

Modern Uzbek Novel: Methodological Research

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Abstract. This Article Deepens The Writer's Traditional Style Of Interpretation In Tog'ay Murad's Novel "The Fields Left By My Father." A Holistic Statement - Syncretic Text In Novel Stylistics - Lyrical Prose, Free Prose, Elements Of Prose Saj, Highly Realistic Depiction Of Novel Source And Characters, Synthesis Of Living Language And Literary Language In The Protagonist's Speech Is Reflected In The Combination Of Genres Of Satire, Comedy, Parody.

Keywords: Novel, Novel Stylistic Style, Syncretic Text, Synthesis, Satire, Comedy, Parody

The Synthesis In The Human Mind Of The Changes Taking Place In Our Society Under The Influence Of Independence As A Result Of Radical Reforms Has Brought A New Image Of Man To The Uzbek Novel. From What Position Is This New Man Interpreted, From A Social Point Of View Or From The Point Of View Of Artistic And Aesthetic Components? At A Time When It Is Being Forgotten That The First Purpose Of Literature Is The Formation Of Aesthetic Taste, What School Of Creativity Is Involved In Drawing Aesthetic Criteria Into The Novel? The Solution Of Such Problems Is Important Not Only For Today's Requirements For Uzbek Novels, But Also For The Future Of Uzbek Novels.

The Twentieth-Century Spanish Philosopher Ortega-I-Gasset, In His Book Thoughts On The Novel, Stated That "What Matters In Science Is Not Things, But A System Of Signs Capable Of Placing Them."¹ So It Is Not The Interpretive Fable In The Novel That Matters, But Their Placement. This Means That The Composition Of The Novel Is A Balance Of Components That Stem From A Specific, Writer's Approach. The Novel, Based On A Complex Artistic System, Also Serves An Artistic-Aesthetic Function.

While The Novel Is Expressed Through Poetic Discourse, In Each Play The Writer's Style Creates A Unique Novel Genre Style. The Use Of Togay Murad's Unique Syncretic Style Of Artistic Interpretation In The Fields Left By My Father² Radically Changed The Poetics Of The Uzbek Novel. The Syncretic Style Of The Novel's Stylistics, The Highly Realistic Depiction Of The Novel's Source And Protagonists, The Synthesis Of Living Language And Literary Language In The Protagonist's Speech Are The Factors That Positively Influenced The Renewal Of Uzbek Novel Poetics.

The Fields Left By My Father Is A Truly Realistic Novel. As Much As The Russian Writer F. Dostoevsky Described "My Realism Is A High Level Of Realism",³ The Artistic Source That Togay Murad Brought To The Novel Is Real Life, And The Writer's Service Was The Artistic Animation Of This Real Life. The Implication That

¹ H. Ortega y Gasset. Thoughts on the novel. - In the book: Aesthetics. Philosophy of Cultures. - M., 1991.P. 265.

² T.Murod. Fields left by my father. - T. : Sharq, 1994. After that, when referring to this work, the page is shown in parentheses in the text.

³Bakhtin M. Problems of Dostoevsky's Poetics. - M. : Art. liter, 1972.P. 57,

Follows Is That The Protagonist Of A Realistic Novel Is Portrayed As An Artistic Real Hero, Not An Absurd Protagonist. The Difference Between A Real Protagonist And An Absurd Protagonist, However, Stems Primarily From The Essence Of Realistic Novel And Absurd Novel Thinking. While Realistic Novel Thinking Is Formed In Relation To Real Life, Absurd Novel Thinking Is Focused On The Psyche Of The Individual - The Protagonist's Inner World, Formed On The Basis Of Absurd Life.

The Protagonist Of The Novel Is Dehqonqul. Due To The Ideological And Artistic Nature Of The Novel, It Cannot Be Viewed As A Negative Or Positive Image. It Manifests Itself In A Unique Way As A Reflection Of The Time. From The Creation Of The Image Of Dehqonqul, It Embodies The Novel Essence, Plays A Key Role In The Formation Of Novel Thinking. The Task Of Reviving The Life Of The Uzbek People Under The Occupation In The Person Of Three Representatives Of One Generation Falls On The Image Of Dehqonqul. In The Novel, The Image Of The Author Is Combined With The Style Of The Protagonist's Narrative, In Which The Author's Attitude To Reality Is "Veiled" Through The Style Of The Protagonist's Statement. As His Grandfather, Jamoliddin Ketmon, Narrates The Fate Of His Father, Aqrab, He Is Filled With A Sense Of Pride:

"I Will Be The Grandson Of Jamoliddin Ketmon From Fergana" (5).

