

Research Article

**The Originality Of Modern Literature**  
(On the example of the works of IldarAbuzyarov, TimurPulatovandZakharPrilepin)

**KamilovaSaodatErgashevna**ORCID ID: 0000-0001-7542-3970

D.Sc, Professor of *Department of Russian Literary Studies,*  
*at the MirzoUlugbek National University of Uzbekistan,*  
*Tashkent, Uzbekistan.*

E-mail: [s.kamilova@nuu.uz](mailto:s.kamilova@nuu.uz)

**EgamberdievaGuzalMadiyarovna**ORCID ID: 0000-0002-2410-992X

PhD, Professor of the *Department of Russian Literary Studies,*  
*at the MirzoUlugbek National University of Uzbekistan.*  
*Tashkent, Uzbekistan.*

E-mail: [g.egamberdieva@nuu.uz](mailto:g.egamberdieva@nuu.uz)

**AkhmedovaMadinabonuMakhmudjanovna**ORCID ID: 0000-0002-5483-7872

Lector of *Department of Russian Literary Studies,*  
*at the MirzoUlugbek National University of Uzbekistan.*  
*Tashkent, Uzbekistan.*

E-mail: [m\\_axmedova@nuu.uz](mailto:m_axmedova@nuu.uz)

**YuldashevaNilufarkhonUbaydullayevna**ORCID ID: 0000-0003-1337-1647

Lector of *Department of Russian Literary Studies,*  
*at the MirzoUlugbek National University of Uzbekistan.*  
*Tashkent, Uzbekistan.*

**BuranovaJamilaAliyevna**

Lector at the *Department of Russian Language and Literature*  
*at theKarshi State University.*  
*Uzbekistan*

E-mail: [dzamilaburanova@gmail.com](mailto:dzamilaburanova@gmail.com)

### Abstract

In the modern literature of the 21st century, which characterized by a variety of forms, mixing and mixing of genres and styles, there is a resuscitation of many genres that lost their relevance in the Soviet years. This article analyzes the ideological and thematic content of the stories from the cycle of IldarAbuzyarov and TemurPulatov, and identifies the type of a new hero in the stories of ZakharPrilepin. The following themes highlighted in the stories: the theme of the East, creativity, mythology, myth, and loneliness. Modern literature of the 21st century, diverse in its aesthetic principles and philosophical attitudes, reflects the complex, dynamic reality that we experience, filled with various events and characters.

**Key words:** theme, problematics, story, hero, eternal themes, ideological and moral type of problematics.

### Introduction

“The theme of the work is the most essential components of the artistic meaning; it is everything that has become the subject of the author's interest, comprehension and evaluation, the sphere of artistic comprehension of the world, presented in the work by the author in accordance with his system of values. The extremely general formulation of a topic called a concept. Thus, the theme is the sphere of artistic comprehension presented in the work. It is not just a world or a fragment of being, axiological

singled out, accentuated by the author – in accordance with his system of values. Topics are specific, historical and eternal.

In Russian literary criticism, it is customary to understand the problematics of a work of art as “the area of comprehension, understanding by the writer of the reflected reality. The author’s concept of the world and man manifested in this sphere. Where the writer’s thoughts and experiences are captured, where the topic is viewed from a certain angle of view” [2, p. 35].

The problematic of a work of art considered in the works of S.E. Kamilova, O.N. Gibraltinskaya, N.M. Mirkurbanov, G.M. Egamberdieva, M.N. Nizamova, E.M. Kaminskaya, D.A. Khatamova, N. Alimova Kh., Ekabsons A.V., Baltabaeva A.M. [3].

### **Relevance of the problem**

In modern literary criticism, it is customary to distinguish the following types of problems: Mythological type of problems. National type of problematic. Ideological and moral type of problematic. Sociocultural type of problematic. Philosophical type of problematic” [2, p.36-37].

