and Asia peoples to their languages translation done , that's it cultural heritage of the peoples to the property circle started .
Modern Uzbek novels can be conditionally classified as follows in terms of their relationship to literary traditions:

1. East literary traditions synthesis priority was novels . Contemporary writers East and West literature leader writers to the pen belonging the most sara , many attention pull mature , literary-artistic public to the confession worthy or reader your heart to shake bring can to the samples typical poetic beauty , elegance artistic , literary maturity secrets discovery to do They aspired . Such to novels O. Mukhtar's " Ffu " , U. Hamdam's "Sabo and Samandar ” , I. Sultan’s novels “ Ozod ” , “ Genetic ” example as to bring possible .

2. West literary traditions synthesis priority was novels . Independence period in his novel of the world famous from the writers J. Joyce , F. Kafka , G. Marquez , P. Coelho , A. Camus such as creators artistic skill from secrets creative used . N.Eshonkul's " Gorogli" or life "Water " , " The Wise One " by H. Do'stmuhammad Sisyphus ” , A.A'zam's “ Dream” or To Gulistan like " travel " in novels West literary traditions synthesis priority is noticeable .

3. East and West literature traditions synthesized novels . East and West literary of traditions artistic synthesis in literature social , national , cultural , spiritual need result as to the field arrived literary is an event . Such in character to novels example as “ Bazar ” by H.Do'stmuhammad , “ Baqi” by I.Sultan like "deserted " novels show possible .

So , from the point of view of bringing Uzbek novels of the new era into line with world literary traditions, our writers works world literature to the standards appropriate coming works , their they are also current world literature representatives with to equalize can are creative people .

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