



UZBEK NOVELS OF THE PERIOD OF INDEPENDENCE ARE BASED ON SYMBOLIC POETICS. (ON THE EXAMPLE OF THE NOVEL BY AHMAD AZAM "REALITY OR JOURNEY TO THE SLAVE SPACE")

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Article history:	Abstract:
Received: July 7 th 2021 Accepted: August 7 th 2021 Published: September 14 th 2021	The article examines the problem of symbolic poetics on the example of the novel by Ahmad Azam "Reality or Journey to the Slave Space". For comparison, the "Feast of Demons" by Abdullah Qadiri and "The Lost One" by Rahimjon Rahmat will be analyzed.
Keywords: Genre of the novel, symbol, novel-symbol, plot of the novel, pattern, form, content, poetics, code.	

The genre of the novel changes its image over time. At the time of its first appearance (antique period), the novel was mainly on a romantic theme, and love scenes were widely covered. Later (in medieval knightly novels) this principle was largely preserved. After the Middle Ages and the Renaissance, especially during the period of classicism and the emergence of a number of later literary movements and methods (enlightenment, romanticism, realism, and others), social and political events actively penetrated the theme of the novel and significantly expanded it. Today the genre is very diverse both thematically and both formally and stylistically. Therefore, it is necessary to speak not about the genre, but about the species, the views were thrown that "a novel is a species". Russian literary critic M. Bakhtin called this genre still emerging. In support of the same idea, it should be noted that certain formal and semantic shifts took place in the Uzbek novel during the period of independence. These shifts, of course, have occurred on the basis of political, historical, social and psychological changes in the country. In particular, in the literature of the previous period, the art symbol was considered a separate component of the work, but today it (that is, the symbol) began to cover the content of the entire work. This means that a new genre of poetry, narratives and even short stories, which has undergone radical changes, is undergoing intensive evolution. That is, the entire plot of the novel is placed in a single symbolic pattern. So, one of the most significant changes in the Uzbek novel of the new era is that the plot of the novel acquires an equal share of symbolism.

In general, understanding the content of symbolic works requires a good literary preparation from the reader. Without such preparation, a symbolic work will not open its heart to the reader. In this

sense, novels in which the plot of a work is based on the character (s) from head to toe are usually complex and test and defeat both the writer and the reader. Observations show that such a work (novel) can only be written by a writer with extensive experience. In the same way, to figure out the meaning - it will only be possible for a student with such experience, in other words, for a specific student.

Such novels are found in large numbers in world literature. Such symbolic novels are the novels "The Trial" by F. Kafka, "The Plague" by A. Camus, novels and myths by T. Man, in particular "The Magic Mountain", "Man-Box" by K. Abe, "The Man Without a Face" by R. Muzil, P. Coelho "Alchemist" W. Eco "The Name of the Rose" and "Aroma" by P. Zuskind.

Although Chingiz Aitmatov's novels like Days of Aging and Judgment Day are not based on characters from head to toe, they are based on two episodes: (episodes where a servant who lost his memory in the novel "Days That Lasts Ages" and the hero who shot his own child, trying to shoot a wolf in "Doomsday" are described) have symbolic meaning, and these symbols contain meanings associated with the fate of all mankind. The overall content of the novels is also consistent with the content extracted from these symbols.

This means that the writers of the new era attach great importance to the symbol, which was once a kind of fiction, and turn it into a "pivot frame" on which the entire work rests. In other words, earlier this symbol had a fragmentary content in world literature, but today it forms the basis of some works. Figuratively speaking, if a symbol is a nail driven into a wall, the writer ends up tying what he wants to say with one knot, and then calls it a "novel" and hangs it on the nail. The reader who has reached the height of a nail can take a knot of the novel and get acquainted with what is inside, while those whose height is short



will not notice the knot. The title of one of the masterpieces of world literature "Kalila and Dimna" says that the introduction of the work has two semantic layers, an interesting plot for the main audience and the hidden meaning of these interesting events for a specific reader. In the same way, symbolic novels, according to some criteria, are second-rate, that is, they are intended for specific readers. The postmodern movement that has influenced the world today strives to write works suitable for both groups of students. For example, U. Eco's novel "The Name of the Rose" is one of them. In this sense, bridging the gap between the level of students, trying to build a bridge in its place is one of the directions of modern world literature.

During the years of independence, a number of serious novels have been written in Uzbek literature. "Reality or Journey to the Slave Space" is one of them. Since the plot of the novel is based on a character from head to toe, the question of reception was a little tricky and remains so. Even the official literary community did not write about the novel, according to Babur Mirza, "a lot and well," did not analyze and study it satisfactorily. Otherwise, it was necessary to fulfill the above condition. The condition was not met on a large scale, and the work was not received on the same scale. If a work is not understood, then its place and meaning, its contribution to the artistic thinking of the nation is not spoken or written about. It should be noted with regret that most of the symbolic works are written in Uzbek literature today.

In Uzbek prose, the symbol based on "Reality" has deep roots. It is based on the story "Feast of Demons" by Abdullah Qadiri. No, this is not about imitation or creative influence. The essence of the literary phenomenon in this place is completely different. A symbol is a pattern, a unique code. Qadiri and Ahmad Azam have different meanings of this template. The values are associated with the period of each writer. That is, both writers symbolized the problems of the time in which he lived. Our demand to "symbolize" belongs more to Ahmad Azam. We will try to substantiate the reason for this below.

