

Linguistic Aspects of National Novels based on Divine Motifs and Narratives

UMIDA MUKHTOROVA TOLIB KIZI
Karshi State University, Uzbekistan

ABSTRACT

This article is about the scientific works and researches carried out in the world and Uzbek literature on the study of the work of Chingis Aitmatov. This article explored the artistic synthesis of motifs and narratives in Uzbek national literature. Furthermore, compared some samples of the work of Chingis Aitmatov with analytical comparative evidence with Uzbek works and sources. Also, the directions in Uzbek and world literature related to divine-religious motives, methods of using mythology are scientifically based.

Keywords: Motive, prose, dialectic of life, artistic synthesis, socialist realism.

INTRODUCTION

Literature and dialectics of life are assigned by the degree of reading of people in world literary studies. That is, they must first read those works getting acquainted with noble ideals, in order for members of society human ideas in fiction, to take an example from them. Representatives of Uzbek prose have put in the center of their works important spiritual and moral issues that are relevant for all times. They clearly demonstrated in the medium of real-life realities what tragedies various inhuman vices lead to. Each of their works is a mirror and a sign to a human members.

Chingis Aitmatov as one of the brightest representatives of World prose of the 20th century, a writer whose works have been

translated into many languages of the world and read with pleasure, has become the focus of World Literary Studies, a huge number of different monographs, dissertations and articles have been created in dedication to the life and work of writer [1]. An important component of Aitmatovism, which arose in World Science, is also widely studied at the level of world and Russian and Uzbek literary studies [2]. Notable in this matter is the selfless work of Chingiz Aitmatov's loyal translator, literary scholar is professor Asil Rashidov.

By comparing the problem of artistic synthesis of divine motives and narratives in the works of Chingiz Aitmatov and some Uzbek writers, it consists in assigning the specifics of works that came to the field in the 20th century as a derivative of the perception of the universe in philosophical-artistic harmony, as well as defining their principles of perspective in national thought. "Literature begins with a myth and ends with a myth," says Jorge Luis Borges, one of the great Latin American scholar[3]. In other words, any art, including the art of artistic words, begins with folklore and progresses along with folklore" [4], emphasizes the literary scholar with a compelling Eshonqul.

The use of myths has existed in all eras, when the creator wants to tell the truth about the political-social, economic life of his time, he usually uses myths. This can be observed in the works of hazrat Alisher Navoi, in particular in the epic "Khamsa", the fact that the statesman slaughtered his time a genius writer like Navoi with the language of myths confirms the existence of a conflict between the creator and the era.

MATERIALS AND METHODS

Indeed, the literature of the Soviet period, as a result of political molds and religious restrictions, retained to some extent the folkloric traditions-the folk art, although the religious was not supported with the ideas of Koran and did not resort to divine motives. Neomifs-were created in this period of Uzbek literature along with the famous myths of the Turkic peoples, the Uzbek nation, myths of a new nature – legends[5].

In particular, the narratives in the novel "Sycamore" by Askad Mukhtar, one of the literary figures of the Soviet period's popular writers. There is a function of the five narratives on different themes that take place from the novel, assigned to the idea of the work and the writer himself according to his artistic purpose. The writer symbolically instills in the catchphrase of myths that cannot be said or written in the time of the show. The same boss, in myths, the exact space and time are not recorded, in this context, it is a convenient way for the writer to use myths or create a neormif that suits his opinion that he wants to say.

Askad Mukhtar also feels the need for myths in his work, and when the place comes, he gives a hint to his idea with neomyths, which reflect the purpose of literary. This is how the compelling Eshonkul comments on myths. It should be noted that in fiction, myths do not know boundaries and do not talk about the past, but rather the motive refers to the present through the means of images and symbolic representations, speaks from the present.

The novel "Maple" by Askad Mukhtar, which is retrospectively fictionalized in a unique style, is written in a new form reminiscent of eastern literary traditions. The novel tells about the ancient, near past and today. That is, before the depiction of the passing of the child and grandchildren (sometimes himself) of the hungry grandmother, a story and narration are brought up, expressing its meaning, which helps to better understand the content, the artistic purpose of the writer. "The myth is not only the past of a person, the delusions of ancestors, but also their mood and experiences that he himself has not realized, but is absorbed in the brain. It is necessary to look at the myth not as a wild fantasy or shepherds of ancestors, but as a gift of the human psyche, for this reason, the myth is not the echo of the past, it is the embodiment of yesterday, today and tomorrow, the landscape of the human psyche. A myth coexists with a person, while a person lives he creates a myth on his own. However, not everyone "reads" the myth created by their own brain [6], justifies thei scholar the compelling Eshonkul. The opinions of the literary critic help to correctly understand the essence of the narratives in the novel "Sycamore" by Asqad Mukhtar.