Reading This Chapter In Just One Sentence, You Instinctively Feel The Uzbek Pride Of A Hero. He Does Not Shy Away, The Feeling Of Being The "Grandson Of Jamoliddin Ketmon Of Fergana" Excites The Hero's Heart, Excites Him, Just As This Inner Rage Does Not Allow Him To Crumble - An Epic Statement Of Some Kind Of Praise. The Involuntary Reader Also Sees The Endless Fields, The Vastness Of The Blue Sky, The Image Of The Great Uzbek, Who Lived With Honest Work And Forehead Skin, Which Is Unconditionally Expressed Because Of This Feeling. His Majesty Is So Lofty That The Reader Instinctively Realizes The Simple Truth At The Base Of This Loftiness. This Hero Was Not A Farmer, But His Grandfather Jamoliddin Was A Free Man In The Spirit Of Ketmon.

The Artistic Skill Of The Writer Is That The Three Generations - Grandfather, Father, Son - Represent The Tragedy Of A Generation That Is Not Rising, But Declining As A Result Of The Invasion. These Three Images Are Even Higher Than The Level Of Typicality, They Are The Symbol Of The Uzbek People, The Symbol Of The Tragic Fate Of The People. As The Fate Of The Nation Worsens From Chapter To Chapter, Chapter To Chapter, We Understand A Different Meaning In The Phrase, "I Will Be The Son Of Surkhan Aqrab," In Chapter Ii. Since Its Inception, Fergana Has Been A Beautiful Valley By Nature, A Place Where Nature Has Given Life And Blessings To The Lands Of Serunum. Conflicts Over The Fate Of Jamoliddin Ketmon, Who Was Forced To Leave A Place Like Fergana, Deprive Him Of His Serunum Fields And Peaceful Life. The Invaders First Dust The Best Lands, And Then Gradually Occupy The Whole Homeland. Jamoliddin Ketmon Loves Surkhan, Who Has Not Yet Reached The Feet Of The Invaders, And Builds A House For Him. The Pathos In Chapter I, Chapter I, "I Will Be The Grandson Of Jamaliddin Ketmon Of Fergana," Is Expressed In Another Logical Emphasis In Chapter Ii, Chapter I, "I Will Be The Son Of Surkhan Akrab." The Phrase "Jamoliddin Ketmon" Means, In Our Opinion, Professionalism, In Addition To The Name, The Characteristic Of The Profession. "Jamoliddin's Ketmon Comes Like A Field" (5) "Field" Has A Certain Width And Infinity, Which Serves As An Artistic Epithet And Transfers The Same Feature To "Ketmon" In The Next Sentence: "Take Jamoliddin As A Ketmon!" . The Purpose Of This Artistic Expression Is To Express The Freedom Of Society, Let Alone Man.

In Chapter II, Chapter I, The Lyrical Pathos Turns Into A Calm Epic Expression: "I Will Be The Son Of Surkhani Aqrab." In This Sentence, The Epithets "Surkhani" And "Koligul" Are The Second Goal That The Author Brings To The Novel's Thinking. Aqrab Is More Ideologically Mature Than Jamoliddin, And In His Nature There Is A Second Latitude - The Symbol Of The Steppe "Surkhan" In The Sense Of Silence Or Ruthless Talotop. "Either The Homeland Will Be Free, Or The Soul Will Be A Martyr" - This Is The Meaning Of Life Of Uzbeks In The Person Of Aqrab.

The Sense Of Homeland, Which He Has Gradually Realized, Is Mixed With The Love Of The Motherland: "I Am Uzbek, Uzbek! Where An Uzbek Is Born - That Is Where He Lives! Chanishev! The Fish Dies While On The Shores Of Paradise. Chanishev! The Same Is True In Uzbek! Uzbeks Do Not Taste Heaven. Even In The Uzbek Paradise, The Uzbeks Will Miss Their Homeland. The Uzbek Will Return From Heaven, Longing For The Cotton Fields Of Hell "(42).

