

Exploring Artistic and Scientific Thinking in Uzbek Novelists of the Period of Independence

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Abstract: This article talks about the achievements of Uzbek novelists in the period of independence and the researches devoted to them. The first stage of Uzbek novelism during the period of independence - the magnificent novels of Amon Mukhtar, created in 1990-2000. "Otamdan qolgan dalalar" "Fields left by my father" by Togay Murad, "Lolazor" by Murad Muhammed Dost, "Bazar" by Khurshid Dostmuhammed, "Goroguli" by Nazar Eshankul, "Muvozanat" by Ulug'bek Khamdam, "Kapalaklar o'yini" "The Game of Butterflies" by Tokhtamurod Rustam and "Cholpon" by Naim Karimov, created in the second stage - from the 2000s to the present. Khurshid Dostmuhammad's "Donishmand Sizi" "The Wise Sisyphus", Asad Dilmurod's "Fano Dashti Kush", Isajon Sultan's "Azod", Erkin Samandar's "Tangri Kudugi" were given special attention. H.Dostmuhammad's novels "Bazar", "The Wise Sisyphus" are the reflection of the artistic-aesthetic thinking of the society, which is artistically interpreted in the novel thinking, at the same time, it is also a representation of the ancient Greek myth and the "Myth of Sisyphus" by the French writer Albert Camus. In the period of independence, the novels created by Uzbek novelists were interpreted and analyzed, and the researches carried out by Z.Pardaeva, Y.Solijonov, Sh.Doniyorova, Ya.Islomov, M.Omonova and the issues considered in them were also highlighted.

1 INTRODUCTION

The reforms carried out in the socio-political and cultural life of our republic during the years of independence have naturally found their reflection in the field of fiction. The entry of our country into the community of developed countries has expanded opportunities for communication, attention to languages has led to the reading of literary works in the original, translation from the original into Uzbek, and has also activated and enriched the fields of science.


In its history of more than three centuries of development, the novel as a genre shows its viability, excellence, and close connection with people and society, while the Uzbek novel, founded by A. Qadiri in the 20th century, is also creating annals of strong works that can compete with the world's novels.

As the novel as an epic genre emerges as a reflection of the artistic and aesthetic thinking of the society, it is natural that the causes and consequences

of development and decline characteristic of man and society are artistically interpreted in it (we mean artistic novels). It must be admitted that Uzbek novelists and novelists have developed parallel to each other. It is not wrong to say that the silence in the Uzbek novel in the first years of national independence was the period of a series of struggles in the mind of the creator. It took years for the interpretation of the idea that occupied the writer's mind, while the admiration and gratitude that passed in the heart and soul echoed in the mind.

2 LITERATURE ANALYSIS AND METHOD

Comparative-historical, comparative-typological and structural-semantic research methods were used in the interpretation and analysis of the development of Uzbek novelist in the period of independence

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according to the issues of artistic and scientific thinking.

It is not wrong to say that the Uzbek novel of three decades of independence is literally rising in the process of poetic renewal. We propose to study the novel of this period in two stages. The first stage - 1990-2000, the second stage - from 2000 to the present.

It is an exaggeration to say that novels such as Amon Mukhtar's magnificent novels, Uncle Murad's "Fields left by my father", Murad Muhammad Dost's "Lolazor", Khurshid Dostmuhammad's "Bozor", Nazar Eshonqul's "Gorogli", Ulug'bek Khamdam's "Muvozanat" are artistic novels of the renewal period - Bakhtin M. (1979) - Buronova, Zh. (2022) - Vladimirova N V (2011) - Garipova G. T. (2012) - Garipova G T (2012).

"Cholpon" by Naim Karimov, "The Wise Sisyphus" by Khurshid Dostmuhammad, "Kush in the steppe of Fano" by Asad Dilmurod, "Sultanat of Tilsim" by Salomat Vafa, "The sufferings of a wanderer", "Azod" by Isajon Sultan, "The Well of God" by Erkin Samandar were created in the second stage. [14, 15] as an achievement of Uzbek novelists facing the world, the poetics of his novels presented various colorful forms like a mosaic in different genres and styles. Remarkably, these novels found their readers, critics, and researchers as soon as they were published.

