

EXPERIMENTAL RESEARCH IN THE CREATION OF A "MINI-NOVEL"

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ABSTRACT

In this article, on the example of "mini-novel" by Ulugbek Khamdam "Namatak", the problems of literary tradition, creative individuality and unity in the development of the genre are comparatively studied. Also, updates in the process of depicting the reality of time, compaction in the plot, the expression of the fate of heroes in Uzbek novels of the independence period are also investigated. It is shown that the national novel is constantly enriched with new content and ideas, form and style.

KEYWORDS: *Detail, Rose Hip, Mini-Novel, Short Story, Model, Symbol, Epigraph, Refrain, Plot, Opportunity, Reality, Character, Angle.*

INTRODUCTION

The genre of U. Hamdam's work "Na'matak" is defined by the writer as "mini-novel". In our opinion, a mini-novel is a mini-model of a great "novel" or novel. Already, the word "mini" in the term of the genre means short and compact in size.

The term "na'matak" used in the title of the work of art is a Persian-Tajik word that means a group of shrubs belonging to the family of rhododendrons. There are more than ten types of namatak in our republic. They grow up to three meters. It blooms in different colors and emits a fragrant fragrance. The sweet fruit is over. Of course, this information itself cannot be not only a novel, but also a "mini novel".

Sh.Turdimov, doctor of philological sciences, who attributed the work "Namatak", says: "In the work, the writer was able to turn namatak from a bush into a noun. The events and experiences were grafted into wisdom... The secret that the writer attached to the title of the work was revealed in the account of the events... the work summarized a huge epic reality in a short volume... "Na'matak" is a metaphorical work".

It is understood that the briefness and brevity of the work contains a complete thought and sharp content. It has a reality of great epic scope, which is realized through the realization of the symbol and metaphor hidden in the axis of the context. In the work, the divine essence of man and the world, universal and eternal problems are symbolically perceived on the basis of Uzbek mentality.

In the epigraph of U. Hamdam's prose writing "Na'matak" the following wisdom is quoted from wise men who know the secrets of life:

Қандай кўзла боқса одам оламга,
Шундай жавоб айлар олам одамга, –
деган экан донишлар...

The above wisdom that the reward that will be given at the end of life is manifested according to the attitude of a person to the world, is returned in four places as a refrain throughout the artistic text and connects the parts of the plot. The word "degan ekan danishlar..." ("Ahli donishlar", I.Yo.) in the last verse of Hikmat is repeated completely the first and second time, the third time in the form of "degan ekan...", and the fourth time it is completely omitted.

In fact, the stanza is a concise, simple poetic text, and the author used it as a refrain. The refrain kept a certain regularity in its repetition. Hikmat subordinated the expression and form to the development of the ideological-emotional content of the artistic text. Gradually narrowing down the form, the work finally turned it into a logical concept - a complete judgment. He encouraged the reader to think about his attitude to the world, to examine his feelings.

This work tells about the fate of three generations. The reality develops in connection with the detail of a field growing out of solid ground, which becomes a gap between two fields. The attitude towards fate becomes a mysterious link that binds the fate of neighbors (in a broad sense, human fate). When no one deliberately planted, did not take special care, and did not nurture with the look of ownership, the fruit grows in four directions, and countless fruits are produced. Thanks to the warm love, tolerance, and honesty of the neighbors, the feeling of possessing material wealth is completely forgotten. Years later, a boy grows up in the house of one of the neighbors, and a girl grows up in the house of the other. At the height of spring, the blooming flowers of that garden, elegant expressions invite the imagination of the girl next door to the embrace of lofty dreams. The smell of Namatak flowers, to be more precise, the beauty of the elegant height, which can only be found in the hair of a young girl, enchants the young man's tongue: "The young man carefully smelled one of the dark blue flowers, leaning like a duck. It was as if a rose and some small pox, perhaps, perfumes from the trees, but it was a different smell: it had a more elegant, more special freshness!..." (416).

This elegant fragrance that hit the young man's nose was of a special height, mixed with the smell of perfume, and in the young man's heart: "a completely new flower blooming without batting an eyelash, the best and most beautiful of all flowers in existence - the musk barn blowing from the neighbor girl's hair" turned the heads of the two young hearts to the future life. it was the sweet breeze of separation.

The founder of Uzbek novel, Abdulla Qadiri, wrote "Why are you looking at the earth, Rana?" During the sweet conversation between Anvar and Rana, he writes: "The tall neck of the life-giving models smelled for a long time." And from the language of Anwar, who agreed with Rana's decision to arrange the wedding:

"When the lands are decorated with blue carpets, when purple flowers are everywhere, when the birds are sad for their nests, we also have a wedding; we listen to the song of happiness and sing the melody of perspective...", he ends the warm lines.

Of course, "Namatak" does not have such a detailed image. However, the writer briefly described the girl as "the best and most beautiful of all flowers in existence", in some ways she reminds of that Rana. Therefore, the cases of the noble girl and the proud young man clinging to each other in the peak of autumn, the sincere love that blossomed between the two, and the story of the neighbors who got engaged and married in the auspicious days when the peak of the season blossomed, are also pleasing to the heart. A layer of light shines on the heart. It's as if the landscape of meadows with the scents of herbs is hidden in the corner of Ulugbek Hamdam: the grace of the earth decorated with blue carpets, the beauty of the surrounding shelves covered with purple flowers, and the poetic images of the nesting birds, the imagination is awakened as if transferred to artistic expression. The two young people who fell in love with Dalahovli and found the meaning of life here live like a matak and spread their branches across the expanses of life. It bears fruit and grows old, unlike the bush. Finally, according to their wills, they set out on their last journey from this place and find an address next to each other. They live and thrive thanks to his incomparable love and attention. It's as if no time has passed since the sound of drums has been replaced by mung.

