

THE ROLE OF UZBEK PROSE IN THE WORLD OF LITERATURE

Chorieva Asila

Uzbekistan state university of world languages 3rd grade student of the third faculty of English

E-mail: asilachoriyeva2002@gmail.com

Abstract: It should be mentioned that the comparative typological approach used in this article to perform the tasks assigned helps to identify Uzbek literature in the global literary landscape.

Key words: personalities, an ironic-travesty form of presentation, parables, legends, short stories, poems, parodies, laughter, irony, fairy-tale fantasy, metamorphosis.

Introduction: As you know, at the beginning of the twentieth century, a galaxy of writers entered the literary arena, whose work determined the latest era in the history of Uzbek literature, associated primarily with the ideas of Jadidism, which, on the one hand, represent a national modification of Eastern enlightenment, on the other hand, are characterized by intense interaction with world literature. The largest figures of this formation are A. Fitrat, A. Chulpan, A. Kadiri. It is with their work that the new Uzbek artistic prose is connected, which determined the entire subsequent development of Uzbek literature of the 20th century, and this moment is convincingly shown in the monograph.

The study examines A. Chulpan's novel "Night and Day" in the light of the world artistic tradition, features of the narrative structure of U. Khashimov's "Enter and Exit" and "Life in Dreams", as well as the artistic originality of O. Mukhtar's novel "Thousand Faces".

Undoubtedly, one of the valuable conclusions that M. Sharafutdinova came to in her work is the fact that the Uzbek novels of the 20th century, being constantly updated and improved, are not a closed phenomenon and are typologically connected with the general progressive development of the world literary process. At the same time, the work emphasizes that in Uzbek novelism, as well as in the work of each individual writer, the role of artistic traditions that have been accumulated by the Uzbek people over a long history is great, the genetic links of Uzbek literature of the 20th century with the development of their own national literature are revealed.

The systematic approach used in the monograph allowed M. Sharafutdinova, relying on a solid foundation of scientific literature, to more clearly identify not only the uniqueness of Uzbek literature, the logic of its internal development, but also to discover in it general patterns, a system of its relationships with other national literatures, and, hence, her contribution to world literature.

The great interest is a comparative analysis of the work of A. Chulpan and N. Gogol, which showed that with all the differences in the personalities of the Uzbek and Russian writers, the poetics of Chulpan and Gogol is formed according to several similar principles. This is manifested in the presence of an ironic-travesty form of presentation, the manner of reflecting the surrounding reality, the use of sharp humor and sarcastic irony, the desire to depict rather than describe. For comparison, such works by N. Gogol as "The Overcoat", "Nevsky Prospekt", "Dead Souls", "Inspector General" and others are involved. The conclusion

of the author of the book is convincing, noting that the creative orientation of A. Chulpan to the work of N. Gogol significantly expands the national-historical content of the character and, naturally, leads to a deepening of the historical, cultural and philosophical subtext of the work.

Analysis of the compositional and stylistic structure of U. Khashimov's novel "Enter and Exit" allows the author to talk about the polyphonism of the narrative, which arose in the work of A. Kadyri and A. Chulpan, and in the work of U. Khashimov receives not only its further development, but also determines the entire compositional and stylistic structure of the novel Enter and Exit. The comparative method of studying the artistic and poetic features of the novel "Enter and Exit" allowed M. Sharafutdinova to reveal some typological similarities in the composition with the novel by the American writer W. Faulkner "When I was dying". Noteworthy is the analysis of the compositional and stylistic structure of U. Khashimov's novel Life in Dreams. One cannot but agree with the conclusions of the author, who claims that the functions of various storytellers are performed by introductory genres (M. Bakhtin) - memories, dreams, letters, documents, diaries, creating the diversity and diversity of social voices, which ultimately constitutes the main feature of U. Khashimov.

M. Sharafutdinova offers new approaches and criteria in the analysis of O. Mukhtar's novel "The Thousand Faces", in which she finds a combination of both new and traditional artistic solutions. The author, first of all, pays attention not so much to the problems of the work as to the features of the narrative, figurative embodiment, originality of writing, compositional and stylistic originality, polyphony of the novel, multi-layered and multi-stylized text, emphasizing that O. Mukhtar's novel is a complex, contradictory phenomenon, but together at the same time, it is unusually original, containing a synthesis of the fantastic and the real, poetic and every day. One of the essential points of his style, the author of the monograph concludes, is heteroglossia, which is achieved by introducing various genres into the narrative (parables, legends, short stories, poems) and a parody-travesty form of depiction (parodies, laughter, irony, fairy-tale fantasy, metamorphosis), which determine the overall style of the work. In our opinion, the parallel drawn between the soul of Abdullah and Gregor Zamza from F. Kafka's story "The Metamorphosis" is very convincing. The comparative typological method of studying O. Mukhtar's novel "The Thousand Faces" made it possible to reveal a noticeable similarity with the works of M. Bulgakov "The Master and Margarita". N. Gogol's "Nose", F. Kafka's "Transformation", in which the reader is faced with the problem of lack of freedom of human consciousness. Analyzing O. Mukhtar's novel in the context of the world tradition, the researcher considers its genetic links with our own tradition, revealing similar principles of representation in the work of A. Chulpan.

Naturally, the proposed work does not cover all the problems associated with the interaction of national literatures. Nevertheless, despite the inevitable incompleteness of the material, the book is a serious contribution to the study of Uzbek literature of the 20th century. M. Sharafutdinova managed to show the real richness of artistic forms and styles of the modern Uzbek novel, as well as consider Uzbek prose in the context of world fiction. The author of the monograph can be congratulated on his great creative success.

REFERENCES

1. Adeeb Khalid: The Bukharan People's Soviet Republic in the Light of Muslim Sources. In: Die Welt des Islams, vol. 50, no. 3/4 (p. 335–361), 2010. p. 340
2. Baxtiyor Egamov: Fitrat va geografiya. In: Geography. Nature and Society, vol. 3, no. 1 (p. 24–30), 2020, ISSN 2181-0834. p. 26
3. Begali Qosimov: Maslakdoshlar. Behbudiy, Ajziy, Fitrat. Sharq, Toshkent 1994. p. 71

4. Zaynabidin Abdirashidov: Known and Unknown Fitrat. Early Convictions and Activities. In: Acta Slavica Iaponica, vol. 37 (p. 103–118), 2016. p. 104
5. Mirvaliyev, Sobir. "Abdulla Qodiriy". Ziyouz (in Uzbek). Retrieved April 8, 2012.
6. "Qodiriy, Abdulla". Ensiklopedik lugʻat (in Uzbek). Vol. 2. Toshkent: Oʻzbek sovet ensiklopediyasi. 1990. p. 490. 5-89890-018-7.
7. "Uzbek Literature". Encyclopædia Britannica. Retrieved April 8, 2012.
8. Merhan, Aziz (2007). "ABDULLA QODIRIY (1894-1938) DER PIONIER DER USBEKISCHEN ROMANKUNST UND SEINE WERKE". Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi (in Turkish). 1 (17): 403–411.
9. Ismailov, Hamid (translated by Donald Rayfield, with verse translations by John Farndon) (2018). The Devils' Dance. Sheffield: Tilted Axis Press. ISBN 9781911284130.