Along with the traditional novels that are flourishing in our independence era novels, non-traditional novels are also on the way to development, our writers have realized that the minds that have lived under pressure for years will be freed and each novel will be individual along with having their own individual styles. As it is revealed in the example of non-traditional novels that the novel does not fit into any pattern, it is natural that new novels are created as a product of a new spirit and a new way of thinking in the times that are renewed under the influence of fundamental reforms. After all, each era forms artistic and aesthetic thinking in society according to its needs and demands. In the same place, Kh. Dostmuhammad's novel "Bozor" is also a reflection of the artistic and aesthetic thinking of the society, which is artistically interpreted in the new thinking of the novel.

In the process of analysing the novels of the period of independence, in the works of O. Mukhtar, H. Dostmuhammad, T. Rustam, unconventional novel poetics is formed in different ways, and the style used by each writer is individual, and each novel shows its own poetic system. Retrospective and associative plots are mainly used to reveal the

conceptual idea of the novels, and their wide possibilities are revealed in the artistic interpretation of the inner world of the characters and their emotional experiences.

The use of non-traditional methods of interpretation in current Uzbek novels is of great importance in the artistic renewal of the poetics of the Uzbek novel. It must be acknowledged that the influence of not only Western modern novels, but also classical Uzbek literature and traditions of folk art is significant in the formation of non-traditional ways of interpretation. Philosophical observation in O. Mukhtar's "Man in front of the mirror", "Plato", H. Dostmuhammad's "Bazar", psychological analysis in "A Thousand Faces", "Ruin on the Hill", T. Rustam's "Butterfly Game" as an example of today's absurd idea revealing shows that the reality, we live in has a special place in the emergence of non-traditional styles in our novels.

The most important factor in the emergence of non-traditional novels in our novel is the demand for the gradual development of the genre, and the renewal, reformation, and manifestation of the components of historical poetics specific to the genre are also characteristic of the Uzbek novel. It represents not only the dynamics of the Uzbek novel, but also the development of the novel genre in general.

Russian literary critic M. Bakhtin, who emphasized that in the analysis of poetics, attention should be paid not only to the universal aesthetic rules, but also to the source itself, and that linguistics is an auxiliary field in the creation of the art of words, bases the essence of art, the dynamics of its philosophical-aesthetic components on the basis of dialectical law. Theoretical analysis of poetics is interpreted as a "source of aesthetic analysis" and three methodological tasks of aesthetic analysis are justified:

First, to understand the purely artistic originality and structure of the aesthetic source; M. Bakhtin refers to this concept as the architecture of the aesthetic source;

Secondly, the aesthetic analysis should be carried out without depending on the basis of creation of the work, and its structure does not depend on the aesthetic source. In this case, the researcher should know and analyze this knowledge perfectly, that is, he should also be a geometrician, physicist, anatomist, physiologist, linguist;

Thirdly, the task of aesthetic analysis should be understood as a technical apparatus for improving the aesthetic analysis of the source of the work.

The artistic evolutions in the novel of the present period, while indicating a certain activation of the

literary process, do not fail to affect the poetics of the novel as well. It is the novel that develops the level of artistic and aesthetic thinking of our society as well as in the societies where the analysis of novels and its related debates and scientific research has developed shows that it gives. "The genre is similar to its era and its author: it not only describes the era it belongs to, but also adds clarity to it," writes literary critic N. Dulova - Doniyarova, Sh. K. (2012) - Dulova N. (1996)- Dostmuhammad, H. (2016). Therefore, the novel of the Independence period not only describes the period to which it belongs, but the artistic-aesthetic thinking of the society of the time is formed as the thinking of the novel. Various changes, global problems, natural disasters, political conflicts, devastating wars, and the series of self-realization taking place in the human mind are transferred to the novel language as the "I" of the hero, and the description of the changing human nature similar to the autumn air does not fit into the framework of the poetics of traditional novels, for this reason writers also refer to the poetics of a complex system of novels. This process was somewhat consistent especially in the last decade of the 20th century, but it became particularly active in the first quarter of the 21st century. It is appropriate to use the methods of integrative analysis in the interpretation and analysis of the novels that reveal such a complex systematic poetics. In particular, the use of systematic synergistic analysis methods expands the possibilities of literary studies to study the novel culturally in an interdisciplinary relationship.