The Task Of Dialogue Between Aqrab And Chanishev Is Essentially Directed To A Different Artistic And Philosophical Goal. The Skill Of The Writer Is That There Is No Need To Explain The Image Of The Uzbek Nation To The Invader Who Invaded His Country And Humiliated His Compatriots. Aqrab Knows He Is Going To Die. Expressing The Identity Of The Uzbek Is His Testament To His Comrades And Compatriots Before His Death, His Farewell To The Motherland That Hears Him. So That Every Uzbek Who Has Shed Umbilical Cord Blood On This Soil Will Have A Sense Of Uzbekness. He Is A Symbol Of Struggle. Even His Tomb Became A Place Of Worship For The People. This Means That The Feeling Of Homeland In The Heart Of Every Person Who Kneels At The Foot Of The Grave, Inspires Him To Fight For Freedom.

In The Novel, The Originality Of The Style Of Artistic Interpretation Of Peasant Life As A Symbol Of The Fate Of The Uzbek People, The Uzbek Nation, Differs From The Previous Interpretation And Imagery, As It Is More Ironic And Humorous, Parody. The Peasant Past Is A Parody Of Soviet Materialism, Such As "Free Life" As Socialist Equality.

The Environment In Which The Peasant Grew Up Was The Soviet Environment, The Education He Received, The Upbringing He Received Was The Idea Of The Soviet Ideology. But The Love Of The People In His Blood Prevails Over Any Idea. The Childish Imagination Of Dehqonqul, The Son Of Aqrab, Who Took Up Arms Against The Invaders, "Envied The Invaders, Walked In The Morning, Fired His Rifle," "Walked Briskly," "Walked With Outstretched Arms." The Peculiarity Of The Image Of Aqrab Is Reflected In The Nature Of The Peasant - In The Child's Psyche, The Pressure On The Motherland And The People. Aqrab, Who Had Fallen Asleep And Climbed Out Of The Roof, Entered The Invasion On His Own. Until The Peasant Grows Up, The Invaders Will Not Leave Him Alone. Like His Father, He Destroys "Imaginary", "Sarts", "Tuzemets". "His Grandfather Was Like That, His Father Was Like That, His Son Was Like That," Says Bolkhin's Grandmother, Describing The "Fantasy" State Of The "Farmer."

Another Artistic Skill Of The Writer Is That When The Novel Combines The Styles Of Satire, Comedy, Parody, Not Only The Curtain Of Occupation Rises, But Also The Real Life Behind This Curtain - The Colonial Way Of Life. The Future Of The Nation Is That The Lives Of Children Are No Different From The Lives Of Slaves In Colonial Africa, But The Strength Of The Soviet Occupation Policy Is That It Poisons The Minds Of Children With Ideological Poison. A Child Who Steps On The Threshold Of The First Grade Is Awarded The Title Of Oktyabryat (Association Of Small School-Age Children Named After The Great October Revolution) In Return For His Achievements In Education. He Wears A Breastplate With A Childhood Photo Of Volodya Ulyanov On His Chest.

The Successors Of The Work Of The "Great Genius Lenin" Are Then Admitted To The Ranks Of The Second Stage "Red Pioneers", Then The Komsomol, And Then The Leninist Communist Party. This Party Was So Great That People Worshiped It As If It Were The Ka'bah, And To Be Expelled From The Party Was A Disgrace, Equal To Death.

The Fate Of Children Is One Of The Most Painful Points In The Problems Embedded In The Novel's Thinking. A Child Who Has Lived In The Field For A Year Or Twelve Months Will Have The Same Level Of Health And Education. Some Students Who Have Completed Ten Years Of Secondary Education Can Barely Write Their Names.

The People Accept The Demands Of The Party, Politics, And The State As A Wedding For Many, And Prepare Themselves Spiritually For This. The Image Of Mothers Sending Their Children To Pick Cotton Makes The Reader Laugh:

"Don't Drink Water From The Ditch - It Sprays Cotton!"

"If The Plane Sprays Medicine, Shut Up!"

"If You're In Trouble, Run Away!"

"If You Want To Escape, Walk On The Side Of The Road." (47)

In Fact, This Image Is Of A Woman-Mother Grieving For Her Child From The Bottom Of Her Heart.

The Gradual Life Of The Peasant In The Novel Is A History Of "Soviet Reality." The Tragedy Of This Period Is Not Only The History Of Young Men And Children, But Also The Tragic Fate Of Women. The Gallery's Depiction Of A Tormented Uzbek Woman Depicts The Image Of A Cotton-Picker, A Bolkhin Picker, Whose Child Was Born Prematurely In A Cotton Field. The Wife Of The Dehqonqul, Who Is Fed Up With Hard Work, Injustice, And Lawlessness, Fills The Portraits With The Burning Body Of Zulayha, And The Involuntary Reader's Psyche Is Filled With Women's Pains, Afflictions, And Burns.

