

UZBEK NOVEL IN THE INDEPENDENCE PERIOD: TRADITION AND NOVELTY ISSUES

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Abstract. This article is about the research on the synthesis of artistic traditions of East and West literature in the Uzbek novels in the period of independence.

Key words: literary tradition, novel, creative activity, history of Uzbek literature, literary synthesis of Eastern and Western tradition, the literary novelty, magic realism.

Introduction

As you know, independence gave to the people of our country such favors like radical changes in the national ideology, openings and large opportunities in the field of art and literature. We can see the literary and artistic sources of the past, an unusual approach compared to the legacy of our ancestors, the assessment on the basis of objective assessment criteria, true art features of their heritage in literary process.

Meanwhile, an attention was increased to the world literary masterpieces, especially, popularization of the translation of the works created by non-traditional style accelerated. As a result, it was observed appearance of marks and signs of a lot of creative works in the historical and literary heritage of the foreign literature.

In general, the literary phenomenon is the synthesis of the Eastern and Western literary artistic traditions as a result of social, national, cultural and spiritual needs in our literature.

We could see the appearance along with the national contemplation patrimony, feeding world literature and the specific features of the diverse forms-visual creative use of the marks in the creative heritage of uzbek writers such as Ahmad Azam, Omon Mukhtar, Nazar Eshonkul, Abbas Said, Ulugbek Hamdam, Salomat Vafo and Isajon Sultan.

Indeed, "the understanding of the human, analysis and interpretation of priorities for many years, we have continued the tradition of social and ethical approach to the world literature of the twentieth century a common philosophical and aesthetic current strong interest, but also the great heritage of the East - the Islamic religious doctrines, back to the philosophy and aesthetics have already given their effectiveness.

Our novels have a special appearance in both the content and the form, expanding the horizon of the novel" [1,160].

We can see also these characters in the formation of intellectual, artistic and aesthetic, and methodological aspects of the modern Uzbek novels.

It can be observed in Uzbek novels that, the traditional realistic images digression, cases based in a new methodical updates with literary and historical traditions as well as the standards of Western literature unique to the way of nontraditional inquiry.

A confirmation emphasized by scholar of literature U. Normatov below is harmonious to our opinion:

"Omon Mukhtar's novels have new ways of expression by form of character and plot structure; There are many features occurred the experience of the modern world novel:

- there's no concept of time and space close to traditional realism,
- there's no an appearance and consistent declare of the incident happened as in life, consistent description and expression of the spirit of the heroes by the tradition on the basis of the logic of realism,
- the real life and imagination, reality and dreams come in heaps and piles;
- definitely, all incidents happen in the mind and dreams of heroes, not in real life and in objective existence;
- a kind of model of art will be created in the wonderful world and life in connecting reality with imagination added in the psychology of the hero;
- it is the loss of the boundary between this world and the next, reality and fantasy, the reality dressed up dreams and myth and legend become really, alive manifested in the form of dead, spirit leaves the body and will inspect each other, the dead communicate with the living, and the people of different centuries will become together" [1,163].

In fact, on one hand the author Omon Mukhtar used the oriental folklore samples, for example, fairy tales and frequently motivated legends, details, images, some shown aspect of scenes, the common tone of at the national spirit, light humor and at the same time simple and smooth style surfaces in his works.

On the other hand, we can see off the new research of the artists in works of modern Western literature figures visible features, events outside the real wealth to influence the story or the characters unnatural for their circumstances, their potential to carry out mixed behavior such cases in their inner world and the external world.

Meanwhile, the same feature based on a few factors and substantiation.

So in other words, there are magical, fantastic details, attempt to convince the miracle-level descriptions, their good to striving for power referring to comprehension which can't cover the lack of capacity of human perception in the infinite source of folklore heritage. But at the same time, we will see the features of observations that "magic realism" concept look at the essence of character witnesses in the samples of world literature. "In truth, the artistic features of the so-called "magic realism" is the description route of the unusual and supernatural character, if one may say so, the "miraculous" events similar to the original, "realistic" till the smallest details, without secret havens or allowed emphasize" [5].

