



Novel Demand And Its Options (To The Odil Yakubov's Literary And Aesthetic Views)

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ABSTRACT

This scientific article is devoted to the study of Odil Yakubov's literary and aesthetic views on novel thinking. The author's views are studied in connection with his work "The Old World".

KEYWORDS

Literary-aesthetic, novel thinking, criticism, novelist phenomenon, social factor, spiritual world.

INTRODUCTION

It is known that the novel genre has a long history. As a great literary and aesthetic phenomenon, the novel contributes to the development of literature. In addition to depicting life in its entirety and complexity, this genre includes both lyrical and dramatic genres. Since the advent of novels, debates about this genre have continued. Our literary critics have been expressing their views on the novels and their views on what requirements the genre meets and what it has opportunities.

THE MAIN FINDINGS AND RESULTS

Literary scholar Sabir Mirvaliev's monograph "Uzbek Novel" explores the long-term development of this genre in Uzbek literature, starting from the sources from which the roots of Uzbek novelism are nourished. And he says of the genre: "The breadth of the

novel genre's potential also shows the sheer number of issues surrounding it". [1.p.23]

Umarali Normatov in a literary conversation with the writer Pirmkul Kadyrov on this topic asks the writer to focus on the following aspects of the genre: "The novel needs huge life problems. The protagonists of the novel must be able to carry on their shoulders the novel ideological-artistic nagruska. The scientist believes that the main issue is the artistic reflection of huge problems in the play.

Sabir Mirvaliev, in his article "Prose's Glaze", acquainted with the works of this genre and said that these mistakes of writers are due to the fact that they do not focus on current issues in life: "One of the serious shortcomings of our current novels is that some writers are trying to create novels

artificially, narrowly understanding the concept and scope of the genre”. [2.p.33]

We see the same critical attitude in the views of the writer Odil Yakubov. The author says: “A couple of years ago, when a young writer called an average story a “novel”, he tried to make it a ‘novel’ instead of shortening it, narrowing it down, revealing the characters more deeply and declaring it as a story. This published novel, if its name is not mentioned in one or two critical articles, has sunk into the sand without leaving any trace in the heart of the reader. [3.p.37] Indeed, there is a great truth in the writer’s lamentations. The novel requires great strength from the creator. It is only as a result of a change in the way we see, observe, perceive, and finally think, that complex forms of artistic depiction of being emerge in it. Without the novelist life-spiritual, literary-aesthetic experience of a novelist, his involvement in this genre leads to the creation of works called novels. The main goal of the writer is to have a Romanesque mindset to tap into this genre. We refer to Odil Yakubov’s commentary on novel thinking in his literary-aesthetic views: “Novel thinking is not in the presence of a novel event, an event, a great drama in the play,” but in the writer’s perception of life as a great novelist. In fact, a single story can be seen by two writers in two different ways. A writer can take this event as a simple event that happens in everyday life and write a story or narrative on this basis that he only occasionally reads. The second writer, if he has the above-mentioned thinking, certainly sees the deep social factors, tragic fates, huge conflicts and drama of ideas underlying this event, which, as a result, creates a huge and serious novel based on this event.” [3.p.37] An example of this is the author’s novel “The Old World”. The novel begins with the image of a winery far from the royal palace. We see the main characters with us here. All the victims come to this winery. Firdavsi, the author of the famous Shahname, describes Bobo Khurmo, a huge orchard, Malikul Sharob, who was expelled from the

king's court, and other people. This problem, which at first glance seems simple, is not in fact small, but an assessment of human dignity. The writer had a deep understanding of the events of life and was able to feel the spirit of the period in these events. Throughout the work, historical figures such as Beruni and Ibn Sina, who put the interests of the people before their own interests, served in the cause of science throughout their lives, and hated laziness, are deeply portrayed through an analysis of the heroic spiritual world.

The author seems to be telling the reader that these historical figures - Beruni and Ibn Sina – through the artistic depiction of Shah Mahmud Ghaznavi, that life is not eternal, that a person should be left with good deeds, not the owner of wealth once in a lifetime.

CONCLUSION

Odil Yakubov’s comments on novel thinking are well-founded. The writer does not prefer to look for a romantic event, an event, a great drama in life, but considers the writer's perception of life events as a great artistic novelist to be a true creativity. According to the author, a writer can create harmonious works of this genre only as a result of creative research, that is, when the novelist has a life-spiritual, literary-aesthetic experience.

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