The Writer Has Also Had Considerable Success In Creating Portraits Of Heroes. It Is Known That In Russian Novels There Are A Number Of Schools Of Art Portraiture, Such As "Russian Women" (Is Turgenev), "Russian Magicians" (N.A. Nekrasov), "Russian Psychology" (L. Tolstoy). The Artistic Portraits Created By T. Murad In The Novel "Fields Left By My Father" Can Also Be Called A Unique School Of Artistic Portraiture In Uzbek Novels. In Creating The Portrait Of The Protagonist, The Writer Does Not Describe His Face, Heart, Character Expression Separately, But Absorbs It Into The Spirit Of The Novel.

I Winked With All My Might. I Winked With All My Attention. I Blinked With All My Might.

Then, Deep Wrinkles On My Forehead Drew A Line. Then Small Wrinkles Appeared On My Lips.

My Whole Face Was Wrinkled. My Whole Face Was Wrinkled.

My Face Wasn't A Face - It Was A Crack. My Face Wasn't Face-To-Face - It Was A Salty Place.

I Lived Under These Wrinkles From Forty Degrees Of Cancer. I Survived Fifty Degrees Of Heat Under These Wrinkles.

I Breathed My Last Under The Wrinkles Of Hell Called Chilla.

The Cancer Kept Burning - It Was These Wrinkles That Didn't Die.

I Left My Face Blank In The Shade. I Opened My Eyes Confidently In The Cool Of The Shade.

That's When My Black Wrinkles Spread. That's When The Ring Roads Appeared Under My Black Wrinkles. Slice-By-Slice Roads Turned Red. The Narrow Roads Were Slippery. The Ring Roads Were Flowing.

He Thought That The First Time He Saw It, His Face Was Distorted ... "(87).

The Life Of A Bobodehkan Also Revolves Around The Earth Like A Kurrai, It Does Not Rest, Its Soul Is Steel, Its Endurance Is Text, It Does Not Rest Until The Trust Given By Allah Takes Its Soul. The Lines Of The Hero's Life, Which The Author Goes Through Every Season, Every Day, Every Second, Are Also Different:

Chilla Burned!

The World Was Tandoor Taft-Tandir Taft.

I Couldn't Stand The Endless Wrinkles Either.

Cancer Couldn't Stand My Telpa.

I Cracked My Lips And Cracked My Lips.

I Boiled My Head And Boiled My Head (151).

The Peasant's Father, Aqrab, Is An Ordinary Peasant Like His Grandfather Jamoliddin, But His Labor Is As Worthless As He Is. His Intellect Was Formed Under The Influence Of The "Happy Life Of The Soviets." His Childhood, His Youth, Turned Yellow Like Straw Behind This Black Labor, The Strength Of His Wrists, The Strength Of His Waist, His Face Became A "Net" Of Wrinkles:

Our Eldest From Kenja Counted My Wrinkles

"One, Two, Three ..."

From My Youngest Son To Our Eldest, My Wrinkles Grew Bigger And Bigger.

One Is Sixty To Seventy.

Someone Else ... Over A Hundred.

Breastfeeding Is A Wrinkle That Represents A Grief.

Breastfeeding Means That A Wrinkle Is A Pain.

Breastfeeding - A Wrinkle Means A Wish (121)

The Artistic Significance Of The Image Of The Peasant Is That In His Image The Writer's Skill Of Creating A Portrait Is Perfectly Demonstrated.

The Female Portrait Lines Are Also No Less Than The Protagonist Portrait Lines. As An Example, Let Us Consider The Interpretation Of Zulayha, The Wife Of A Farmer, Who Fell In Love And Got Married.

Our Woman's Legs ... Were Different!

Above Her Waist Was A Hanging Melon-Black Net.

Apart From Staying, The Place He Was Walking In Was Such A Mess.

The Tail Below Her Waist Was As White As A Tail.

The Place Where He Walked In Kalish Was Such A Tail-Tail.

Our Woman's Heels ... Were Torn To Pieces (134-135).

This Is By No Means A Description Of A Woman's Legs That Have Become Like This Due To Impotence. In Addition To Housework, Children, And Household Chores From Morning Till Night, Only The Footsteps Of A Woman Who Has Spent Her Life In The Fields And In Black Labor.