Uzbek novels of the period of independence are not renewed in form, but the logic of thinking in them is changing in essence, the structure of poetics is being renewed, universal human values are being interpreted based on nationality. In the first decade of the period of national independence, the new artistic methods and styles that appeared in the works of O. Mukhtar, H. Dostmuhammad, T. Rustam cannot but have a positive effect on the poetics of the Uzbek novel.

O. Mukhtar's novels, which do not repeat each other, both in terms of subject matter and poetics, are similar to the writer's artistic research. A writer in constant creative search discovers something in style. If we take a deeper look, we realize that we, our identity, the Eastern thought have been artistically developed through the expression, theme, and even style that seemed unnatural to us. It is not wrong to say that the artistic expression of reality through the means of "unnatural" artistic images from the point of view of man and the universe, man and society revealed the principle of unconventional novels in the

classification of Uzbek novels. The writer Amon Mukhtar has a place in the formation of the non-traditional novel genre in Uzbek novels.

Time is passing, times are changing, so people's minds are also changing. A work that caused a stir yesterday may not satisfy the reader today. By this, we do not mean to say that any work will become old and out of use over time. On the contrary, the real value of a work of art is sometimes determined by the distance of time. The fate of the novels of Marcel Proust, James Joyce, Franz Kafka, Nathalie Sarrot, John Updike, Paulo Coelho, Gabriel Marquez can be understood in most cases where the reader is not ready for the philosophical debate offered by the novel.

Analysing the development of Amon Mukhtar's novels, the novels "Maydan" and "Plato" differ from each other in terms of the method of interpretation, the solution of the interpretation of reality, but they are common in terms of the source involved in the interpretation and the problem being absorbed into the idea of the novel. In the process of reading the novel "Maydan", we understand that the artistic components typical of the novels "The Day of the Age" and "Eleven Negro Children", which are masterpieces of world literature, are also characteristic of "Maydan". Also, we will hear the essence of the story about "Three Muslims and a Girl" as if we heard it in "Maydan".

Inspired by the novels "A Thousand and One Faces", "The Man in the Mirror", "The Ruin on the Hill", the story about the man who couldn't bear to be locked in his mouth and came to the square with a rope to hang himself, saying that it would be better to die today, is a symbol of the idea of this trilogy. will also be. O. Mukhtar's non-traditional novels created in the way of conditional-symbolic artistic interpretation have a positive effect on the Uzbek novel genre that is being formed and updated in our national independence period novel genre.

3 RESULTS

Along with the traditional novels that are flourishing in our independence era novels, non-traditional novels are also on the way to development, our writers have realized that the minds that have lived under pressure for years become free, and each novel is individual, along with having their own individual style. As it is revealed in the example of non-traditional novels that the novel does not fit into any pattern, it is natural that new novels are created as a product of a new spirit and a new way of thinking in

the times that are renewed under the influence of fundamental reforms. After all, each era forms artistic and aesthetic thinking in society according to its needs and demands. In the same place, H. Dostmuhammad's novel "Bazar" was a reflection of the artistic-aesthetic thinking of the society, which was artistically interpreted in the newly formed novel thinking, while the universal philosophical observation typical of the writer's novel "The Wise Sisyphus" is revealed through the representation of the ancient Greek myth.

Analyzing the novel "Butterfly Game" by T. Rustam, we understand that the absurd life is the source of the interpretation of the absurd novel. In Badal Armon's memoirs and their analysis, an interpretation of an inevitable tragedy emerges every time. A bitter truth lies behind the fact that Badal lives a "western" life and Uzbek girls turn into "night butterflies". The conclusion of each story evokes an absurd feeling in the hero. Philosophical observations about life bring pluralism to the standard of psychological analysis. The ideological and artistic content of the novel serves to reveal that the hero is an absurd vision of life, and Badal Armon is formed as an absurd hero, and the absurd is a search for meaning from meaninglessness at any time and in any situation. At the same time, there are some abstractions in the poetics of "Butterfly Game". In the novel, logical analysis sometimes alternates with obsession with the "modern" direction. Unnecessary repetitions only have a negative effect on the essence of the novel. In the "one artistic breath" paragraphs typical of the modern interpretation style, it can be felt that the writer is not "breathing", and the length of the paragraph is straining.