In the stories of Ildar Abuzyarov there is a wide range of topics. The theme of writing and creativity stands out more prominently. Consider the cycle of stories “Moonlight White Paper”; already from the title, you can isolate the main theme of the stories – the theme of writing. Themes prominently presented already in the titles of the stories of this cycle; the first story is “The Torment of Creativity”: it tells us about a poor writer who writes for a piece of bread and is starving. The author addresses in his school years, where he was a popular footballer and how cool fate dealt with him, swapping his life with the loser and now sworn enemy Octavio, who took his life and his beloved, becoming a footballer instead of our main character Paulo. The author shows us how changeable fate is, that no one knows how life will change. That there only one incident that happened in childhood, in the case of the main character, who mocked Octavio in the toilet, tearing his poems, and the teacher forced the hero to rewrite these poems, changed their lives. The main character, hating literature, fell in love with it, and it became the deed and the curse of his life. The problematic of this work is ideological and moral, since there is a question of self-determination of the individual. Paulo is looking for the reasons for his beggarly existence, envying all the well-fed stomachs and the beautiful life from the windows. Why his life has led to these streets, where he can find neither bread nor muse. Yes, it is precisely the torment, the torment of creativity that our hero experiences. Such are the problems and torments that haunt writers, poets and creators of beauty, creators of art. Such is the life of all of them; it is a search, a search for reasons, muses, oneself, inspiration, and so on. Many writers are experiencing a crisis in their creativity, a crisis in their lives, which pushes them to search for reasons why they chose this profession, what incident led them to this torment.

Thus, we can conclude that in the analyzed story “The torment of creativity, the theme is eternal, concerning love, loneliness, relationships between the opposite sexes, attitude towards oneself and the world around us. Themes are so close to everyone, the modern way of life. The theme of the East is relevant in the work of Ildar Abuzyarov, since he lives and writes in a stranger’s environment and tries to contribute to literature, bringing into it something of his own, close to him from childhood. The problems in the stories of the analyzed author, are mainly ideological and moral, since all his characters are in search of truth and the meaning of life. Heroes viewed in the aspect of self-determination of personality, looking for their place in life, looking for themselves, and trying not to lose themselves in the vicissitudes on their way. Much does not depend on themselves, therefore in some stories a sociocultural type of problematic traced, where the behavior of the heroes directly depends on the society in which they live.

### **Results and Discussion**

The metaphorical nature of Timur Pulatov becomes especially clear when we see the place in his works of mythopoeic images. The capacity of the metaphor helps in the multidimensional comprehension of reality, its philosophical comprehension.

In militaristic systems, all these processes become much more complicated, because various artistic tendencies intertwined in them. The acquisition of one’s own philosophy of being, the corresponding aesthetic ideal for each creator, is a complex and lengthy process. The creation of an original and organic style at the junction of two civilizational systems – Europe and Asia, Christianity and Islam – is a matter of almost exorbitant difficulty [1, p. 13-14].

The early stories of Timur Pulatov fully correspond to this tendency, but the further path of his stylistic searches marked by an ever-increasing increase in the allegorization of the narrative, the

metaphorical nature of the language – this is how the originality of the national worldview clearly fixed. The specifics of detailing, its simplification, the laws of convention that it forms, allow us to speak of the presence in the plot of another symbolic materiality, and any trope, rhythmic patterns of the text become signs that speak of this materiality. Ultimately, the plot, acquiring a conceptual metaphorical form, mythologized; real space and time dissolve in it.

In Timur Pulatov's story "Possession", the main character is allegorical – Korshun, who can also be called a mythologized hero. There are no people here, so there are no dialogues either. Only a kite hovers in the deserted desert. Through this single image, the author introduces the reader in his own way, a new world – into the world of the elements of nature. Although outwardly, at first glance, the desert seems deserted, there is wind, gopher, wormwood, fog – everything is like living beings, interconnected. Through their silent relationship, the writer shows the "seething" life in the desert. The peculiar logic and elements of this life conveyed with the help of precise details and subtle observations. A new day has begun in the desert, and the writer says. "The work has begun". Everything called "work" by the writer has a specific function given by the element of nature. Not only the main image is the kite, but all living and nonliving creatures of this space perceived as characters of people. Not only one main image, but also all the "heroes" participating in the work have an allegorical character. Nevertheless, the writer depicts the life of people, their inherent character traits without images of people. Solving these complex problems, the writer does not remain outside the established symbolism. Observing their usual life, the reader, nevertheless, does not think only about birds or the desert, on the contrary, he reflects on Old Age, Loneliness, aimless Power in human society, forgetting about the life of a bird, notices concrete and complex human relations, considering it his duty to break head over unresolved everyday problems. Observing and studying the state of the hero, one can be convinced that T. Pulatov's allegory interpreted quite differently from the "classical technique". However, T. Pulatov's allegory is fundamentally different from the traditional allegory of Gulkhani and Krylov. In "Possession", there is no satirical motive; everything portrayed as harsh and harsh as in real life. The writer reveals with such reliability the essence of the lord of the desert – the vulture that his complete loneliness in the steppe, where life "seethes", "boils", makes the reader think, he is overcome by anxiety, because there is nothing worse than feeling lonely in society.

