

# Main Features of Today's Uzbek Novels

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**Abstract:** This article discusses the novel genre, its characteristics, the history of its emergence, and the characteristics inherent in today's Uzbek novels. It also discusses the works of which writers have observed changes in the work of current Uzbek novels that do not meet the requirements of the genre. The leading elements in current novels, the aspects of works that attract readers, and the differences between novels of the last century and today's Uzbek novels are discussed.

**Keywords:** Novel, image, character, plot, epic, epic poem, essay, mythopoetic, meta-work.

**Introduction:** The novel, which has been developing and developing in world literary studies, as well as in today's Uzbek literature, has been honing its position for several years without losing it. Because literature cannot be separated from the nation and its destiny, from the expression of thoughts and ideas of universal importance. A work of art has always interested researchers as a means of reflecting every innovation in the life of the people, the emotions of the human personality, depending on social development. Uzbek novelism has improved both theoretically and practically during its development in the past short period. So, what are the distinctive features of today's Uzbek novels?

The main part. The novel, considered a genre that connects human private life with society, is one of the relatively young and developing modern genres of fiction. How did the novel genre emerge? Professor Hotam Umurov writes on this question: In the Middle Ages, along with the epic, various prose works appeared, reflecting the adventures and deeds of heroes, containing events similar to those in the epic. As one of the earliest manifestations of such works in Western countries, chivalric novels appeared. Thus, for the first time in the world, works called novels were written. This name is due to the fact that these works were originally created in the languages of the Romance peoples. Such languages include Italian, French, Spanish, Portuguese, Romanian, Moldavian,

Provençal, Sardinian, and Catalan.

V.G. Belinsky, explaining the sources and circumstances that gave rise to the novel, writes the following: "As the name of the novel shows, ... it appeared in an era when all civil relations, social, family and human relations in general, were growing in an endless, multifaceted way."

If we compare the ancient epic to the ocean, the modern epic is equal to the river. The largest genre of the modern epic - the novel - is described as a miniature world (N.E. Saltykov - Shchedrin). It discovers a world that can be both an ocean and a river. Only the scope, scale, and characters of both are different. While romanticism shines in one, the power of realism is manifested in the other.

"The epic of our time is the novel. All the foundations and essential features of the epic are present in the novel, the only difference is that in the novel other elements prevail, a different landscape. There are no mythical dimensions of heroic life, no grandiose figures of heroes, no gods participate in it: in the novel the phenomena of ordinary prosaic life are idealized, taken under a general type.

.... in which the fate of a person is important not only for his society, but also for humanity." Continuing his thoughts, V.G. Belinsky emphasizes that the task of the novel as a work of art is to reveal the hidden soul, the living idea of everyday life and historical

events, to make scattered events the abode of the soul and mind. Based on this basis, he writes: "The level of artistry of the novel depends on the depth of the main idea and, in some respects, the strength with which it forms an idea. Having fulfilled its task, the novel passes into the ranks of all other works that are the fruits of free fantasy, and in this sense the novel must be strictly distinguished from superficial belliristic works that satisfy the necessary needs of the common people." (V. G. Belinsky, Selected Works, p. 176). The depth of this idea is measured by a deep analysis of the philosophy of life of the novel's thinking. E. A. Karimov, a researcher of epics, based on the definition of Guy de Maupassant ("The novel arises on the basis of the philosophical concept of the world"), says, "A work without a holistic philosophical concept of the world cannot be a novel," and continues: "A novel is a literary and artistic system, a large artistic form, openly focused on the world and history, society and humanity, its problems and concerns, wars and peace, political and class struggles, uprisings and revolutions, its great and small events. Not only the novel, but also the main character depicted in the novel, whose soul and thoughts are directed to the world, the universe."