The importance of the novel "The Game of Butterflies" is that through this novel, Uzbek novelists have somewhat approached the principle of the absurd novel in the style of modern interpretation, created in the direction of an unconventional genre. This, of course, provides diversity in the development of the novel genre.

In the process of analysing the novels of the period of independence, in the works of O. Mukhtar, H. Dostmuhammad, T. Rustam, unconventional novel poetics is formed in different ways, and the style used by each writer is individual, and each novel shows its own poetic system. Retrospective and associative plots are mainly used to reveal the conceptual idea of the novels, and their wide possibilities are revealed in the artistic interpretation of the inner world of the characters, emotional experiences.

The use of various interpretation methods in current Uzbek novels is of great importance in the artistic renewal of the poetics of the Uzbek novel. It must be admitted that the influence of not only modern Western novels, but also classical Uzbek literature and traditions of folk art is significant in the formation of non-traditional ways of interpretation. Philosophical observation in novels such as O. Mukhtar's "A Man in Front of the Mirror", "Plato", "Bazar" by H. Dostmuhammad, psychological analysis in "A Thousand Faces", "Ruin on the Hill", absurd idea in T. Rustam's "Butterfly Game" that the monad is revealed based on the essence of time and space shows that the reality we live in has a special place in the emergence of new styles in our novels.

The most important factor in the emergence of new-style novels in our novels is the demand for gradual development of the genre, and the renewal, reformation, and manifestation of historical poetic components specific to the genre is also a characteristic of the Uzbek novel. It represents not only the dynamics of the Uzbek novel, but also the development of the novel genre in general.

Another artistic feature characteristic of Uzbek novels of the period of independence is the creation of mythopoetic novels. Sh. Botaev's "Shokh", "Ettinchi tong", which are considered serious achievements of Uzbek prose, belong to this category. The novels "Bazar" by Kh. Dostmuhammad, "Donishmand Sisyphus", "Gorogly" by N.Eshonqul, "Isyan itoat" by U. Hamdam, "Baqi Darbadar" and "Azod" by I.Sultan belong to it.

It should be pointed out that the issues of mythopoetics in Uzbek literary studies have been researched by literary critics N.Vladimirova, G.Garipova, S.Kamolova, N.Sizdiqboeva, M.Kochkarova. J. Boronova's doctoral dissertation on "Artistic Mythology in Contemporary Russian and Uzbek Prose" was completed in the field of comparative literature, and the issues of mythopoetics in Russian and Uzbek prose were reflected in Temur Polatov's "Mulk", "Libra Tortoise", Hamid Ismail's "Mbobo", Stories and novels such as Amon Mukhtar's "Four Sided Qibla" and Khurshid Dostmuhammad's "The Wise Sisyphus" have been comparatively studied. In carrying out this study, the researcher used comparative-historical, comparative-typological and structural-semantic research methods.

Khurshid Dostmuhammad's "The Wise Sisyphus" differs from the mythopoetic novels created in this period by its complete representation. Referring to the ancient myth of Sisyphus, the writer creates his updated (neo-mythology) myth, uses many Uzbek proverbs and expressions in the interpretation process,

the image of Sisyphus is depicted as a symbolic interpretation of human pains, thoughts and worries.

Since the novel is a reflection of the artistic and aesthetic thinking of the society, it is natural for it to become an object of artistic interpretation as a reflection of the real reality of a person who is evolving in order not to break spiritually, emotionally and materially in the conditions of the market economy, which is showing its complexities day by day. The artistic achievement of the novel "Bazar" written by Kh.Dostmuhammad is the creation of an artistic model of real reality. In the writer's philosophical novel "The Wise Sisyphus", the writer uses postmodernism techniques in the representation of the image of Sisyphus with artistic skill. True, in the poetics of the novel, the methods and methods of the Western stream of "consciousness" are felt, but there is a logic of thought between the source of the work's interpretation and the method of interpretation, and the interpretation of Eastern thought was introduced into the novel, all the methods used logically complement each other, Greek myth, essay by a French writer It acquires a new meaning in the writer's interpretation.