S. Baruzdin once remarked: "The writer explains nothing. It makes you think, the reader thinks together with the author" [2]. The thoughts of the reader, observing the life of the heroes of T. Pulatov, involuntarily mentally turns to the problems of the development of society. Let us again turn to the work: "This is how the kite lived from day to day, he made his long flight not so much for the sake of food and water, but out of concern if someone had seized his possession. Knowing that he owns the territory, the kite considered himself a full-fledged bird, and if he had taken this path over the desert, humiliated and forgotten, he would have thrust his beak into the sand in anguish and died ... "[9, p. 142].

In this allegorical image, the writer means a person, and, revealing his soul, refers to this image as to a person. One gets the impression that he thinks, feels like a man: as if, he parodies egoism, the cruelty of people. So he is half-human, half-bird. Although T. Pulatov's allegory occupies a central place, he does not achieve what Ch. Aitmatov achieved in the conventional sense. Therefore, his allegorical image, expressed as an image of a person, does not inspire respect among people, his description is without pathos. The main descriptiveness, a detailed image of each element, the search for its meaning sometimes tire a person. However, at the same time, this does not reduce the effectiveness of the work. In T. Pulatov's story "The Second Journey of Kaip", nature and man portrayed as something single. The writer tries to portray the social essence of man, proceeding from his moral duty to nature ... if in his early stories the writer tries to comprehend nature with the position of old age, then in a number of other stories "The Boys' Choir", "The Impressive Alisho" he looks at the world with the eyes of a child. Childhood and old age are the beginning and end of life. These two periods of human existence define personality. Old age is a period of wisdom, not always fulfilled dreams, spiritual plans. Childhood is a period of surprise at everything, a period of "discoveries", mysteries and the beginning of their solution. Based on this general definition, the writer defines his capabilities in each work; in each, he draws a certain line. Like a tightrope walker with closed eyes, the writer seeks more and more new possibilities in this limited circle. This prompts him to "look into the depths" of life events, to find the roots of evil. In addition, childhood is the formation of spirituality. "The Impressive Alisho" testifies to the search for a new interpretation in a conventionally symbolic style. The pure and immaculate world of children portrayed as an arena of action. The world outside the eyes of children is a mysterious world. As the secrets are resolved, children begin to feel the complexities of life, and he, in turn, reflect in children's games, fun. The impressionable Alisho comes into play; he plays his part in the play of life. No one is free to

misinterpret what he or she have learned, to think differently from what was predetermined. Thus, the writer condemns standardized people who are able to perfect only what assigned, opposes indifference and insensitivity. However, the struggle of contradictions in his works is not clearly manifest; the writer is looking for new means to transform the elements of convention into artistic features.

In the story, a tangible plot, and wonderful details—the conventionality of the image did not introduce significant deformations into reality, which would force the reader to decipher the text. The metaphorical plot also presupposes a special form of using the social context: the historical background, as it were, becomes blurred, becomes not very intelligible, and turns into a place of actualization of conflicts that are eternal in their essence. In any historical specifics, the author sees a reason for artistic generalizations of an existential nature; largely he is interested in the ethical tension of the era, and much less in its event series.

The presence of a deep subtext allows one to perceive the same text on two levels: literal, empirical and universal, metaphorical. This begins with the very nature of the plot conflict, which seems to have an everyday interpretation, but in fact carries a certain ritual sacred meaning. This turns action into action, a rite that actually reinforces the cyclization of the narrative, as well as in conceptual basic metaphors, both verbal and compositional.

The use of a mythopoetic symbol in the plot inevitably also affects the genre specificity of the story “Possession”. In it, before our eyes, that unfolds, but action, the plot driven by the materialization of the author’s ideas. One day in the life of the desert becomes a symbol of eternity with its world order. This is due to the rhythmic features of the text and the specificity of the artistic image. Rhythmic gradualness, the sequence of description allows us to slowly, gradually, concentrically expand the scope of reality, fix attention on the smallest details, moments, and fleeting sketches from the life of the inhabitants of the desert remind us associatively the habits of their older brother – a man. “In those short moments, when the kite opened his eyes and watched the scarabs, he saw deception and theft among them. As soon as some beetle pushes the ball to the top of the dune with its teeth, the ball turns out to deftly taken away from it by another scarab lurking in the sand. And the one who created the ball with such skill only looks around in surprise, not understanding what the matter is ... And the rogue one has already set off from the dune, and it is pointless to pursue it” [8, p. 410]. Such a narrative presupposes considerable freedom of association. In addition, what some may perceive as a symbol of human society, others see it as an apology for the rationality of nature, and most likely... The life of the human community is arranged according to the same laws as for all living things on earth, is a universal universal a picture that does not know the barriers in time and space [1, c, 112].