The first narration, which takes place from the novel "Sycamore", is about one of the distant ancestors of the

grandfather namely Ochil who planted the plantain in the year of the plague, and it is predicted by the luminaries that this plantain will burn when it turns a thousand years old, but the prophecy will not come true. On the second Friday of the month when the Sycamore should burn, the villagers witness that the grandfather stood upright under the Sycamore until dawn. That night, the Sycamore does not burn and goes into the tongue and says, “when I burn, the time will be the end”. In the narrative, the maple tree acquires a symbolic meaning and is reflected as a symbol of Eternity. The writer refers to the immortality of the religion of Islam in the image of the eternal – Sycamore, The eternity of God in the hearts. The forgotten religion of Islam, culture, eternal history of the nation, which survived so many “floods” in the time of the invading Chingisians, the author refers to these truths in the image of Ochil, who believed that even one day from the oppressions of the tributary era, peaceful days will come.

Through this neomif-narrative created by Mukhtar himself, Askad made his way even in the strict period, implying that he was opposed to the policy of the Soviet period on the basis of the mythological model. The writer is embodied before our eyes as a creator who, on the example of the image of Ochil buva, was able to show who he was and who was on his side, stood firm in his faith, adopted the light of faith in his soul. “The American scientist Erich Fromm argues that the language of symbols, a common language that everyone is obliged to know, is the myth, one of the most necessary and only means in interpreting art in general.”[7]

This mythological analysis requires a new perspective on the analysis of “Sycamore” by Askad Mukhtar. The writer instilled his main opinion not in the development of events in the novel, but precisely in the composition of five narratives on different topics.

In the modern literary process, we witness that the first and most beautiful example of prose works based on the mythological model, which today is considered a novelty and is influenced by Western literature, was created by Askad Mukhtar in Uzbek literature, as early as the middle of the 20th century.

Each social political period affects to some extent the development of literary art, the ideological poetic scope, images and methodological situations. It will cause its development,

renewal. For example, the development of the former macro literature, including Uzbek literature, in an environment that has reached the days of independence for the new era, having got rid of the compassionate oppression, political molds of socialist realism, began to harmonize with the principles of the most progressive world literature. Such qualitative and formative changes are manifested, first of all, in the activities of creepy and partially middle-aged creators by nature. Such changes, first of all, are noticeable on the example of large-scale novel samples, such large-scale works as a reflection of the national spirit, the glorification of national values, the restoration of established national spiritual principles, its characteristics of commonality with Universal ideological qualities.

As scholar Damin Turayev admits: Uzbek art prose has experienced serious updates, changes in the next years in terms of life themes, creative style color, spiritual and philosophical analysis, character interpretation. Theoretical reflections in literary criticism frequently mention the concepts of traditional prose and modern literature. In particular, the works of Uzbek scholars who followed literary currents such as symbolism and surrealism in Western literature, Franz Kafka, Alber Camus, Jean Paul Sartre, Louis Borges, James Joyce, are considered to be related to modern prose" [8;54].

Hamidulla Karomatov, a devout and courageous scholar who has devoted himself to the deep study of the harmony of Uzbek literature and Koranic teachings as early as Independence, also writes about the literature of this period: "in 20th century literary studies, religious ideas and topics that had a certain influence on the occurrence of the works of our great This is evidenced not by the fact that Uzbek literary critics did not understand the laws of the literary process, but by the repression of the dominant ideology in the Soviet era. Some Uzbek literary scholars and writers have been torn between reality and personal security, and their lives have also been ruined." [9;4].

RESULT AND DISCUSSION

In modern national novels, such directions as non-realistic reality, a parallel depiction of mythological plots with a divine

interpretation real reality, which were banned in the previous period, began to be brightly visible.

Both in Uzbek classical literature and in modern Istiqlal period literature, the interpretation of divine motives, the image of mythological events and, above all, the Kuran is directly related to the appeal to the ideas, plots of it.