So, the true novel in the true sense of the word emerged in Western Europe in the 18th century. According to literary criticism, its first example is the novel by the writer Antoine Prevost called "The History of the Chevalier de Griers and Manon Lescaut". This work was later published under the name "Manon Lescaut". The famous writer Guy de Maupassant called this work "the attractive form of the modern novel."

From the mid-1930s, this genre began to develop rapidly and began to open its second stage of development. At the same time, the famous novels of the great writer Balzac, which are part of the series "Human Comedy", and rare works of this genre by Stendhal, Dickens, Thackeray, appear on the scene. The difference between these works and the novels of the previous stage is that realism is embodied in them more fully and vividly.

By the end of the 19th century, the novel took on a completely new form in Russia in the works of L.N. Tolstoy and F.M. Dostoevsky, and this opened the next historical period in the development of this genre.

The novel genre in Uzbek literature was founded by Abdulla Qodiriy in the 1920s. "In world literature, five schools of novel writing, which differ in style, are distinguished. They are the English, French, German, Russian, and Indian schools of novel writing. Now a sixth school of novel writing has been created. The creator of this school is Abdulla Qodiriy," wrote Bertels, a famous orientalist in his time.

Or, to use the words of Mukhtar Avezov, one of the great thinkers not only of the Kazakhs but of all Turkic peoples, the novels of Abdullo Kadiri, who created a sublime work, are reminiscent of the Pamir Mountains, which suddenly appeared in the flat desert in the 1920s.

Abdullo Qodiriy says: "Since we have entered a new era, we will follow the innovations of this new era in every way and feel obliged to innovate in similar epics, novels, and short stories, and to introduce our people to the "Tohir Zuhro", "Chor Dervish", "Farhod and Shirin", and "Bahromgor" of this time."

At first glance, it seems that the writer said these words out of modesty, but if we look at the history of the origin of the novel genre, we will see that the writer's words are absolutely true. The novel's unique thinking, language, style, interpretation of heroes and characters, and most importantly, its complete difference from other genres in poetic perception of reality, that is, its epic scale, completely distinguishes it from other prose genres. "Transient Days" fully answers the question of what a novel should be in every way - in the text, structure, interpretation of heroes and reality, and various images.

After our homeland gained independence, the novel genre began to appear in a completely different form. Our writers realized that the consciousness, which had lived under oppression for years, should be free, have its own individual style, and each novel should also be individual. It is clear to us that a novel does not fit into any mold or pattern, and we often encounter these situations in non-traditional novels created today. In our country, where fundamental reforms are being carried out, it is natural that new novels will be created as a product of a new spirit, a new way of thinking. After all, each era, according to its own needs, forms an artistic and aesthetic idea in society.

The use of unconventional interpretation methods in contemporary Uzbek novels is of great importance in the artistic renewal of the poetics of the Uzbek novel. It should be recognized that the influence of not only modern Western novels, but also the traditions of classical Uzbek literature and folk oral art in the formation of unconventional interpretation methods is also significant. The philosophical observation in the novel "Bazar" by Kh. Dostmuhammad, the psychological analysis in "The Ruin on the Hill", the absurd idea in "The Game of Butterflies" by T. Rustam show that the reality we live in also plays a special role in the emergence of unconventional methods in our contemporary novel.

Today's novels mainly describe a person, his inner experiences, thoughts, fantasies, and psyche. Also, the