In the story “Possession” the author not only preserves (as in his early works) and even increases “quantitatively” the richness of realistic details, but also more noticeably removes them from the usual series of human experiences, removes them.

The central hero of the story is an old kite. There are also minor ones: gopher, fog, wind, and bat. In addition, the whole plot reduced to a kite flying around its territory after a full moon night. It would be an oversimplification to reduce the story only to a visual allegory, a moralizing allegory. Real pictures here reveal abstract and general concepts, and not just hint at human conditions. One should not look for an indispensable allegory with human life in every turn of the plot, although it is also impossible to lose sight of the fact that the author pushed to this story of meditation on human existence.

For Pulatov, the kite is one of the ways to approach the solution of the “riddle of the whole world,” moreover, that any allegorical reading presupposes a certain freedom of association.

The loneliness of the kite is not the loneliness of the male, but of the lord, like the rooster’s lust of the patriarch –not just his physiological property, but also the prerogative of the lord, alienated from everyone. The thought of loneliness-alienation runs through all of Pulatov’s stories—both “human” and “bird”. That is why the plot of “Possessions” moves through the materialization of ideas, “mental attitudes” of the author: to show the fears of the sovereign, the fatigue of the sovereign. In addition, from here comes a plastic description “on a given topic”: the rejection of the lonely, even if this lonely one is the ruler. It is, as it were, a story that grows into a story in order to betray the significance of what is happening with its slowness.

But if in other stories of Pulatov the “aroma” of intonation is born from the interweaving of plasticity and symbolism, then poetry and accuracy are bizarrely combined ... so poetic are the precise, unhurried descriptions of a kite, gopher, fog, wind, wormwood! The world of spiritualized nature plays an essential role in the entire artistic concept of Pulatov [9, p. 7].

#### **Methodological Framework**

A myth, any element of a myth used by a writer in a work, acquires new features and meanings. Author is thinking superimposed on mythopoetic thinking, giving birth, in fact, to a new myth.

Let us consider in the work the mythologized motives with the help of which the author sought to reflect the laws of nature. The story begins from the moment when "... the kite, after a full moon night, flew around the territory that, according to the unspoken bird law, belonged to him ... Such flights happened once a month after the full moon ... Why is it necessary to fly so far just after the full moon night? Here again the unspoken law of birds is in force, and the full moon itself does not and the full moon itself does not play a special role in this. It just happened so long ago, it became like a signal ... but I think, in the day of departure after the full moon there is some great meaning, it is impossible to penetrate it wisely. The instinct commands the kite to fly on this very day, because the bird feels that every time after the full moon something changes in the desert and on its territory".

Lunar myths are myths about the moon and lunar cycles. They are associated with astral myths, primarily solar myths: the moon and the sun are opposed to each other within the framework of the system of binary oppositions inherent in mythological consciousness. For most peoples, the most important moments of economic and ritual life are associated with the phases of the moon. The visible waning and dwelling of the moon was associated with the waning and dwelling of fertility and other natural forces, its periodic disappearance and appearance – with the idea of death and rebirth. Many peoples celebrate each new moon with special rituals. The most important annual holidays fall on the full moon. New Moon recognized as the most suitable time for collecting magical herbs, love, harmful, etc. magic [2, p. 216]. The Full Moon is an old kite. "But the kite is already getting old, one or two more fights in the air and he will understand that in the desert on the part of it where the rock stands, stronger individuals have appeared...". The image of the "dying" month acts as a symbol of the aging of the vulture, and the vultures – the new moon. Any creature in nature has its end and rebirth, the mutability of everything is the law of nature. Everything is subject to this law, even our once mighty, omnipotent and all-conquering vulture. No wonder he seized by the fear of departure. "He could not sleep, not because tomorrow morning he had to fly around his possessions to the very dry lake with a lonely tree on the loose shore. Just the light of the moon bothered him, the kite was angry, he was afraid even of his own shadow – he was so tense—he turned to get comfortable. but the brown tail interfered with him, red, already dull claws on his paws interfered, and he himself, all black, threw on this night such a shadow that seemed twice as black as usual"[9].

