

# Novel Thinking And Artistic Conflict In Shoyim Butayev's Novels

Nasirov Azimidin Normamatovich<sup>1</sup>, Jorakulova Elmira<sup>2</sup>

<sup>1</sup>Doctor of Philology, Uzbekistan, Samarkand State University,  
<sup>2</sup>Independent researcher of Samarkand State University, Uzbekistan

E-mail: [azmiddinnosirov@gmail.com](mailto:azmiddinnosirov@gmail.com)

***Abstract: Artistic and poetic changes in the novels of the independence period, theoretical views on the expression of polyphonic images in Uzbek novels. The world of images in the novel The Fortified Moon by the talented novelist Shoyim Botayev analyzes the uniqueness of the interpretations in the polyphonic image, which stems from the novel thinking. The process of characterization of images and the artistic function of conflict in the work are discussed.***

***Keywords: novel genre, novel thinking, artistic character, conflict, interpretation, skill.***

## 1. INTRODUCTION

At the turn of the twentieth century, the emergence of extremely sharp socio-economic changes in our country, laid the foundation for a serious renewal of the cultural and educational life of Uzbekistan. In particular, the nation's independence has created ample opportunities for the need for serious reforms in the economic, political and cultural spheres. Especially with the advent of national independence, the need to update the moral standards in society has become increasingly strong. In prose, especially in the national novel, the study of human spirituality has for a short time risen to the forefront. Because, on the one hand, major social problems are on the agenda, and on the other hand, the collapse of existing political patterns has shaped the world of images, which are moving towards the understanding of the heroes of the work of art. Naturally, this feature gave rise to unique principles of fact-finding. In turn, this situation, the internal and external content of the genre has little effect on the composition. This was a sign that Roman thought was changing.

## 2. MAIN PART

The novel genre is valued as a genre that reflects the unique aspects of each folk literature. It is no coincidence that the novel is recognized as a genre that combines the full breadth of reality and the complexities of the fatherland, as a work of art that explores the essence of social society, the understanding of the minority, human suffering, the relationship between man and society, society and man, person and environment. was. "As a work of art, the task of the novel is to remove all random things from everyday life and historical events, to enter their hidden hearts, living ideas, to explore external, scattered events on the basis of the space of spirit and mind. The level of the novel's art depends on the depth of the main idea and, in some respects, on the strength of the idea," says VG Belinsky, a Russian literary critic [1, p. 176].

Indeed, the novel genre is an artistic analysis of reality as a whole, with an in-depth analysis of the laws of social relations to man, the feature that reflects historical changes through the

human psyche. Therefore, for the novel, life is in man, the mysticism of the human heart, the human spirit, human destiny, all its relations to the life of the people are rich material for the novel, and M. Bakhtin », - he points out. P. Zarev also writes that "the first and foremost task of the novel is to study and understand society."

Indeed, it is a means of expressing society through the person who is its mainstay and its character. If we look at the formation of the Uzbek national novel, we can see that it developed along with the national literary background, based on internal opportunities. It is true that world novels had their own artistic influence on the formation of Uzbek novels, but at the birth of Uzbek novels there was also a significant influence of Uzbek folklore.

In the formation of Uzbek novels it is necessary to note not only the folklore, but also the influence of pineapples in our classical literature. Therefore, while the influence of folklore on written literature was significant, written literature had little influence on the emergence of the novel genre. Literary critic B.Sarimsakov writes about it: "If the connection through folklorisms is realized by the individual artist through the conscious use of folklore materials or folklore-specific poetic means for consistent ideological purposes, researchers of folklore and literary relations can always think on the basis of concrete facts. genetic affiliation is the opposite. It should consider the exchange of experience between the two types of word art in the field of depiction of reality through artistic images "[2, p. 38].

Indeed, in addition to issues such as plot construction, character creation, individualization and conflict-based formation of epics in folklore, it is worth noting the diversity of images, and even the ability to use language. These features of art can be found in the written literature, as well as in the novel genre. In addition to the epic depiction of life, it can be noted that the novel genre leads among the genres because it is based on a deep and detailed description of the inner world of man, his secrets.

