



POETIC EXPRESSIONS IN THE NOVEL “A THOUSAND ONE PERSON”

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ABSTRACT

Omon Mukhtor is one of the leading representatives of modern Uzbek novels. He made a great contribution to the development of Uzbek romance with many of his novels. The study of a writer's novels, the analysis of his views on the universe, man, nature, society, is one of the most pressing issues in today's literary criticism. This article explores the style of the novels of the famous Uzbek writer Omon Mukhtor. In it, based on the general direction of the author's talent and poetic skill, the style of the novel "A Thousand and One Person" is analyzed in terms of the skill of expressive expression and skillful use of symbolism in folklore, and certain theoretical generalizations are made.

KEYWORDS: *novel, style, artistic skill, folk image, symbolism, individuality, poetic expression, conceptual integrity, form and content.*

INTRODUCTION

Omon Mukhtor (1941-2013) began his career as a novelist in the pre-independence period. He has published about thirty books as a poet, storyteller, storyteller, novelist. Omon Mukhtor's "A Thousand and One Person" (1994), "The Man in the Mirror" (1996), "The Ruins of the Hill" trilogy "Four Sides Qibla" (2000), "Ffu" (1996), "Women's Country and Kingdom" (1997), "Plato" (1998), "Square" (1999), "People of Love" and "The Great Cleaner" trilogy "Navoi and the artist Abulkhair" (2006), "People should laugh" (2008), Presented a series of novels to readers, such as The Woman King (2010). They are extremely important in terms of content, depth, richness of formal and methodological research, written in an attractive language.

Literary scholar D.Kuronov emphasizes that the author's attitude to the story, his worldview, and his current state of mind are important in the dialogue between the author and the reader. It is manifested in more style [4. 131]. Indeed, in every play the writer's identity is expressed: thoughts, feelings. There are methodological principles that reflect the nature of O. Mukhtor's unique talent, his creative image, on the basis of which the system of elements that make up a particular novel are interconnected. Consequently, a true artistic phenomenon is unique in nature.

MATERIAL AND METHOD

Literary critic H. Boltaboev writes: "The roots of this methodological phenomenon go back to the

richness of ancient lyricism in Eastern literature, examples of folk art reflected in the highly romantic interpretation, and others." [1. 15]. In addition to this idea, it should be noted that the influence of the experience of Western and world literature on the artistic taste of the Uzbek reader also plays a role.

Although the principles of the literary direction, based on Omon Mukhtor, allow to make generalizations specific to a particular stage (period) of his work, individual formal-methodological research: the style of the work taken separately and the skill of the writer can not be sufficiently developed. Indeed, individual style is discovered by penetrating deep into the inner layers of each work. Its brilliance is ensured by the experience of national literature, traditions of folk art and literature of the past, attention to the features of the national spirit, customs, language. The effectiveness of methodological research is determined by the nature of the talent of this or that writer, the way of emotional thinking and the way they are expressed.

Hence, methodological individuality is a set of features of a writer's poetic thinking and expression of life. It is manifested in all layers of the work of art (the structure of the literary text, rhetoric, the principles of creating artistic reality - poetics).

Consequently, only the derivation from the laws of art allows a correct understanding of the nature of style. The results of methodological research, in particular, the method of O. Mukhtor should be sought in the development of creative,



socio-psychological conditions and vibrations in the spiritual world of the writer, in harmony with the experience of world literature. In this sense, the Uzbek modernism, which shines in the works of the writer, acquires a peculiarity in terms of closeness to the moral and enlightenment values in the spirit of the nation.

RESULTS

The national style of Uzbek prose has gradually developed. Methodological research in today's Uzbek novels is born and formed on the basis of existing experience. It depends on many factors, such as the requirements of the time, the renewed thinking, the spiritual needs of the reader, the ability, potential, activity in research, the scope of interest of an individual writer. In particular, the author of such novels as "Balance", "Rebellion and Obedience", "Sabo and Samandar". In Hamdam's novels there is a tendency to learn from the methods of writing in the literature of the past and present, social content, journalistic interpretation. At the same time, the writer makes fruitful use of the method of philosophical interpretation of the bitter truth of the life of the time and period. Because the dynamics of the historical-literary process allows the expansion of the novel genre semantics.

The poetic structure of the modern novel has been improved. His ability to express reality is rich. Therefore, it can absorb the features of anecdotes, fairy tales, epics and other genres. This is especially the case in O. Mukhtor's novels. The style of the author's novel "A Thousand and One Person" stems from the general direction of the author's talent. The style chosen for the novel according to its artistic perception and style of expression forms a peculiar ring in the development of its universal style.