Let us dwell on the image of a kite from the point of view of mythology. Why did the author turn to this particular image of a bird?

The images of all birds "living" in the folklore and mythology of the Slavs divided into three groups. The first category is mythical birds with amazing abilities, for example, the gift of foresight, the ability to send good luck and grief, misfortune and salvation to a person. This type includes Gamayun, Alkonost, Sirin and others. The second category is fabulous birds, for example, the Firebird. The third type includes all birds that do not carry anything unusual in their appearance, exist in the real world. However, they also have magical abilities, but most often, they are companions of fairy-tale characters (for example, a raven, an owl, a kite – the companions of Baba Yaga). We attribute the kite and long-legged eagle to predators not in accordance with the scientific classification, but according to the ancient pagan ideas of the Russian people about them. "A kite, a hawk, as well as some other species of the hawk family (eagle, buzzard, harrier, sheaf) ... form a single the image of a large bird of prey, endowed with the symbolism of impurity and death, as well as demonic and disgusting properties"[8, p. 329].

The kite revered in Upper Egypt. The vulture goddess considered the patron of Upper Egypt and was included as an obligatory component in the coats of arms of all pharaohs. Kites protected in ancient Rome. The kite was one of the attributes of Mars. According to legend, when Romulus and Remus decided to found a new city, twelve kites (according to other sources – vultures) came to them as forerunners of twelve fruitful centuries. The Egyptians initially imagined the sky as the spread wings of the huge kite of the goddess Nehbet (Fedoseenko, 1998).

Zeus could also manifest himself in the form of a kite: in Homer's Iliad, Apollo and Athena in the form of kites sit on a tree.

From the above, we can conclude that TimurPulatov's kite is a kind of master of the territory that he flies around every month after the full moon. He considers himself the master of the "possession" and the king of all the kites living on his territory. "This is how the kite lived from day to day, and he made his long flight not so much for food or water, but out of concern if someone had seized his possession. Knowing that he owns the territory, the kite considered himself a full-fledged bird, and if he had taken

this path over the desert, humiliated and forgotten, he would have thrust his beak into the sand in anguish and died ... ”[9, p.14].

See TimurPulatov’s direct appeal to the myth of the story in the images of Sisyphus beetles.

Here the author reveals the hard work of Sisyphus. “Sisyphus, in Greek mythology, the son of the Aeolian king AeolaiEnaretna ... was severely punished for his crimes. He must roll a heavy stone into the mountain, which, reaching the top, falls down, so that his work must be started from the beginning. This punishment symbolizes the futility of Sisyphus's attempts to prevail over the gods”[7, p. 492]. See exactly the same plot of meaningless labor in the story between the Sisyphus beetles. “The most patient of all are the simple-minded Sisyphus ... now they are also rolling their balls, but they do not take them away from each other. Unceremoniously, without any tension and cunning, the scarabs take the balls away from them – they creep up to the Sisyphus, plunge their claw into the ball and, raising them above their heads, leave without hiding. In addition, the sisyphus has to make his ball again and calmly push it with his front legs until the scarab takes away his food. And this can continue until the Sisyphus gets tired and jumps to the side without a ball – he, like another beetle, a beetle, may not eat for a long time at all ”[9, p. fifteen]. Such an appeal of the writer to the ancient myth shows us that senseless labor and cunning among living beings reign at all times, in all generations. The author's view of the scarab beetles drawn sympathetically.

Of particular importance is the title of the story – Possession. In the explanatory dictionary, you can see the following meaning of this word: ownership – real estate, land. First, the image of a kite appears before our eyes. This bird of prey considers itself a full-fledged master of the territory that it flies around once a month, the king of all the kites of this territory. “But above everything that fusses here, deceives each other – scarabs, field mice scurrying from bush to bush from dawn, above all small living creatures – the deadly beak of a kite hangs. They are like his subjects, because they live on his territory”[9, p. 16]. In the story, the kite, flying around and guarding its territory, has grown old. The desert is a possession that expresses the meaning of a kite's life. If there is no desert, there will be no kite. Young kites stand in front of the old kites, spreading their wings, tilting their beaks. Father kite stands before the last flight. Soon transfer his possession to the vultures. After that, they will begin to fly around their territories. This rotation is not subject to time. It is endless, cyclical. The kite flew around its long territory not for the sake of water and hunting. He was worried about the thought that if anyone else was occupied with this territory.