creation of mythopoetic novels was one of the unique innovations. This category includes Sh. Botayev's "Shokh", "Yettinchi tong", "Kh. Dostmuhammad's "Bozor", "Wise Sisyphus", N. Eshonkul's "Gorugli", U. Hamdam's "Isyon itoat", I. Sultan's "Boqiy darbadar" and "Ozod", which are considered serious achievements of Uzbek prose. The prominent scholar, Professor Qazoqboy Yuldosh, gives the following thoughts about Amon Mukhtor and his novels: "The period of independence brought a number of innovations to Uzbek novelism. Taking into account the fact that the era was intense, information was overwhelming, and reading time was always scarce, Amon Mukhtor tries to reduce the size of the novel. At the same time, based on the fact that the novel is an "epic of a separate individual," he strives to strengthen psychologism in the image. There is no unnecessary detail in any of the writer's novels. The artistic meaning in them is so dense that it cannot fit into the image. Amon Mukhtor is the first writer to introduce the concept of "metaesar" into Uzbek literature. A work of a writer that determines the direction of several other works created later, with its depicted images, raised problems, and way of expression, is called a metaesar in the science of literary criticism. The author's work "A Thousand Faces" was the first Uzbek meta-novel, which inspired the writer to write several novels. In the work of Omon Mukhtar, the principle of depicting characters as more suffering and in the throes of thoughts and fantasies, which is becoming characteristic of current Uzbek novels, prevails.

It is not surprising that the beginning of the twenty-first century went down in history as a period of essayization of fiction and thought. The uniqueness of essayized thought is that the correctness of a person's opinion is based not on the opinions of others, but on the logic of his own "I". Individual - personal opinion is put above. Because any correct opinion is also relative. The freedom of thought of an individual person is manifested through this. Today's Uzbek novel has not been left out of the essayization process. It is natural that this phenomenon is happening on a global scale and has reached us as well. Philosopher Mikhail Epstein, who makes well-founded observations about the essence of the changes taking place in modern Russian literature, says: "...the dominant feature of the novel genre was its creation of a special conditional reality for itself. This conditional reality blocked the novel from real existence outside it. Today's novel is faced with the need to overcome this limit.... The novel became essayistic not because of the external influence exerted by essayism, but as a result of internal changes in the process of the artistic perception of existence gradually abandoning all traditional conditionalities."

We can see the process of essayism in the novels of writers such as Ulugbek Hamdam and Khurshid Dostmuhammad Ahmad Azim. An example of this is Ulugbek Hamdam's novel "Sabo and Samandar". The artistic achievement of the novel "Bazar" by another talented writer, Kh. Dostmuhammad, is the creation of an artistic model of real reality in it. The novel "The Wise Sisyphus" is new in both genre and style, and it would not be wrong to say that it raised modern Uzbek novelism to a higher level. The essayization of creative thinking, that is, its liberation and transformation from recording facts in reality to expressing its own conclusions inherent in the original essence, allows the author to freely intervene in the events depicted in the work of art. We can cite Ahmad Azim's novel "A Dream or a Journey to Gulistan" as a vivid example of this.

## CONCLUSION

As the novel develops as a genre, all its elements change. The novel, which was originally a large volume, has undergone a reduction in volume today, while preserving the "novel problem (problem)" and the novel's unique thinking. In today's era of globalization, writers, taking into account the reader's time constraints, have begun to reduce the volume of novels and focus on enriching their meaning. U. Hamdam's mini-novel "Namatak",

O. Mukhtor's novel "Maydon" are among them. The author's "Tort tomon qibla trilogy" does not even come out to be four hundred and fifty pages. Not all large works are novels. However, in the science of literary criticism, when defining the genre of the novel, the size of the volume is also mentioned. However, in today's Uzbek novels, attention is paid not to the volume, but to the scope of the subject. In addition, in novels such as M. M. Dost's "Lolazor", U. Hamdam's "Muvozanat", E. A'zam's "Shovqin", A. A'zam's "Royo orhud Gulistanga safar", L. Borikhon's "People in the Heat", A. Nurmonov's "Qon hidi", Javlon Jovliyev's "Korqma", A. Malik's "Halqa", the writers do not show the actions of the characters, but describe their feelings and experiences, the characters are not examples that show the way when a person finds himself in a difficult situation, they have both strengths and weaknesses, goodness and evil are combined in one body. They describe him as a living person. From this we can conclude that today's Uzbek novels differ from novels of other periods in that they study man. In them, not the period, but the person comes to the fore. After all, man is the crown of cinema.

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