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EPIC PROSE TRADITIONS AND NEW METHODOLOGICAL RESEARCHES

Abstract: This article discusses methodological research in Uzbek literature. The novels of the famous writer Oman Mukhtar are analyzed.

Key words: Novel, style, writer, artist, symbol, folklore.

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Introduction

In the world literary science, the genre of the novel naturally has a syncretic character. It is developed by close contact with folklore traditions and is created by the national-literary background. After all, the symbols of national identity need to be preserved in the development of artistic thinking. Fiction, in particular, romance, presents a unique image based on its own laws. The impact of tradition on genre development is wide and complex. However, the importance and role of folklore in understanding the essence of formative and methodological research, which supports the present development of the national novel, are further clarified by observing their relationship. The study of this issue gives opportunity to reveal the national frontier of the novel, the leading genre of the prose, and its intellectual roots in shaping opportunities for philosophical aesthetic perception of the universe.

While there is no doubt that folklore traditions have a strong influence on the development of the novel genre, this situation is a typological phenomenon that is common to all national literature. This situation not only demands the affirmation but also requires the observation and exploration of each genre specific paths in terms of genre possibilities and diversity. Of course, this is related to the level of development of each nation's literature, its in-house capabilities, the creative talent, the ability to master

the art of folklore and to realize its potential and to put in practice. In this context, the studies of literary studies serve as a specific theoretical and methodological basis for the study of the influence of particular creator on folk artistic expression within their artistic and aesthetic thinking, in form and methodological research.

Analysis of Subject Matters

It is well known that imaginary forms of events play an important role in appearing and formation of a fairy tale, one of the genres of Uzbek folklore poetic creativity. In the first fairy tales didactics and later in the social context deepened. Fairytale creators who have condemned cruelty and violence have been able to draw important social and historical conclusions. The fact that details and motives are embedded in the imaginary and vital textile shell has made it possible to glorify the ethics and decency of different layers of time. The plot-compositional composition, form, and typological features of magical fairy tales in the example of Russian fairy tales were learnt by the research of V.Y.Propp in the literary studies. His theoretical conclusions will also help in the study of Eastern fairy tale poetry and plot composition. Characteristics and features of the Uzbek fairy tale are detailed in the studies of folklore scholars M. Afzalov and K. Imomov. According to B.Sarymsakov, the dynamics of the historical and literary process provide

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insight into the progressive movement of certain skills and genres [1;97]. After all, certain genre-specific features "... genres whose poetic structure is relatively improved and have a greater chance of reflection of reality can be covered and absorbed [1;101]"

Research Methodology

The main criterion for the novel "*Ming bir qiyofa*" is the leitmotif of nationalism and universalism, which has an impact on both art and emotional development. In our literary tradition, the ancient struggle between good and evil in which goodness is glorified and evil is rejected.

A simple human with a light of kindness and compassion in his eyes, Burhan Sharif is passionate about protecting the good. His nature does not have the ability to be arrogant, to bow in front of servant, to worship him. Burhan Sharif considers his duty to fulfill human duty and strives to fulfill his duty. Prose creator combines these national characteristics of truthfulness, courage, pride, dirty diet, and honesty. Therefore, it clearly expresses its attitude towards character behavior.

In fact, in the novel, the author's impartial speech, as a historian-publicist, plays a large role in portraying the hero's appearance, behavior, internal feelings, and events. His secret relationship is palpable. As O. Odinson said, "the lack of clear language attractiveness in objective neutral speech can lead to reduction artistic colors in clear images and at the same time expressiveness of the author in his speech activities" [2;28]. Aristotle asserts, "Perfect people are the same, but bad are different" [3;126]. From this doctrine, it becomes clear that the novel aims to portray the actions of some vincible people. However, Mr. Mukhtor shows the struggle between denial goodness and ignorance; He also tries to avoid ignoring the fact that both processes are related to each other, the interdependence of them, and sometimes which might be in one person.

"It was a real challenge for me. I tried to write a novel that was different. In addition, to some extent, I think I did. In all of these, I have tried to cover certain aspects of human thinking, and at the same time, I have come to terms with the positive and negative characters in the literature. I have relied on the ancient Oriental philosophy that man is the embodiment of good and evil. If you remember, Abdullah Hakim (in novel Ming bir qiyofada) has many sins and good deeds. So is Burhan Sharif. None of my characters is 100 percent positive or negative" [4;418], - the author wrote.

As one of the heroes of the novel, Sadirjon says, Burhan Sharif "openly fights evil." He fights for the violation of fair laws and concerns about the fate of the people. In our view, Mukhtor has also used the image of legendary solo heroes of folk epics in drawing this image. Consequently, it is an epic character that human love, kindness, loyalty,

friendship, intelligence and talent, desire for knowledge, endless hatred of the enemy, generosity, and self-sacrifice are all combined.