"I Stared At Our Wife As We Ate And Drank.

The Poor Man Walks In The Field In A Shirt, And In The House He Walks In A Shirt.

The Poor Man Wears A Shirt During The Day And A Shirt At Night.

The Poor Man Wears A Shirt Every Week, He Wears A Shirt Every Month.

He Doesn't Want Me To Change His Shirt. The Shirt Is Full, The Seat Is Full - The Mirror Does Not Look.

Can't Find Time To Look In The Mirror - Does The Seat Look, Does The Seat Remember ...

I Was Thinking ...

If This Person ... This Person ... Takes Part In A Beauty Pageant ... How Many Places ... How Many Prizes Will He Win? (141)

The Image Of An Ordinary Uzbek Woman Is So Deeply Ingrained In The Novel That The Involuntary Interpretation Of The Novel Burns The Reader's Heart. A Woman's Cry Is Heard As A Cry Against Time, Against Time. The Soviet Policy Of Feminism, In Which Men And Women Had Equal Rights, Took Women By Surprise: "It Burned, It Burned, It Burned, It Burned, It Burned, It Burned ..." (174).

The Inscriptions In The Cradle Are An Expression Of The Pain Of An Uzbek Woman Immersed In The Spirit Of The Novel:

"What Did I See When I Saw The World?"

"I Saw Cotton, I Saw Cotton."

"I Saw The Sun - I Saw The Cotton."

"I Saw The Night - I Saw The Cradle."

"The Cradle Was My Grave, The Field Was My Grave" (190)

The Thought Of "Will I Be Saved If I Die" From The Sufferings Of This World Permeates Zulayha's Mind. Black Labor, Poverty, Worries Broke His Will, Killed Him Spiritually. Neither His Children Nor His Family Could Be Seen. He Preferred The Sufferings Of Hell To The Exile Of This World. The Woman's Pain, The Woman's Burning, Grows So Great During The Interpretation That It Eventually Burns Out.

There Is Another Portrait In The Play, Created With Great Skill, A Great Kindness. This Is A Field Portrait. Typically, An Image Of Nature Is Referred To As A Landscape. But The Writer's Skill Elevates The Field From A Landscape Image To A Portrait Level. The Farmer's Field Feels Like A Human, Lives, Hurts, Burns:

Criteria Didn't Fly Over My Fields.

There Was A Calm And Sad State Over My Fields.

My Fields Were Drowsy.

My Fields Blinked.

My Fields Fell Asleep (P. 78).

This Image Is A Winter Landscape, In Which There Is A State Of Life: The Expressions "Drowsy", "Dazzled" Signify The Beauty Of Life In The Field, While The Spring Awakening In The Next Season Is Expressed Through Beautiful Rhymes, Animations:

"My Fields Are Full.

A White Breeze Blew From My Fields. There Was A Faint Sound From My Fields.

It Was Not Known Whether The Sound Came From Under My Fields Or From Afar.

My Fields Sighed.

There Was No Color In The Voice, There Was No Volume In The Voice. I Said Voice, It Didn't Sound Like Voice, I Said Don't Say Voice - The Voice Came From My Forehead Like That.

My Fields Are Empty (P. 75)

The Peasant Is So Absorbed In The Spirit Of The Field That It Is Impossible To Imagine Him Apart From The Field. He May Not Understand The Heart Of His Wife, His Child, But He Understands The Pain Of His Field, Seeks A Cure For It, Loves It Like A Woman, Cares For It Like A Baby.

“The Surface Of My Fields Was Tense.

The Underside Of My Fields Trembled Uncontrollably.

It Was As If A Rat Was Moving Under My Fields. It Was As If A Worm Was Crawling Under My Fields.

The Surface Of My Fields Cracked Like Hair.

My Fields ... Will Grow! It's Nine Days And Nine Hours!

My Fields Are Full. My Fields Were Whole.

My Heart Became Whole From My Fields (99).

Although The Farmer Loves And Respects The Field Wholeheartedly, He Is A Person Who Carries Out The Policy Order, Who Is Responsible For The Implementation Of The State Plan, Who, Despite His Inner Sorrow, Is Forced To Poison The Land With Various Drugs. Not Only Is The Man Crippled In The Field, But He Also Breathes Like A Tired Sick Man. He Even Evaluates The Dehqonqul Field On The Basis Of Human Nature:

“What Happens If A Person Drinks Vodka In The Morning?