It is not wrong to say that the novel "The Wise Sisyphus" raised the modern Uzbek novel to a higher level, being new both in terms of genre and style. With his artistic success, he attracted many literary experts, researchers, and readers. Controversies arose about the novel; scientific conclusions were expressed. With its artistic charm, the novel stood out as a "bright" among modern Uzbek novels. Because of this, the relationship was different.

4 DISCUSSION

Not only Uzbek novelists created works of artistic value, Uzbek novelist scholars also conducted research on the novel genre based on various problems of literary studies. "Poetics of the Uzbek novel" by A. Rahimov (1993), "The problem of thought and skill in modern Uzbek novels (1960-80 years)" by D. Toraev, "The reality of life and the concept of man in modern Uzbek prose" by H. Karimov : 1970-80 years" (1994), U. Kasimov's "Study of Literary-Aesthetic Thinking": traditionality, inheritance, originality (in the case of the works of Abdulla Qadiri, Abdulla Kahhor and Togay Murad)" and A. Kholmurodov's "Psychologicalism in the novels of Adil Yakubov" (1991), I. Samandarov's "Artistic depiction of human relations in Uzbek historical novels" (based on the works of M. Dost, G'. Khotamov, O. Otakhan, 1994), "The aesthetic ideal

of the writer and the image of women" by H. Lutfiddinova (1994), Artistic depiction of human relations in O. Iskandarov's novels "Religion" and "Doomsday" (1995), M. Olimov's "The Problem of Pathos in Contemporary Uzbek Literature" (1995), A. Boboniyozov's "Visual tools and linguistic art in Abdulla Kadiri's novel "Past Days" (1995), Z. Mahmudova's "National identity of Abdulla Kadiri's novel "Past Days" (1996), T. Kurbanov's "Odil Yakubov's skill of creating a portrait" (1997), U. Musaeva's "Plot and conflict features of Khudoyberdi Tokhtaboev's novels" (1997), Z. Zhalmatova's "Commonality and originality in urbanistic works (in the case of comparative analysis of P. Kadirov's "Diamond belt"), (1999), A. Kahramanov's poetics of the novel "Mehrobdan Chayan" (2000), Z. Rahimov's "Poetics of Odil Yakubov's novel "Old World" (2000), N. Soatova's "Traditions of epic depiction in Abdulla Qadiri's novel "The Past Days" (2001), Sh. Isaeva's "Methods of depicting the psyche of characters in Uzbek historical novels" (2001), In candidate dissertations such as "Interpretation of personal tragedy in Abdulla Qahhor's novel "Sarob" (2004) by K. Hamrokulova, specific issues related to the works created in the pre-independence period were studied.

Z.Pardaeva's doctoral work on the topic "Development Principles of Contemporary Uzbek Novels" (2003) focuses on the research of novels created immediately after independence. In this study, the dissertation researcher has compared issues such as the presence of novel-like artistic thinking in Uzbek literature, the manifestation of its characteristic stylistic expression, the ideational and artistic nature of the work's poetics, plot and composition, and stylistic formation with world prose. Also, in his dissertation, the researcher defines the leading principles of the development of Uzbek novels and observes the formation of a new attitude towards modernism. In the analysis of current Uzbek novels, he refers to the experiences of the world school of novels, relying on the novel theory of Mikhail Bakhtin and the modernist novel theory of Jose Ortega-i Gasset. The poetics of the novel "Remaining Fields" is extensively researched.

In Y. Solijonov's doctoral work on the topic "Poetics of artistic speech in Uzbek prose of the 80s-90s of the 20th century", the role of prosaic speech types in artistic creativity, the position of the author's speech, the role of the character's speech, the role of the character's speech, dialogue, internal speech, polyphony of speech, and the introduction of polyphonic novel into Uzbek literature are researched.

In M. Pirnazarova's candidacy work entitled "Methodological research in contemporary Uzbek novels (on the example of the novels of Amon Mukhtar, Kh. Dostmuhammad, U. Hamdam)", the essence of methodological research in the works of the above-mentioned authors published in the post-independence period from national literary traditions in epic prose to mythological imaginations and he tried to find his own interpretations from the basis of religious and moral views. At the same time, he tried to study the updated style by connecting it with the internal dynamics of the novel.