The novel includes folk anecdotes and fairy tales, generalizations of human emotions typical of the legendary individual hero of our epics, satirical allusions and universal themes, ways of expressing the ideal of the people, the rich use of symbolism and profound philosophy. allows you to illuminate the essence in a unique way. O. Mukhtor is able to connect his thoughts with the essence of the personality, spiritual world and aspirations of real heroes, using the content of fairy tales, populism in the logic of anecdotes.

O. Mukhtor's novel "A Thousand and One Person" provides conceptual integrity. The compositional parts of the work are arranged in the appropriate order. The writer makes lyrical digressions in place and encourages the reader to join his ideological and emotional assessments. In a sense, they communicate directly with the reader, sometimes openly and sometimes covertly, to the subject of the image.

The leitmotif of nationalism and universality, which is the main criterion of the novel "A Thousand and One Images", influences the rise of both art and emotionality. In the age-old struggle between good and evil, which is a peculiar tradition of our literature, one is glorified and the other is rejected.

Burhan Sharif, a simple man of faith with a light of compassion in his eyes, is committed to the protection of goodness. There is no arrogance in his nature, no bowing before his servant, no worship of him. Burhan Sharif considers the performance of human duty to be sacred, and strives to perform it without fail. In this national character, Nasir embodies the qualities of honesty, courage, pride, abstinence from filth, and conscientiousness. Therefore, the character clearly expresses his attitude to the behavior.

Abdullah Hakim, one of the protagonists of the novel "A Thousand and One Images", is a simple man, but a contented man, a talented poet. What he wrote about Mr. Nasriddin consists of poetic and prose observations. For this poet, Nasriddin is the Living Laughter of a people who live forever, not bowing to anyone, not caring about the world. The odmi jacket on his shoulder, the small turban on his head, and the shaggy donkey underneath are a symbol of his dervish life. Abdullah Hakim, who understood the bitter truth of the essence of his poison, worshiped the glory of the genius of the people as soon as everyone who had achieved freedom of heart and soul realized the ephemeral transience of human life. Nasriddin, who lives in his own heart and lives by the dictates of his conscience, considers it a blessing to live with laughter over the abominations of life. Only then will man become independent of the passions of the world and attain spiritual independence:

Who,

heart

free,

free spirit -

He will definitely find you. (Page

2.126).

Each story in A Thousand and One Images was made into a single novel by a different writer. However, my goal was to make a big statement in a concise way, as much as possible, "the writer O. Mukhtor wrote. In the novel, the prose writer, striving for brevity of volume, depth of subject and content, followed the path of determining the volume and ending of each work as the tone rose. In this regard, Abdullah Hakim's prose "Long Thoughts" in the novel "A Thousand and One Images" is especially characteristic.

In the interpretation of Omon Mukhtar, the figurative method of creating a figurative image in folk tales about a fox - a judge, a bear - a guard, a tortoise - a man, a snake - a minister, a lion - a king -



serves to increase the novel's impact. It can be said that this chapter of the novel is a unique mosaic based on metaphor. The strange legends and anecdotes embedded in the composition are reminiscent of Gulkhani's "Zarbulmasal". After all, not only special types of fairy tales, but also parables are based on figurative imagery. Nasir is able to successfully continue this tradition in a creative style within a new genre.

Nasriddin is a constant companion in the folk art of the donkey, which often serves the day of ordinary, poor people and serves man. In the novel, too, Hodja Badriddin, who lives in a strange village in the Second Province of Rahim II, is a world-famous, intelligent man. His youngest son is also an intelligent, wise, and at the same time extremely naive young man. Nasriddin, a child of a wealthy family, is fascinated by the myths and anecdotes of the hairdresser Mulla Ghulam because of his childhood passion. In this respect he is no different from ordinary villagers. In his dream of becoming famous, he sang "Millennial Song" in imitation of Mulla Ghulam, and weaved anecdotes about the justice of the king with an indescribable love. But he had not even received an assignment from a ruler who had never seen Rahim II, who had stolen his mind, in his life, and who could not fully imagine what it was like.

CONCLUSION

However, in some cases, the author also tells us details in the form of simple information. In such cases, where the principle of narration prevails, O. Mukhtor's feelings do not fully reach the heart of the reader. The narrative that emerges in the style of the image does not allow the details to come to life vividly. The writer is not completely "transformed" into his protagonists, but is left to fend for himself and not be able to support his feelings.

As a result, there is a slight decrease in emotional impact. Thus, the style of today's Uzbek novel is a combination of national and literary traditions, as well as a certain synthesis of Western and Eastern literature. In this process, O. Mukhtor's tireless research on the application of new formal and methodological principles also plays an important role.

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