“In the composition of Oriental and large– scale world literature, Uzbek literature has mastered the Koran in different ways over the centuries and has created tuhfa works based on its themes,” writes, professor Hamidulla Karomatov. Koran phrases have been absorbed into the Uzbek language and embodied in literature and folk Proverbs. The scientific and cultural heritage of the Movarounnahr scientists not only remained the property of the Islamic world, but also enriched the culture and treasure of science of the West and the whole universe. The work of our great gods brought the Renaissance to the surface and laid the foundation for our cities to be known to the whole world as Bukhara and Samarkand”[10;3].

The issue of the Koran and fiction gained its status as a divine phenomenon, which in the years of independence was absorbed into spirituality, cultural life. “Progress begins with the original culture and literature and receives a life-giving feed from it. The study of the influence of Quranic themes in the development of Uzbek literature promotes the restoration of our values and is a factor in the correct understanding of our past history and literature”[11;4].

In the literature of the national independence period, a complete process of evolution and a new process of imagination arose in the perception and interpretation of the national spirit. Such principles inherent in the euro of artistic thinking have become evident in the search for Romanianism of young modern writers. This process is reflected in the unique artistic directives in Uzbek national Romanianism, the use of colorful poetic elements in the image of reality, changes in genre and style. This literary phenomenon first draws attention to the fact that in the interpretation of the character of an artistic hero, national spirits and values are embodied among themselves. Also, today the bottomless and apparent world of the nation's man, his expanses

of thought, interests, lifestyle, the process of realizing the national identity, his active attitude to social life, faith in tomorrow and his enthusiasm for strengthening independence find their large-scale artistic expression in the samples of the novel genre.

Literary aesthetic, ideological artistic updates such as Omon Mukhtar, Khurshid Dostmuhammad, Nazar Eshonkul, Ulugbek Hamdam, Isajan Sultan, Halimurod Rustam, Asad Dilmurod, Ahmad A'zam, Shoyim Boutayev are manifested in their novels, short stories and stories. It should be noted that the works on this subject attract attention even with the literary traditions inherent in the work of jamhonshumul adib Chingis Aitmatov.

Examples of folk art prose, including products of the genre of the novel, have a wide range of possibilities in this regard, reflecting in their bosom both various historical events and ancient traditions and customs that have become the mirror of the people's psyche, and the historical events that have taken place in the hearts of the nation's people. Therefore, the study of the issues of the use of divine motives and mythological research in the artistic interpretation of the national attitude and national psyche within the framework of the analysis of prose samples provides an opportunity to make new theoretical generalizations in the system of problems of the era of the hero's character, as well as creative skills [12].

CONCLUSION

As a conclusion, it should be said that Homer, Dante one of the literature of the ancient Greco-Roman period to the Renaissance, which serves as a general example, giving the basis for the development of world literature. Bokkachcho, classical works belonging to the pen of representatives of eastern artistic thought such as geniuses Abu Rayhan Beruniy, Abu Ali ibn Sino, Saikaliy, Ibn Rushd are also considered jewels of the divine universe, appeal to noneal life, the method of making good use of mythological motifs.

1. The masterpieces in Oriental literature created by Ahmad Yassawi, Naziruddin Rabghuziy, Suleiman Bakirghani, Sofi Olloyor, Abdurahman Jami, Alisher Navoi are beautiful examples of divine and mythological poetics. Importantly, it is especially valuable for such qualities as the saatqar, the most ardent propagandist of the moderate Islamic Enlightenment, the Kuran and the Hadith, as well as the compassion of the creators of today's independence period in these matters and the guiding star.
2. In their methodological studies, 20th-century Uzbek writers began to write works with a mythological plot, in which religious-educational, divine-Iranian motives were artistically synthesized, based on the experience of masterpieces of eastern classical literature and world classical writers. Significant in this regard are the works of Asqad Mukhtar, who continued the tradition of the mythological model after classical literature. The mythological creations of the foundations of the literature of the Istiqlal period are delighted with the boldness of progress towards a nearly global society.
3. In particular, mythological works based on the divine motif and myth, narration are found in the work of the adibiz, associated with other peoples, which enriched modern Uzbek prose such as Askad Mukhtar, Omon Mukhtar, Ulugbek Hamdam, Khurshid Dostmuhammad, Isajan Sultan with new forms, styles and figurative research. the fact that such works have increased in modern literature is Deaconess to say- actions towards understanding the history, religion and identity of the nation.

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UMIDA MUKHTOROVA TOLIB KIZI
FREELANCE RESEARCHER,
KARSHI STATE UNIVERSITY, UZBEKISTAN.
E-MAIL: <MUXTOROVAUMIDA06@GMAIL.COM>