Literary critic Sh. Doniyorova's doctoral dissertation on the topic of "National Spirit and Heroic Problem in Uzbek Novels of the Independence Period" was written on the eve of independence and during independence, "Mother Falcon's Farewell" by P. Kadirov, "Life in a Dream" by O. Hoshimov, "Dinosaur" by Sh. Kholmiraev, O. Mukhtar's "Ruins on the Hill", "Ishq ahli", "Plato", T. Murad's "Fields left by my father", "You cannot die in this world", Muhammad Ali's "The Great Kingdom", Kh. Dostmuhammad's "Bazar", U. Hamdam's Novels such as "Equilibrium", "Rebellion and Obedience" and other novels that vividly reflect the issue of the national spirit and hero have been researched.

Literary critic Muhabbat Sharafutdinova's research on the topic "Specific features of the narrative style of 20th century Uzbek novels (in the context of world literature)" - this problem, which occupies an important place in the poetics of the novel genre - the process of renewal in the structure of the national novel, in the context of world literature - through comparative analysis with rare examples of world novels goes. Literary critic Umarali Normatov described this research as "this research aimed at researching the narrative style of the 20th century Uzbek novel in the context of world literature, relying on the views of M. Bakhtin, H. Ortega-i-Gasset, the master novelists of the 20th century, aroused a sense of pride in a person; It once again confirms that despite the tyranny of the Shura period in Uzbek literature of the 20th century, the new era created works that can easily be compared to rare examples of world literature, and that our national literature is not just a "component of multinational Soviet literature", but developed as an integral part of new world literature..." - highly appreciates.

The joining of our country to the community of developed countries has expanded the opportunities for communication, the attention to languages has led to reading literary works in the original, converting from the original to the Uzbek language also activated and enriched the fields of science.

In today's process of globalization, fiction, especially novels, play an important role in improving human culture, increasing intellectual potential, and educating the young generation as a well-rounded person. New methods and approaches, as a result of the consistent improvement of literary and aesthetic principles, scientific concepts related to the gradual development of artistic thinking are considered important factors of ensuring the development of the fields of literary studies, which creates the need to base the scientific and practical conclusions of research on the problems of novel writing.

The sources that were a factor in the emergence of methodological updates in Uzbek novels of the period of independence are the renewal stage of Uzbek novels in the interpretation of the national spirit, which combines literary and artistic traditions and the advanced researches of the world art of words, and the artistic synthesis of Eastern and Western literary traditions. The doctoral dissertation on the topic "Artistic synthesis of Eastern and Western traditions" is of great scientific importance.

In the study, "Bird in Fano Dashti" by Asad Dilmurod, "Bazar" by Khurshid Dostmuhammad, "Ffu", "Plato" by Amon Mukhtar, 'Man Left on the Street' by Abbas Said, "Azod" by Isajon Sultan, "Biqi Darbadar" by Nazar Eshanqul, created during the period of independence. In the novel poetics of tradition and artistic synthesis, which appeared in novels such as "Gorogli or life water", Ulugbek Hamdam's "Rebellion and Obedience", "Sabo and Samandar", 'Na'matak', Ahmad Azam's "Dream or Journey to Ghuliston", Luqmon Borikhon's "People in the Heat" a new way of thinking, ways of expression, methodological peculiarities were widely and thoroughly studied, analytical analysis, comparative-typological, historical-comparative, hermeneutic, psychological, sociological methods were used in the research process. "Sabo and Samandar" novel by U. Hamdam with A. Navoi's "Layli and Majnun" by A. Navoi, 'Rebellion and Obedience" novel with Paolo Coelho's "The Alchemist", I. Sultan's "Eternal Darbadar" by Ch. Aitmatov and 'Signs of the End Times" by the dissertation " was successfully compared with.

In the thesis, the author tried to cover as much as possible the remarkable events of the artistic synthesis of the East and the West in the Uzbek novels of the Independence period. In particular, the influence of classical literature, the adoption of A. Navoi's epic work by novelists was a factor in the positive resolution of the issues of writer's artistic skill in new Uzbek novels. Also, the works of western, Latin American, and Russian writers, who influenced

the stylistic diversity of Uzbek novels, were subjected to historical and comparative analysis, the expansion of the field of translated works expanded the creative possibilities of Uzbek novelists, “in this sense, it is positive for efforts to learn from the achievements of world literature in the modern literary process. should be considered as a process. As a result, different views, content-rich and formative expressions and methodological updates are emerging in the literary process. Because an artist who gets to know and learn about the literary heritage and culture of other nations in detail improves his ideas and views about his people and contemporaries, and expands the possibilities of discovering new methodological researches”.