Considering oneself the owner of the property is not only characteristic of the kite. The same owners are the golden eagle, gopher, scarab beetles, gazelles, lizard, owl, wind, etc. “But each of them lived in different ways in the same territory, at different times examining it, and what interested the turtledove.It could have been completely unnoticed by a fox or a hare, and such a multitude of owners was not a hindrance, but a vital necessity, because each of them hunted for another: a kite for a hare, a gopher for a field mouse”.

In general, the story can be called philosophical, where, with the help of an allegory, the author reveals the qualities and characters of all living beings on the globe. The mythological poetics of TimurPulatov’s story also revealed in his appeal to ancient Greek mythology, using the example of Sisyphus beetles. (the myth of Sisyphus). At the same time, the author shows the patience and endurance of some people in front of cunning, violent people. Possessions are a kind of support for all living beings, and at the same time their wealth. Imagining himself as the master of a certain territory, the kite (and other animals) feels freedom and tranquility, in this he sees the meaning of life.

In modern world literature at the turn of the XX-XXI centuries, writers tried to turn to demythologization, in which the philosophical richness of a work.Which allows us to consider a layer of private problems as global, common, provided by the creation of author’s neomyths through artistic reinterpretation in the modern context of classical myths (plots, motives, images, symbols, etc.). These writers also include the novel by the writer “Turtle Tarazi” which received the greatest fame and recognition in world literature.

“Turtle Tarazi” is full of various kinds of mythical plots, images and elements. In the main mythical way, we can name the former judge Bessaz, whose reincarnation takes its roots from ancient myth. Questions of "eternity" and "natural laws" are at the heart of the novel. The work contains the idea that we should “listen to the voice of nature, in which wisdom and harmony are hidden” [4, p. 537]. The plot of the novel is the process of Bessaz becoming a tortoise and Tarazi's experiment, which for a short time returned the human form to Bessaz. From the first pages of the novel, we understand that it will be about a mysterious event that took place in the city, now covered with sands. The protagonist of the novel

is the medieval scholar Tarazi. "Tarazi was a Bukharian, all the opposite coexisted in him on an equal footing - dispassionate coldness and slight excitability due to trifles, everyday trifles, innocence and cunning, contempt for tinsel and asceticism - and the desire to show off in something out of the ordinary in order to stun those around "[10, p. 3].

The appearance of a monstrous turtle on the outskirts of a small town disturbed all residents, including Dengiz Khan. The emir instructs the testologist Tarazi to take away the turtle. Dengiz Khan himself, like his inhabitants, was very afraid of her. At the same time, Tarazi reflected: Probably, here and to this day the turtle is revered as the progenitor of the genus"[10, p. 10]. (Here the author refers to the myth of the turtle. The image of the turtle is primarily associated with the creation of the Earth. The body of the earth rests on its backs).

"- God! - Tarazi cried out when he saw a turtle, a burly, royal turtle the size of a man of average height"[10, p. 25]. The turtle surprised Tarazi in many ways. She had leashes like a man: "I saw well in the dark," sighed heavily and desperately, was smart, knew how to pretend, she was of the breed "... that does not choke snakes, does not swallow rats, feeds only on grass and leaves, and the very sight of blood terrifies her. "

Metamorphosis, i.e. the transformation of Bessaz into a turtle needed by the author in order to show how a person possesses unpredictable high qualities, from which the animal is limited (at the moment of transformation of Bessaz into a turtle). as well as the powerlessness of man before the laws of nature (Tarazi's unsuccessful experiment, in which he tried return Bessaz to its previous state). The transformation of Bessaz into a tortoise also reminds us of the motive of the eastern parable about the reincarnation of a rogue merchant into a tortoise. At that moment, when Kumysh came running to the turtle who was taking away, Tarazisaid: "This is Ali-Tashbakkol. "I told that he is your slave... servant. – In a word, he is now your property, and please, return my debt. And he owed me ten coins in gold"[10, p. 29].

Tarazi gave alchemy more than anyone else did, then before anyone else he realized that it was fruitless, argued with colleagues in the courtyard of the Emir of Bukhara. tried to prove, but that he sowed confusion in the minds of scientists and doubts in the souls of from his hometown for ten years, so that he could return already wise, a believer who knows no doubt"[10, p. 39]. Reflections on life, expressed in the literary works of Tarazi, and scientific search are two hypostases of a single whole – the stimulus of its existence. Scientists are looking for a formula for transformation both for themselves, in order to satisfy the constant thirst for knowledge of nature, and for people, in order to return them to normal human life. Because of experiments, Bessaz for some time again becomes a man and confesses to his atrocities, but he will not be able to overcome the dark "animal" beginning in himself. Bessaz once again stiffens, becomes covered with a panzer and loses his human features.