The Man Becomes A Pianist.

In My Fields, This Man Became An Example Pianist.

What Happens If A Person Smokes In Full?

The Person Becomes Addicted.

In My Fields, This Man Has Become An Example Drug Addict.

What Happens If A Person Smokes Marijuana In The Evening?

The Man Becomes Nashavand.

In My Fields, This Man Is An Example Of Nashavand.

Now, What If A Man Eats All These Boys?

The Man Burns Pink And Turns Gray. Man Will Be Without Offspring.

My Fields Have Become Like This Man ”(195).

While The Author Reveals The Essence Of The Subject According To The Logic Of The Novel's Thinking, It Shows That In The Protagonist's Thinking It Is The Sense Of Understanding Of The Right That Has Matured In Relation To The Mother Earth, The Field, Before The Realization Of His Right As A Human Being. The Same Situation Provides The Function Of The Course Of Action Leading To The Culmination Point In The Plot Of The Novel:

There Is Life In The Body - There Is Action.

There Is Something To Be Done - There Is A Criminal Substance.

If A Person Damages Any Link - He Will Be Held Liable Under Such And Such Article. If A Person Damages Any Equipment - He Will Be Prosecuted Under Such And Such Article. If A Person Damages Any Equipment - He Will Be Imprisoned On Such And Such Substance. If A Person Hits Someone, He Is Cut According To Such And Such Substance.

Why Would A Man Poison The Earth - But Not Be Held Accountable? (195).

Although The Uncontrollable Thoughts Of The Peasant Are Focused On The Growing Greed Of Logical Politics, At Least Once In The Hero's Imagination, I Do Not Think That I Am The Owner Of This Land, Why I Do Not Demand My Rights, The Rights Of The Land? . The Protagonist Does Not Realize Himself Even Later - The "Uzbek Affair",

When He Is Starved In Prison During The Repression, Beaten To Death, Only When He Tries To "Rape" Her, The Pride Of Masculinity Awakens, The Glory Of Youth Prevails. He Asks Them To Take Him To The Field. The Thoughts That Came To His Mind, That Made Him Do It, Come To Light. His Wrath Against The Invaders, Facing The Mother Earth, Shows Him The Way To Free Himself From The Bondage Of Slavery, The Path Of Struggle, The Sad Fate Of Uzbek Ancestors, Fathers And Wives Looking At The Field. Will Be:

My Fields Became A Field From The Bitter Tears Of My Ancestors.

My Fields Became A Field From The Sweat Of My Father's Soup.

My Fields Have Been A Field Since The Days Of My Wives.

My Fields Are The Salty Foreheads Of My Ancestors.

My Fields Are The Shoulders Of My Fathers.

My Fields Are The Lives Of My Wives "(262).

In The Process Of Novel Interpretation, The Second Type Of Images Also Appears In The System Of Images. These Are The Perpetrators Of The Invasion And Those Who Benefit From It. But The Writer Does Not See Them As Fundamental, Decisive For The Idea Of The Work. He Seeks And Finds The Cause, Tragedy And Consequences Of The Invasion In The People Themselves, In Themselves, And Absorbs It Into The Logic Of The Novel's Thinking:

"He Took It, He Took It." When He Couldn't, The Emir Of Bukhara, Muzaffarkhan, Sat Down. In Chimkan, Olimkuli, The Commander Of The Army, Put Akposhsho's Shoulder On The Ground. Muzaffarkhan Repulsed Our Kokand While Trying To Kill The Akpash People Without A Single Sword "(7).

"He Took It, And So Did Tashkent." A Merchant Named Saidzimboy Sold Tashkent To The Rich Akpashsho "(8).

The Father Of The Farmer, Aqrab, Also Appears In The Realities Of The Period, And The Cutters Appear:

"One Of The Visitors, Normurod, Was Active.

"Farmer!" Tell This Calf That If It Takes A Step, It Will Take It, And If It Does Not Take A Step, I Will Take Its Head With My Own Hand "(33).

In The Peasantry, There Are Politicians And Leaders Who Serve The Occupation:

"Our Director's Hand Bows At His Chest.

"Comrades!" He Says. - The Father Of My Twin Children Was Born On The Great Holiday When He Was Admitted To The Glorious Communist Party! In Honor Of This Great Date, I Am Naming My Twin Daughters Rosa Luxemburg And Clara Tsetkin, The Founders Of The Glorious Communist Party. I Put One Daughter Rose, I Put One Daughter Clara!