In his majority novels writer Omon Mukhtar has studied the original art form in the process of search exceptional masterpieces of the East literature, and at the same time, the complex and unusual construction particular to the composition of Western literature.

He also strived for to draw in his creation abstract concepts, especially in the inner world of the reins of power cuts and the experience of shapes, opening the new way to discover the essence of the symbols of the Western literary tradition and their oriental sensitivity decorations, oriental art and the principles of philosophical contemplation.

So in this basis, it was a creative writer's desire to write by the spirit of peace and legends, the common language expression, effective use of folk songs, proverbs, sayings characteristics. In fact, the Gabriel Garcia Marquez's novel "...Macondo became in many ways the symbol for Latin America, in tightly meaning, living in equatorial climate, tropical jungles cover all at once two waves of the Atlantic and Pacific oceans to reach the light breeze rise flow swirling flood of Colombia, while in wide sense, vainglorious mountain, river abounding in water, scorching desert, uninhabited desert green magic land" [5].

The artificial essence of the remarkable hill, ruins, suddenly appeared or disappeared direction, women's country and well are observed by the writer's works without a commentary, side-by-side with realistic landscapes, sometimes directly and sometimes by the hero's thoughts implementation mixed with the image of the world in Omon Mukhtar's novels.

An ideological esthetic intent importance of the writer's goal, in our view, is the man's confidence in the future and interested learned findings of kindness meet in search of a magical world through the ages.

Let's suppose, a fairytale "Skilled young man" as a sample of "Uzbek folk tales". The hero Mamatboy when serviced the rich person with a wilderness of water into the desert came to the well and companions didn't want to go down the well, then he will be forced down to the bottom of the well:

"When he looked well bottom, there was not any water although there was was a large, dark, pitch darkness, dry, that no breastfeeding well. He took off the rope on belt and went on the far side of well, he saw the one egg which was boiling over many visible gold". Mamatboy met giant with horns and tail and because of his wisdom gained the giant's attention, and with the help of the giant went up of the well. [6]

We can meet such similar fantastic, artificial episode like this in the plots of Omon Mukhtar's novel "Plato". The hero Usman of the novel "Plato", he watch a person seeking water and went down well, and to the extent that they did not go up back well, he took courage to go down after them and witnessed extraordinary events. Mamatboy's excuse to go down the well can be explained as an unknown and danger caused by falling into a well and the courage to force her to suffer great difficulties, expend all sum of money of his parents and with his

acquiring knowledge, to improve and change his lifestyle to the best, The unbridled and stubborn thoughts directed Usman went down to the bottom of well.

He saw a group of people who completed a consultation on the bottom of the well and communicate with them for some duration. This meeting presented the intelligence and rationality reins to hero's thoughts and gave peacefulness to his body. Because, there was an inclination and need for the hero's spiritual condition.

From now on, the hero remember all the eyewitnesses over again, estimates and measures with new criteria the occurrences and make an effort to haggle over in the future life. The author considered a wide range to the image of the inside world of creative character.

Concepts such as greatness, goodness, courage and kindness revive on the form of loan from the ancestors, duty before descendents, responsibility scenes for the family and children in the inner world of the hero again and again. He remembers advice and guidance of his father; the heart burns when he remembers his son; revives the goddess in his imagination world, which brings peace to the heart.

The intellectual and artistic expression, as well as, the nature of the means of the spirit world of the hero discovered in this work of art. Writer tried to gather point of view of that the human is the special and unique universe, complex and full of puzzles, in which the power of the mind and thought, man's noble aspirations always inevitable destruction of their fullness, while preserving a person could be a key factor in life is determining ideological concept of the work. The synthesis of artistic traditions of Eastern and Western literature in Uzbek novels in the period of independence can be observed by analysis at such artistic pearl works like Nazar Eshonkul's "Gurogli", Ahmad A'zam's "Dream or trip to Guliston", Isajon Sultan's "Eternal vagabond" and "Ozod (Free)", Asad Dilmurod's "Extinction desert bird" and "Color and axis". In short, the current Uzbek prose, particularly, in examples of the great epic genre - the novel passed through improvement, development and changing progress in the form of appearance and the content, and carried out new principles of the literary process to improve the literature traditions of the East and the West.

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