Burhan Sharif has done goodness to people, has called them to do goodness, has treated them with kindness, and has punished evil people. However, he has always been helpless in the blood and in the face of the evil that is in his hands. He also has a feeling of envy and jealousy. For thirty years, he has struggled with himself. At the end of his life, Burhan Sharif admits that he had betrayed the spirit of Abdullah Hakim and delayed the publication of his diary. Even not staying true to the word is a betrayal and it is considered a crime. Because of his noble nature, he asks: "What is my difference between all the wicked and the wicked? How can I look at Abdullah's face when a person is resurrected and seen in the world?" (P. 162). It draws appropriate conclusions from their actions. So he realizes that the world has other truths than what he believes and what he thinks is right.

Abdulla Hakim is the only child who grew up in the hands of a widowed mother, who was in love with her father. She is now separated from her mother and unable to reach her lover. He does not want to live. He did not even have children. The house is rented and has nothing to eat or drink. Ordinary servant, who sometimes cannot keep himself from drinking too much, However, he looks like Burhan Sharif, like two drops of water. For one thing, on the other, thanks to Abdullah, Burhan Sharif loves him as his brother. Because he understands his condition, he sometimes offers generosity and recommends him to go to different parties in order to eat better.

His comrade, who has fallen into the hands of impure men, fearing Burhan Sharif's honesty, does not want to betray him. His anger and hatred for injustice gives him courage and courage. Abdullah Hakim, who has done his best to save the tyrants from his good deeds and never once sacrificed his life, does not want Burhan Sharif to disclose the truth to those who suspect him: "You need to show dedication and courage once in your life! You have no right to sit without doing anything! That is it. Come and show me your crafts - I am Burhan Sharif! ..."- he says (p. 19).

Abdullah Hakim refrained from suffering and said, "Brothers, there is a misunderstanding. I am not Burhan Sharif. 'But he doesn't. It is hard to tell the truth to those who behave in a nomadic way. He considers submission to the will of the "enemy" as an act of betrayal and disobedience to the command of conscience. Not only do they violate their devotion to their friendship, they try not to lose their lives because of their enormous hatred for their enemy.

Abdullah Hakim takes the courage and inspiration from his spirit to endure suffering. Therefore, he can act wisely according to the situation. This beautiful quality of his morality is manifested through the work of the act. The important thing is that

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he does not go against his will. In addition, the inner desire to endure is one of the factors that motivates her to be courageous. Abdullah Hakim's dignity and pride are rooted in his feet, and a "blood vessel is poured into his veins" (p. 19). Therefore, he does not despise himself.

"He was dizzy and bloody. However, when all the injustice and meanness in the world were unwillingly rebellious, he hesitated to lie down on the ground and to stand up and recover. It was as if something had hit her in the head. He fell to the ground and fainted" (Page 23).

If he says: "I have not learned how to receive alms or to forbid. I will not turn away from my way. «The world was too easy to have wealth. For this, he was required "not to fight with someone or something which are stronger than you".

Changes in Abdullah Hakim's spirit: loyalty, conscience, anger, hatred, and the unintentional overlapping of his feelings inspire his courage. This provides its spiritual superiority:

"He felt like his leg was off the ground and hit the ground again. He swayed. However, he did not fall. Realizing that it was no longer important to him, he turned to the young men proudly. The pistol slammed in succession. He knelt unknowingly. Then he stretched out slowly. Only one word in the details is Halima", he said.

Abdulla Hakim - Burhan Sharif was defeated physically. Nevertheless, there is some glory in his death, which gives the reader a lot of optimism and

content. O. Mukhtor argues for a millennium of literary and aesthetic thinking about human greatness, not just in the form of advice, but also in the analysis of the nature of the characters and the logic of events. In other words, the author is able to combine his ideas with fairy-tale, anecdotal logic with the realities of the heroes, the spirit, and the aspirations of the real heroes.

Analysis and results

According to D. Kuronov, the author's attitude to the story, his outlook, and his mental state are of great importance in the writer's communication with the reader. It will be displayed in more styles. The conceptual integrity provided by

O. Mukhtor in the novel "Ming bir qiyofa" shows that the composition of the work is in proper order. The author also makes a lyrical retreat, encouraging the reader to enter into his ideological and emotional evaluation. In some sense, he expresses an open, secret attitude towards the subject of the image and communicates directly with the reader.

However, in some cases, the author gives the reader details in the form of dry information, in which case O. Mukhtor's feelings do not reach the reader's heart. The statement in the image style does not allow the details to be vibrant. The writer is not alone in his characters' complete self-esteem, but is left alone with his own feelings and cannot reinforce his feelings. As a result, there is a slight decline in emotional impact.

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