Another modern Uzbek writer R. Rakhmat has a strange story called "The Lost One". This story is very similar to A. Qadiri's story "The Feast of Demons" with its plot and mystery. The dichotomy in the stories of these two writers, which are completely different from each other in terms of worldview, period, method, style and direction, can provide good conclusions for literary science. Both stories are based on a mysterious, bizarre story in which the protagonist of both works suddenly finds himself in another world, returning home after completing a certain task. In Ahmad Azam's novel "Reality or Journey to the Slave Space", the hero goes to his hometown and on the

way "opens his eyes" to a completely different world, in this strange place the essence of the work unfolds. In general, in many ways in this and the like, the three works seem to be an integral continuation of each other. French literary critic R. Barthes describes hermeneutic and symbolic codes as follows: "The hermeneutic code refers to the definition and description of questions and answers that arise in the process of narrating a work, or as a symbolic code is the creation of a background of deep psychological motives hidden within the story"¹. Of course, although we are talking here about the fact that psychological motives in a work form certain codes, the codes that generate certain symbols live on the basis of artistic thinking in national and world literature. In this sense, the aforementioned recurring symbols create the impression of a kind of symbolic code that exists in national literature. Although nowhere do we see an element of imitation or creative skill, not even exposure. The works of A. Azam and R. Rakhmat have a deep symbolic basis, and both authors deliberately attributed the essence of the work to symbols. In his work, A. Azam seeks to depict the tragic and at the same time extremely tragic fate of people who suddenly fell into another world and lost their will, that is, fell into slavery, the Hero of R. Rakhmat the Lost, returning home from the mill on a bicycle with rice flour, suddenly entered another village, under which the case of a person's fall into his own unconsciousness was hidden. In Kadiri's "Feast of Demons", in my opinion, the situation is somewhat different. Because here, when the protagonist returns home in the evening after the harvest, Hamdam tells the reader the story of his father, who suddenly took part in the feast of demons in front of the potter's house, thereby, first of all, hinting that such supernatural worlds exist. Because if you imagine the mood of that time and the contemporaries in which Kadiri lived, we will see that people were trusting in such mysterious, supernatural "events". It follows that the first meaning in Kadiri's work is not hidden under the symbol. It lies in the plot of the story. The mysterious event contained in the story itself is its main meaning. This is the essence of the story. It took the Uzbek writer about a century, no less, no more, to realize that on the way he would fall into the consciousness of entering another world. But no matter how much we turn, the plot structure of these three works is similar, and in their own way they lead to certain symbolic (understandable and incomprehensible) imaginations. As if the symbolic

¹ Bart R. Textual Analysis of a Novel by Edgar Poe. Selected works: Semiotics: Poetics. - M.: Progress, 1989. - P.424-461.



tradition continues. Accordingly, the construction of this plot is a kind of artistic thinking (symbol). The regularity is that it can come out of the pen of any talented writer from time to time (when the environment is created). It is noteworthy, however, that this unique pattern serves three different meanings in the work of the three writers, and the originality of the work is worth mentioning here. While the essence of an unusual event in the "Feast of Demons" is measured, first of all, by the assertion of another world, different from the one we are accustomed to, in "Java" it is symbolic that the work is transferred to another imaginary space, but in fact, the goal of the writer - to reveal the artistic and aesthetic "inside out" of this semi-fantastic society, in which the psychology of slavery prevails, to understand and express the content of his biography. In "The Lost One", the template (symbol) gave another meaning - a journey into the inner world. This reflects the tragedy that any person can be influenced by the psychology of the crowd, that if such an event occurs, that person will act according to the wishes of the crowd. So, in the three above-mentioned works, the plot template (symbol) is practically the same, but within the framework of this similarity, three different works were born. The reason for this is determined by the personality of the writer and the fact that the period in which he lived had a different content. It was pointed out that Kadiri's story contains content that can correspond to the moods and needs of the people of the last century, the existence of a special world. The content itself is the goal. In the works of Ahmad Azam and Rahimjon Rakhmat, a special world is a symbol. Through this symbol, they artistically explore real life.

In modern Uzbek prose, there are such symbolic novels as "Reality or Journey to the Slave Space" by A. Azam. Among them are such novels as "Wise Sisyphus" by H. Dostmukhammad, "Gorogly" by N. Eshonkul, "Free" by I. Sultan, "The Road" by U. Hamdam. The main meaning of these novels is that they are characterized by the fact that the artistic load is limited to one symbol.

In conclusion, we can say that the symbol is the magic lamp of Aladdin. A genie lives inside Aladdin's lamp. But it is not easy to bring a madman out, you need to know the magic spell and stroke the lamp behind the ear. If the owner of the lamp knows about this, then the genie, summoned with the help of magic words and friction, will follow his command. It should be noted that one of the main motives of classical oriental literature is involved here - a conditional motive: the owner of the lamp is required to know the necessary prayer and stroke the desired place in order to achieve their goal. Otherwise, he will fail. It is the same with the character of symbolic works: the reader must know the secret of the

symbols. Otherwise, it is an artistic text, which means that it cannot be included in the content of a work of art.

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