The changes in genre requirements and artistic standards in the current literary process include the premiere of “The Return of Mangu Darbadar” in I. Sultan’s novel “Baqi Darbadar”, the organization of the trial in the theater in N. Eshonqul’s novel “Gorogli”, the hero of E. Azam’s novel “Shovqin” by cinematographer Farhad Ramazan’s Sharq. In his literature, such as the creation of the work “Ishq Isyoni” based on the plot of the famous story of Sheikh San’an, the researcher clarifies that theater performances were introduced as an introductory episode to the plot of novels.

This artistic element is an example of the theatricalization of the novel genre. A similar process can be observed in the works of M. Bulgakov, V. Nabokov, B. Pasternak in contemporary Russian literature. It is naturally a positive phenomenon that the processes taking place in world literature also take place in current Uzbek novels.

Opinions, scientific-theoretical generalizations related to the problems of novel poetics in literary studies, I. Yakubov’s doctoral dissertation on the topic “Poetics of Uzbek novels of the period of independence” devoted to the research of poetic updates in Uzbek novels of the period of independence is also of special scientific importance.

After all, as the issues of novel poetics in world literary studies show new features as the genre is updated, there is still a need to study, research, and draw generalizing scientific-theoretical conclusions about it in the context of the literary process. The artistic discoveries of Uzbek novels in the 20th-21st centuries, the achievements of literary and aesthetic schools, artistic concepts, interpretation styles, plot-composition, character system, peculiarities in form and style in the poetics of national novels also changed the requirements for their scientific and theoretical foundations.

I. Yakubov, a literary critic of the period of independence, wrote: “Next to the tradition of interpreting literary events based on cause-and-effect relationships, the principle of proceeding from the result to the cause was added, the weight of symbolic-figurativeness in the poetic image increased, and the metaphorically deepened; the image subject and artistic modes have been updated; in artistic expression, the attention to the modes of irony, tragedy, satire, and drama increased”, - he describes. In the research of the literary critic, during the period of independence, the Uzbek national novel was defined as ‘novel-pentalogy, novel-tetralogy, narration-novel, mystic-novel; scientifically substantiates the creation of the genres of science-fiction novel, educational-biographical novel, essay-novel, satirical novel, novel-discussion, novel-journalism, “mini-novel”.

In order to reveal the problems related to the poetics of the Uzbek novel during the period of independence, to identify the new way of thinking, creative concepts, expressions, plot-composition, system of characters, peculiarities in the form and style, which are manifested in the poetics of the national novel, the researcher focuses on the renewal of the poetics of the Uzbek novel between the 20th and 21st centuries. “God’s Well” (Erkin Samandar), “Cholpon” (N. Karimov), “The Wise Sisyphus” (Khurshid Dostmuhammad), “Connected Worlds” (Kh. Shaykhov), “Rozy Choriev’s Last Will” (N. Normatov), explores the novels “Kallakhanali yigitcha”, “Musavvir” (Alisher Mirzo), “Gorogli” (Nazar Eshonqul), “Na’matak” (Ulug’bek Khamdam), “Azod” (Isajon Sultan), and compares their poetics with novels of Uzbek and international literature comparative analysis and interpretation. In the process of research, the use of sociological, historical-cultural, historical-comparative, comparative-typological approaches of complex analysis, contextual analysis, as well as comparative, biographical, psychological, hermeneutic, hypothetical methods and structural and stylistic methods of immanent analysis serve as an important factor in illuminating the poetics of novels does. The researcher conditionally divides the novelists who were of special importance to the development of the Uzbek novel in the period of two centuries into two groups - writers indirectly related to the imitative stage of poetic thinking and writers whose poetic thinking is led by pure hermeneutic attitude. It is studied that only the writers belonging to the second group contributed to the emergence of new internal forms of the national novel, unique artistic expressions.

The researcher involved in the work noted that “in the novels, there is an increase in the appeal to the ancient themes found in national and world literature, in fact, synthesis is not a phenomenon that can be explained within the framework of certain cultural-historical, artistic-aesthetic canons, but is a product of a hugely comprehensive, universal poetic thinking with an emphasis on essence” comes to the conclusion.