But the law of life, obeying the discretion of the mysterious gift of chance, grows into a second generation. One of the Dalahovli heirs is the youngest son and the other is a close relative of the deceased. The property dispute that started around the "unowned" land between the two, first turns into a fight, then a dispute. Rivalry boils down to condescension and escalates as the conflict escalates. Finally, the evil one will cut off the moon in his hand. Then the oppressed neighbor shines over his head. Blood flowing with hostility in human veins is a midwife to bloodlust. The fate of the second generation ends with the sad fate of the murderer who died of pulmonary tuberculosis in prison a few years after the murder. Unfortunately, the fate of the killer is only briefly reported and his suffering is not analyzed in depth. U. Hamdam's poetic skill is shown when he is able to search for a life philosophy from this everyday event, to find symbols related to eternal and eternal problems, to graft experiences into wisdom, and to focus our attention on the human "I". It takes the plot line through unexpected twists in the fate of each generation. The story of Namatak poetically revives a fragment of life. Shows instances of growth, interruption, and redevelopment within a single life state. Based on this, it is appropriate to define the genre of this work as a beautiful example of a modern novella, rather than a "mini novel".

Of course, there is a problem in the observed work that is the basis of the novel. The writer sought to understand the essence of human destiny and the problems of society (in a broad sense, the relationship between man and the world). In solving the problem, he provided the conflict between the characters. The first generation achieves balance through the natural inclinations of their inner world. The second generation sinks into the quagmire of selfishness and lust. By the third generation, the process of examining the consequences of the actions of a certain generation of ancestors, that is, entering into an emotional relationship with the world, takes place. The conflict in the spiritual and spiritual world - the inner world - will intensify. Yes, the conflict of feelings, the process of observation was necessary to solve the problem. After all, a person can show his individuality only by being an impartial judge of the endless struggle in his inner world.

Undoubtedly, the meaning of the Boy and the Girl is still emotional in nature. Nevertheless, two young people cannot imagine their fate apart from each other. In our opinion, that emotional

experience should have grown to the status of deep perception and risen to the level of conflict with the environment.

It is known that in modern literature, "novel" means a large-scale genre of the epic type. According to stable concepts, the novel should be large in size, describe life on a large scale, cover a large period of the hero's life, and reflect it in an integral connection with various social relations. The main purpose of the plot lines of various destinies in the work created in this genre is to express the current state of society.

Observing the practice of Uzbek novels during the period of independence confirms that the above characteristics that we consider typical of novels are not enough to define the characteristics of this genre. Because the volume of Uzbek novels during the period of independence became compact on the one hand, on the other hand, epic novels and even cycle novels are being created. Correspondingly, the image of the reality of the period covered by the novel is sometimes short, and sometimes broad and large-scale.

Undoubtedly, "miniature" refers to small-scale artistic works - separate genres, which are actively used in visual arts, literature, theater and circus. When we say miniatures in the framework of fiction, we understand genres such as short story (novella), interlude, entertainment vaudeville, comedy, comedy. We would like to emphasize that real-life problems and current topics can be analyzed poetically even within the framework of formal compactness. Of course, there are special genres listed above for this. Are there other reasons why the Uzbek novel is "mini"?

While looking for an answer to this question, the following case caught our attention. For example, in the 1950s and 1960s, the trend of minimalism (minimal art) was formed in the art and music of the USA. Artists K. Andre, D. Judd, R. Morris, T. Smith, F. Stella; In music (in the name of Stasis - state, Systematic music - orderly music) S. Reich, T. Riley, M. Yang, F. Glass, J. Adams and others developed. This is the case later in various forms of art (painting, prose, poetry, film, music); reflected in various aspects of cultural life (fashion, design, etc.). German M. Straub, Danish K. Dreyer, French R. Bresson; Russian writers and poets A. Voznesensky, Yu. Bondarev created in this style.

In particular, the poetic and prose works of the Russian poet Andrei Voznesensky, who was persecuted during the Shura regime for his truthfulness and justice, such as "Video - Poetry", "Russia - Gambling", "Chalkash Shagollar" are distinguished by their highly modernized, complex imagery and rhythmic system. The main theme of Russian writer Yuri Bondarev's novels such as "Warm Snow", "Silence", "The Beach", "The Game" are moral and philosophical considerations related to the mentality of an ordinary soldier during the war, longing for a peaceful life. In general, the main criterion of minimalism is to achieve maximum results with minimum means, which opens a wide path to meditation in fiction. That is, attention is paid to the image of thoughts, discussions and imaginations about the event that surprised the artist. After all, meditation (Latin, meditation - thinking, deep thinking) is a state of focusing all the activity of the human mind on a specific point, observing (contemplating) emotions.

It must be admitted that in the course of the development of art, while existing traditions continued, they were continuously enriched in terms of new content and ideas, form and style. Importantly, as we observed above, there is a certain coherence in this process.

During the development of the Uzbek novel for almost a century (considered on a global scale, several centuries), various forms of the genre have appeared. Without exception, it should be said that the novel is improving even in our time. Therefore, there are no canons that apply to all novels and determine the development of the genre. Therefore, it is natural that the artistic and aesthetic requirements of the period of independence will bring certain changes to the national novel. In this sense, it is appropriate to evaluate U. Hamdam's genre research to achieve maximum results through minimum means as a positive case and refer to the judgment of time how much the novel will be condensed in the future.

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