



ANGLES OF POETIC EXPRESSION IN UZBEK NOVELS OF THE INDEPENDENCE PERIOD

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Abstract. *The article examines the problem of creative development of national-literary traditions, in particular the literary and artistic heritage of Navoi, which significantly expanded the space-time boundaries of national novels of the period of independence.*

KeywordsLiterary: *text, national thinking, space and time, lakonism, continuity, metaphor, association, poetics, form and content, literary montage method, compositional center.*

The boundaries of space and time of the national novels of the independence period are expanding. There is no doubt that the same phenomenon observed in the literary process is a positive sign for the national novel. Explaining this situation with national-literary factors, in particular the category of inheritance and genetic basis, reflects only one aspect of the problem. In later years, the novel's poetic expression was enriched by a sudden, difficult-to-grasp connection between reality, fantasy, dreams, and memory. The artwork includes comparisons, comparisons, comparisons, unexpected transitions, and mergers. The metaphorical level of the work has increased dramatically.

All the legitimate concerns about the declining level of reading today are linked to this point. Because what connection did the author rely on between events? It takes a student to be creative in order to find answers to questions like, "Will they be put together in a single chain?" It is not enough for the student to equate, contrast, or subordinate words and expressions with the words with which they interact. To do this, one must feel the ocean behind the drop, that is, the deep connection between the concepts used in the poetic word used. The same thing does not happen where the height of imagination, the breadth of imagination, the depth of thought.

In this case, there is no cross-linking from the bridge created by the associations to the chains to which they belong. As long as the concepts are not interconnected, the literary text will not be beautiful. The reader does not understand or feel the author's own poetic point of view, his artistic philosophy.



In general, in the poetics of today's national novels, the desire for a metaphorical understanding of man and the world is growing. In our opinion, the original renewal is the result of the national novelist's artistic intent, aesthetic ideal and the needs of the period of independence. The novel is in the process of moving towards poetry. That is why national novels are introducing new forms and content, narrative methods that help to reveal and interpret the essence.

As the national novelist works in harmony with the global world, his emotional perception, poetic thinking and expression will expand. It is important to note that since the 1930s, Uzbek novelism has been far removed from the idea of drawing a broad line on the achievements of the Soviet era and has been defined as universal, and the devotion of the Soviet people to the communist faith has been reflected in many novels. The Uzbek novel, in a sense, has become a "small model" of all-Soviet novels. In the literary criticism and poetic works of the independence period, the concept of inheritance is perceived on a national basis, on a universal, universal scale. The Uzbek novel, in a sense, has become a "small model" of all-Soviet novels. In the literary criticism and poetic works of the independence period, the concept of inheritance is perceived on a national basis, on a universal, universal scale. Of course, it's hard to say that all writers have "rebuilt" themselves. But advanced novelists have come to realize that the position of man to exploit Mother Nature for his own economic benefit, the attitude of consumption, is absolutely wrong.

Contemporary novelists, regardless of the time and place in which all the existing philosophical-aesthetic, enlightenment-moral, socio-political views were created, expressed their creative glory, poetic beauty, universality, all of them creatively re-created. There is a need for adjustment. At the same time, the expansion and globalization of the theoretical basis is nourished by our national-literary traditions. For example, in the philosophical epic "Lison ut-tayr" Navoi speaks of beating "javlon in Lomakon square" and making it a "wonderful square". As the poet flies in his imagination, he is delighted to see the harmonious movement of the elements of the universe as he travels.. He is happy to be free from the chains of the material world. In the Badoye ul-Bidoya divan, Muhammad Mustafa's (saas) journey in Lomakon refers to a materialized fantasy in the form of a Burak horse. He says that if a believer remembers the qualities of a prophet, he will learn a great lesson from him and get rid of his neglect. [Navoi, Badoye 'ul-bidoya. 1987: 195-; 240 p.] In Badoye ul-Wasat, the poet emphasizes that the lyrical protagonist has attained greatness, and that the angels, especially Gabriel, cannot be mahrams in Lomakon.[Navoi, Badoye 'ul-vasat.1990: .275 p.] In the epic "Farhod and Shirin" it is said that



Rakhsh took the horse to Lomakon. [Navoi, Farhod and Shirin. 1991: 14 p.] In Favoyid ul Kibar:

*O'zin o'zlukdinu kavnayn mulkidin qilib xorij,
Qayu kavnayn mulki, lomakondin ham topib ixroj.*
[Navoi, Favoyid ul kibar. 1990: 19 p.]

verses occur. Apparently, in Navoi's works, the idea of "I" is driven not only by identity and being (space), but also by lomakon. According to the poet, the "I" is completely exiled in Lomakon. In other words, it is absorbed into being and absolute unity is formed. In the " G'aroyib us-sig'ar " department, the lomakon is compared to the vast sea. It is such a sea that every drop of water gives life to the soul. Because attaining lomako is the attainment of a priceless divine blessing. After all, the treasure trove of meaning is in the realm of non-existence. [Navoi. G'aroyib us-sig'ar. 1987: 9 p.] In Mahbub ul-Qulub, the poet shows kindness to the people of the time and is saddened by his infidelity and arrogance. That is why fidelity and life pass through the borders of a world full of sorrow and dust. [Navoi, Mahbub ul-qulub. 1990. p. 46] For Navoi, Lomakon forgets the material world and becomes a consolation, that is, a hope of liberation from all suffering and suffering. His hunting of spacelessness, on the one hand, carries a socio-moral, educational content, and, on the other hand, a longing for divine harmony at the height of poetic understanding. In "Navodir unihoya" the soul finds peace in the harmony of the universe. Because his real wish was to have this high place, a place where the spirit horse could ride and feel free. This is also the case with the "Navodir ush-shabob", "Sab'ai sayyor", and "Saddi Iskandariy".