The elusive nature of transformation – social evil – hinders the scientist. The skullcap of the character of Bessaz takes its toll, and the man, in fear of the world, even without attempting to comprehend it, again driven into the tortoise shell. The character of a young official, the social environment in which he lives, and most importantly, the inner need for existence at the level of instincts, without a special need for a mental device – this is what will again make Bessaz become a turtle. Tarazi does not bring his experience to a successful final. He bears the order.–"But what is the mistake? It is one thing if a fall, a sale, a mental vice has made him a beast ... Another thing is if it is laid down in the family ... – As long as it is difficult for me ... But I think that spiritual damage has accelerated physical damage ... .. 166]. This is the diagnosis of the testologist Tarazi. If the image of Bessaz is closer to the fabulous images (due to its transformation), then the image of the testologist is completely realistic. It is similar to the images of people of the middle Ages, who brought people the fire of knowledge and art. Tarazi lives at a time when creative people were interested in many things, and there were no boundaries between physicists and lyricists. People like Tarazi were capable of many things—to make a discovery or create a beautiful work of art. However, the thinker is infinitely lonely. The reasons for this are different. His hermitage is from an extraordinary mind, and from the utmost disinterestedness, and from impatience to any lack of freedom – both to social conformism, as well as to religious dogmas. This oriental enlightener has only one student and fellow Armon for the entire life full of misery. Nevertheless, the student is very young, besides, his high-ranking father does not approve of his son's studies in testudo logy, and he tries in every possible way to interfere with his son. Tarazi is a creative nature, giving in to his work to the end, suffering hardships because of the constant thirst for knowledge, because he is "an eternal wanderer, seeking the truth". Only the alchemists of the middle Ages collected the tribute of respect, because they promised real benefits.

Tarazi is great for his kindness and humanity, and not for his knowledge of the "tanasuha" formula. He realizes that the cause of his tragedy is in an insoluble contradiction. It is possible to give the reptile the appearance of a man, but with the existing state of affairs, it is impossible to achieve the stability of this appearance. It will be just "a biped without feathers, but not a Man" [6, p. 90]. Tarazi leaves, abandoning his attempts; he leaves with the thought of the end of testudology, which eventually be forgotten by people. However, his mistake, made in the name of love for people, can help other scientists in setting the moral-moral criteria for their work. For any creature, at least occasionally, at least for a moment, experiences longing – the eternal longing of all her relatives for humanity. As Tarazi once said to Armon, "that the whole work of his life can turn out to be one big mistake for which there is no excuse. It will be bitter, mortally insulting, but not scary. And this courage in the face of fate helps him to believe and live ..." [10, p. 54].

In Timur Pulatov's novel "The Turtle Tarazi" we observe a close interweaving of the real and the conventionally mythological, grotesque with lifelikeness. Bocharov asserts that Pulatov's works are marked by a clear shift in allegorically, convention, "but convention, which does not violate the proportions of life, does not replace real figures with emanation, but as if simplifies the material of life in order to emphasize the philosophical thought of the author" [4, p. 531]. The novel of the writer plunges us into ancient times. Its setting is surreal. However, Pulatov does not move away from modernity. Questions of "eternity" and "natural laws" are at the heart of the novel. The novel contains the idea that we should "listen to the voice of nature, in which wisdom and harmony are hidden" [4, p. 531].

A more significant moment in the novel considered be a plug-in novella – a work written by Tarazi "At the Lord's Reception". This work has a philosophical, mythological basis. The hero, standing in line to get to the Lord and ask him for permission to live in his hometown. However, such disorder and injustice reigned in the corridor that, by chance, unable to withstand, the spirit flew out of the hero's body: "And then a great liberation happened ... As if something clicked in my head, as if the lock was opened, and my spirit flew out like a core niches. He himself remained standing in the niche with his mouth open. As an outside observer – and now my former "I" consisted, as it were, of two "I". "I" – the main one, hovering over the corridors of the liberated spirit with the energetic name I–This–Yes, and my former body pretending to be a supplicant with such a languid name I–So–Myself, still growing in fear in a niche" [4, p. 531]. I–It–Yes, twisted in the hallway, made many disturbances. However, the most poignant moment in Tarazi's work was his attitude to the Lord: "Khalkhali was especially struck by the image of a huge field covered with snow, and two small figures in the distance, apparently the Lord and a woman himself ..." "The Lord and a woman ... a harlot! Let my tongue be cut off, I cannot pronounce it! Shouted Khalkhali" [10, p. 36]. The author needed this technique (bifurcation of the hero) in order to comprehensively show the atmosphere of the emir's government, the injustice that reigned at that time.