In the semantic-structural layer of Uzbek novels created between the 20th and 21st centuries, the scope of essays has expanded and the possibilities of poetic expression have increased. At the same time, the features of non-fiction and essay genres characteristic of Latin American, Western and Russian novels entered the novel genre, which did not fail to have a positive effect on the synthesis of the literary and aesthetic traditions of the West and the East.

As the novel evolves as a genre, all its elements, that is, components, change. It is natural to think: is the newly created novel gradually different from the novels created before it? An idea born in the artistic thinking of every novelist, matured and reached the status of a conceptual problem, reveals the possibilities of the writer’s artistic skills. The author’s conceptual idea is not revealed until the work reaches artistic perfection. Does the newly created novel really differ in artistic excellence? Did the chosen topic, used artistic possibilities reveal the author’s intention, and most importantly, did he find his reader? Such questions naturally arise in relation to each novel. What if the novel is about Islam and its leaders? “I know the religion of Islam, the Holy Qur’an, the life and history of our Prophet Muhammad Mustafa, may God bless him and grant him peace, and the traditions of the leaders of the Islamic religion - the sheikhs of the guardians.” should be ready. In this sense, researcher Mubora Omanova’s PhD thesis on the topic “Artistic interpretations of the character of sheikhs in the Uzbek novels of the period of independence” is of great importance due to the scientific research of such complex processes of artistic creation. This dissertation is one of the studies focused on the conceptual study of the masterpieces created in the direction of researching the artistic interpretations of the character of sheikhs in the Uzbek novels of the period of independence based on the methods of literary studies, and it is important because it is dedicated to the actual theoretical problem. In the period of independence, the Uzbek romances developed the practice of combining the principles of artistic re-embodiment of the world with images of Farb with Eastern-Islamic literary and aesthetic

traditions, the truths of the Holy Qur’an and Hadith of our writers, Sufism and Islamic philosophy, scientific-literary heritage, complex personality and environment of our writers. The fact that he studied widely and created artistic and powerful prose works in the way of understanding God also means that the spiritual and religious roots of our people are strong. The story of Bahauddin Naqshband”, Isajon Sultan’s historical biographical novels “Alisher Navoi” can be an example of this. According to Orientalist E.E. Bertels, “It is impossible to have an idea of the cultural life of the medieval Muslim East without studying Sufism literature. Without being aware of this literature, it is difficult to understand the East itself”.

Scientific-theoretical sources related to the research topic: Holy Quran, Hadith Sharif and Sufism literature, Najmiddin Komilov, Ibrahim Haqqul, Kamal Eraslon, Nasafi (Evgeniy Efimovich Berezikov), Zuhra Mamadalieva, Uzok Dzhorakulov, Orinboev B., Aziz Qayumov, Batorkhan Valikhajhaev, Sultanmurad It is also significant because it is based on the scientific ideas and conclusions covered in the works of scientist Hamidjon Hamidiy, Usman Qabilov, Hamidulla Boltaboev, Aziza Bektasheva, Nodirkhan Hasan, Hamidkhan Islami.

5 CONCLUSIONS

If we assume that the novel is a reflection of the artistic-aesthetic level of the society, the novels created in the period of independence are a reflection of the artistic form of a person who is searching for his identity in the conditions of globalization and struggling with the laws of “survival”. No matter how difficult the “condition of survival” is, today's novel hero strives for the truth - staying true to himself. As the mysterious experiences and spiritual experiences of the hero pass through the writer’s artistic thinking in the harmony of life reality and artistic interpretation, he brings out the novelistic thinking only if the criteria of life and the criteria of art coincide with each other. The Uzbek novels that we have sorted above based on the possibility of an article and the debates and discussions about them, the researches have been carried out mainly on the basis of the selected works. Novels that have not repeated each other, their researches based on the methods and achievements of world literary studies, different issues of literary studies indicate the development of novels of the Independence period, updates in the poetics of novels, and the level of

Uzbek artistic and scientific thinking. Yes, indeed, the roots of our national artistic and aesthetic thinking are strong, and our inheritance is continuous. No matter how different the world is, our national values have remained the main themes of Uzbek novels.

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