Therefore, the expansion of the intellectual scale of the scope of innovations is essentially a return to national thinking, through which the understanding of time and contemporaries. Undoubtedly, the category of nationality dominates in our poetic thinking. Human experience recognizes that the way literature preserves its national image is Eastern thinking and a corresponding way of life. Consequently, the protagonist is absolutely Uzbek, both in order to express his unique identity in the global world, and to face his national beliefs, thoughts, attitudes and death, as well as his spiritual life in the world of non-existence, even when portrayed in lomakon. It must be distinguished by its uniqueness. Indeed, our novels are valued for their nationality to readers around the world.

Contemporary Uzbek writers see a miracle in every plant, imagine a man in their image, and shake their pens in honor. They are creating a novel world with a deep artistic understanding of the eternal harmony of the sublime being. At the same time,



modern Uzbek novels, which have a deep understanding of the integrity of the universe - the community, the plants, the interplanetary connection, are truly national. The main sign of the strength of the national soil of creative intellect is the poetic expression (Isajon Sultan, "Ozod" novel) of the whole unity of the landscape, from lakes, mountains, rivers and winds to poplars, redstarts, savas, kakku, pukas, crows, owls. As noted above, Uzbek novels, such as Oriental-Muslim philosophy, art criticism, and literary criticism, are not satisfied with an artistic reality based solely on social reality. So, it is a matter of re-perceiving our literary and philosophical heritage on the basis of inheritance. These works have no interpretation other than the simplicity of folklore, the Navoi spirit, the Roman philosophy.

The image of an old man wandering through novels such as "Rang va mehvar", "Zarradagi olam", "Boqiy darbadar", "Ozod" suits the artistic taste of each reader: an experienced farmer, Rumi, Navoi, Khayyam, Mashrab, even Oybek and Mirtemir are thought of as disturbed spirits. A.Dilmurod and I.Sultan rely on the living spirit of the genius of the nation. It is loaded on him, his destiny strives to understand the philosophy of eternity and eternity.

Interestingly, writers even look at the treasure trove of meanings hidden in the elegant words of contemporary poets. In the novel "Yo'l" U.Hamdani tells the story of a young man who reached the age of maturity, rediscovering the heritage of spiritual perfection, the purposeful and surfing long life of a human being, which lasted for thousands of years from the beginning to the end. inspection, observation of religious and divine sources, and finally the submission to Rumi and Navoi. In the novel "Zarradagi olam", A.Dilmurod, in the course of millennial intellectual observation, feels a wisdom in every particle, an eternal truth understood in every great wisdom. In the novel "Ozod" I.Sultan refers to the namatak on the rock (Oybek), the old man (Mirtemir) sitting under the willow. Undoubtedly, such cases are born of the fate of teachers, the enjoyment of their literary and spiritual heritage, the deep sense of indebtedness to their eternal souls, the responsibility to the inherited pen.

It is clear that in the observed examples, the path of formation of the protagonist takes place entirely on national soil. This is confirmed by the mythology in the structural layer of the novels, the fairy-tale adventure, the epic romance. After all, it is the writer's creative intention to dynamically grow the young man and turn him into Eran. Therefore, all structural-semantic fragments are united in a single compositional center in the method of literary montage on the basis of the main purpose. Motives such as the journey, the trial, the sponsor in the novels "Ozod" and



"Yo'l" also confirm that these works are nourished by the national soil. For example, the purpose of the trip in the novel "Ozod" is not to look for a lover, but to find the legendary mountain tulip and give it to his future wife (Oydin). Ozod's companion is not imagined as a real person, as in the epics of Shopur (Navoi, "Farhod va Shirin") or Navfal (Navoi, "Layli va Majnun"). Because his closest companion was the wind.

It should be noted that the wind appears in a hierarchical sequence, such as a wise man, an intelligent narrator, and finally a gospel of divine grace, guiding in proportion to the perfection of the Free. He interprets and interprets the heroic events of the event - the unexpected events, symbols and symbols he observed at the test sites. The thoughts, feelings, desires and insights of Ozod, who knows the wind as a teacher, are deepening. This path of depth and spiritual uplift is in the form of a rush from the outward appearances around him to the inner essence.

Since the goal (destination) of the free is clear, the aspirations are based on faith and trust, all the secrets are revealed throughout the image, and the world begins to be reflected in the mirror of his heart and soul. Looking at the inner layer of meaning from the wisdom (external window) to the subtle word leads to the end (address). This means that as long as the goal is clear and the belief is convincing (the "path" is chosen correctly), then the miracles will flash in the subconscious and bring it to reality.

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