There Will Be Applause "(60).

In Novel Poetics, The Ideological-Artistic Content, Plot And Composition, As Well As Stylistics Act As Determinants Of The Novel Genre In A Logical Connection. The Analysis Of The Poetics Of The Literary Text Of The Novel Is An Analysis Of All The Artistic Components Inherent In The Stylistics Of The Novel.

Poetic Speech Stylistics (V.Vinogradov) Is One Of The Main Ways Of Constructing A Novel Stylistics.⁴ In The Process Of Analysis, We Realize That In The Play There Is A Certain Poetics Of T. Murad, The Specificity Of This Poetics Is Manifested Primarily Through The Individual Style Of The Writer. In General, The Dynamics Of The Style In The Writer's Work, Which Is Focused On The Story From Story To Story, From Story To Novel, Also Indicates The Evolution Of His Style. "This Nationalism And Vitality (Emphasis Added - Z.P.), Which Appeared In

⁴ Syncretic is a combination of several styles; discrete is a way of analyzing each style separately. Qosimov U. Uncle Murod's work in modern Uzbek literature. - T.: Writer, 1997. p.5.

The First Story Of Togay Murad And Served As A Powerful Wing In His Creative Development, Will Be Further Deepened In The Subsequent Works Of The Young Writer," Writes U. Kasimov.⁵

The Artistic Component That Provides An Individual Style Of T. Murad's Poetics Is Narrative Stylistics. "Togay Murad Was Not Interested In Literature, He Was On Fire. Stories - Pure National Uzbek Stories. In Order To Create Such A Work, A Writer Must Be Able To Distinguish Colors Like An Artist, To Hear Sounds Clearly Like A Composer ... In My Opinion, Togay Murad Does Not Finish The Story, I Think He Sings With All His Might. There Are Curtains In This Song, There Are Singers, There Are Savts. " Similarly, "The Fate Of The Heroes Will Completely Engulf You, You Will Feel A Light Sympathy In Your Heart, You Will Want To Be An Ointment To Their Aching Hearts, As If You Are Listening To A Gentle And Melancholy Melody, Your Heart Will Be Clear Of Any Dust," Ahmad Concluded. U. Kasimov Also Expresses A Concise Conclusion.

As Togay Murad's Creative Path Is Studied In Terms Of The Formation Of The Poetics Of The Writer, Its Internal Dynamics, Evolution, We Can Be Sure That Every Genre Is Perfectly Interpreted In His Work, Which Rose From The Small Prose Genre To The Large Canvases. Encouraging Images And Beautiful Interpretations, Such As Poetic Uplift, Songs That Enrich The Spiritual And Aesthetic World Of Man, Leading Them To A Divine Purity And Spiritual Perfection, Are The Main Features Of Togay Murad's Thinking, Language And Style.⁶

In The Process Of Reading The Novel, T.Murod's Traditional Style Of Interpretation Deepens And A Unified Statement - The Stylistic Style Of The Novel - Is Formed. In The Novel, The Author Reveals The Image Of A Peasant Who Has Never Ridden A Field In His Life, Whose Shoulders Have Never Seen The Sun In The Sunny Land, And Whose Cup Has Not Turned White In The Land Of Blessings.⁷

The Skill Of The Writer Is Reflected In The Stylistics Of The Work. The Definition Of A "Stylist Writer" Can Be Applied Not Only To Dostoevsky, Proust Or Marquez, But Also To A. Kadyri And Oybek, Who Were Able To Demonstrate The Art Of Artistic Expression, As Well As To Togay Murad. In Roman Poetics The Elements Of Lyrical Prose, Free Prose, Prose Saj Are Intertwined. This Creates A Novel Syncretic Stylistics, It Is Expedient To Analyze The Novel Syncretic Stylistics In A Discrete (Each Style Separately) Way.

The Influence Of Traditionally Rich Folklore Is Felt In The Development Of Literary Genres In Our National Literature, Including Our Novels. The Philosophical Depth Of The Essence Of The Words, The Formal Charm, The Logical Observation Of The Conclusions, The Derivation Of Large Generalizations From Small Images Are The Components That Ensure The Poetic Originality Of Our Artistic Prose. These Components Are The Style That Revealed Togay Murad's Artistic Mastery.

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⁵ Qosimov U. Page 4

⁶ Qosimov U. Page 6

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