Any philosophical work is a story of the soul or thoughts about life, about its meaning, questions of being and problems of man's relationship with the world around him. It noted that real prose could not but be philosophical at all. The problems posed by the writer are timeless and involve an existential range of issues. In the work of T. Pulatov, we see not only the translation of the originality of another world, but the general humanity of the questions raised by the writer, which arouse the interest of any reader.

See one of the clearest examples of the writer's appeal to ancient myths in the image of a chained corpse on a rock. In many ways, he reminds us of the ancient Greek god Prometheus. "So, I declare: a thorough investigation," Bessaz began, ... "Showed... I have reliably established that the chained man executed for theft and immorality. This evil mushrik stole fire to worship the fire ..." [10, p. 105]. Just like its predecessor, an eagle constantly flew to the chained corpse and carried off a piece of its liver. In the course of time, this liver renewed itself, and the next time another eagle flew to the rock. At the same time, the chained corpse was holding a reed pipe in his hand, which the judge considered stolen. His theft is similar to the Promethean stolen fire.

Thus, in Timur Pulatov's novel "The Turtle Tarazi", with the help of various forms of myth, the author sought to reveal the inner world of a person, to show the state of society and the state. In the image of the main character Tarazi, we see a strong personality who, in the name of freedom, knowledge in science and kindness to people, is going through different adventures.

### **Conclusion**

In the works of modern writers, there is a fusion of the techniques and attitudes of realism with postmodern artistic technique. Deep psychologizebe combined with the author's game with the reader, recognizable modern realities can exist in the same space with fiction and mysticism, history can be



learned through a detective story, and philosophical questions of existence can be comprehended in melodramatic collisions.

The variety of writing styles and author's genres in modern literature testifies to the freedom of its development and the existing prospects.

## References

1. Kamilova S.E. The development of the poetics of a short genre in Russian literature of the late XX-early XXI centuries // Journal of Critical Reviews No. 7.3., 2020.- P. 406-410
2. Gibraltarskaya O.N. Axiosphere of modern Russian-language literature // Polish journal of science, 2021. - No. 36-2. - S. 49-51
3. Egamberdieva G.M. The question of originality in images // Philology and linguistics. - Kazan, 2018. No. 2. - P.1-3;
4. Nizamova M.N. Poetics of early prose Muriel Spark // XVI Vinogradov Readings. - Yekaterinburg - Tashkent, 2020 . S. 135-138
5. Kaminskaya E.M. Novella S.D. Krzhizhanovsky "Runaway fingers" in the aspect of the theoretical triad "text-context-metatext" / Philological aspect -, 2020. - No. 6 - P.130-138
6. Alimova N.Kh. The artistic world of short stories by Bernard Malamoud // Polish journal of science, 2021. - No. 36-2. - S.36-39
7. Ekabsons A.V. The concept of a chronotope in the drama of the XX-early XXI century // XIII Vinogradov readings. - Yekaterinburg - Tashkent, 2017. S. 113-115
8. Baltabaeva A.M. The parable character of Sukhbat Aflatuni's stories // Polish journal of science, 2021. - No. 36-2. - S. 39-44.
9. Yuldasheva O.B. Stages of the formation of a Caucasian prisoner in Russian literature // Science and Education, 2021. - № 2.4. S.507-515.
10. Rotanov A.N. Elements of a detective story in Russian prose of the 19th-20th centuries: abstract of thesis for a mag. Dissertation - Tashkent, 2016.
11. Kamilova S.E. Literature theory: Introduction to literary criticism.- T.:, 2018. - P. 35, P.36-37.
12. Akhmedova M.M. Studying the problems of comparative literature in the context of distance learning // Review of law sciences. Tashkent. 2020. <https://cyberleninka.ru/article/n/izuchenie-problem-sravnitel'nogo-literaturovedeniya-v-usloviyah-distantsionnogo-obucheniya>
13. <https://cyberleninka.ru/article/n/rol-literatury-v-formirovanii-grazhdanskogo-prava>
14. Madinabonu Makhmudjanovna Akhmedova. The transformation of Russian prose of the XXI century // Science and Education, 2021. № 2-4. XXI