The novel genre, which has been developing over the years, began to gain more artistic perfection in the last quarter of the last century. In the novel genre, the pineapple has risen to reflect more deeply the evolution of human thought. Psychologism and psychological analysis have demonstrated in the novel the whole existence of the minority as a legitimate phenomenon of literature. In this regard, A. Rakhimov's "History of literature is a history of high ideals and deep artistic ideas, complex human experiences and harmonious characters, as well as original poetic images - the history of ups and downs in the path of true art; The history of literature means the history of various artistic and methodological researches, the leading principles and basic laws that determine the essence of the development of literary movement and aesthetic thinking in the way of realistic depiction of life "[p. 3, 12]. serves. One of the most difficult tasks in fiction has been to create an artistically perfect human image. From the time when literature and art began to occupy a certain place in the life of society, it has sought to interpret man, to study his place in social life, the changes and contradictions in the spiritual world in an artistic way.

The material of the present novel is condensed in time, not in space. Novel events are enriched by chronotope of the image in different time sizes. This allowed for a deeper understanding of the events, a deeper analysis of the psychology of the protagonists. That is why the notion that a one-day event cannot be material for an entire novel is now obsolete, to say the least. The current experience of the novel, including the Uzbek novel, shows that such conclusions are unfounded. In the same sense, the modern novel explores the infinite means of showing the power and potential of man, of exposing his inner contradictions. After all, as long as there is an epic state of the world, great epic novels do not die, but expand from the depiction of human experiences and thoughts to a one-time state of analysis, deepening and artistic perfection through a deeper insight into its inner world.

First of all, it should be noted that the artistic interpretation developed in each epoch promotes a new creative and logical belief, which creates a new perception of the world and

man, and creates his own world. Indeed, the uniqueness of the artistic essence is based, first of all, on the creatively re-formed system of observation in the mind and emotions. Because in the concept of the protagonist, embodied in the personality of the character, the development of the whole existence of the period and society, the contradictions arising in the series of changes of time, the real problems, the real landscape are expressed. "The fate of the heroes depends on the nature of the environment around them. In this environment, the social and spiritual laws that have been formed over the centuries serve to oppress man, to stifle any aspiration for the will and rights of the individual "[pp. 4,18]. As a result, in addition to the suffering of the human heart, there are conflicts between the environment and the individual. Also, the humanistic essence and direction of pure literature, first of all, in the philosophical and aesthetic principles that artistically reflect man, in the attitude of the individual to the past, present and future life, in the spiritual and intellectual content of goals and aspirations, social status, communication with people. finds expression in their relationship. It is the commonality of these factors that becomes the artistic interpretation of the relationship between society and the universe in the true creative personality. "In the history of mankind, the twentieth century has been a century of social and political conflicts, scientific and technological progress, as well as a century of diversity of aesthetic and intellectual thinking. The changes that have taken place in the world of literature have determined the criteria and principles of artistic and aesthetic development "[5, p. 100]. Time. Period. Hero. These features and concepts have little effect on the development of fiction. The notion of time did not emerge directly. For every period and epoch had few patterns and criteria, even ideology. As society progresses, the pictorial object of fiction also depicts life events more deeply. Because what was known yesterday may not be true today or tomorrow. Or, conversely, we all know that what we say today cannot be said yesterday. Just as each period seeks the necessary aspects of a work of art, so the expression of the social environment finds little reflection in it.

By the time of independence, the science of literature is reinterpreting and analyzing scientific theoretical problems. The protagonists of fiction today do not follow certain patterns and patterns, so the evolution of the human psyche is manifested in all its complexity. In particular, this feature can be explained and justified by the poetic changes in the ramanism of the later period, the new research in the world of artistic and aesthetic thinking.

The genre of the novel genre and the principles of its development, as well as the possibilities of our national novels, as well as the state of the genre during the period of national independence, the development of the novel, the inner world of man, the inner and outer nature of man. emerges as a reflective literary factor. The novel-specific thinking not only expresses the essence of the work of art, but also reflects the level of artistic and aesthetic thinking of the society.

Given that the history of the Uzbek national novel, the principles of its development are partly determined by the sixties and mainly by modern realities, it must be acknowledged that in its formation and development, first of all, Russian and Western novels played an important role. Today, the novel, which has become the most complex and at the same time perfect genre of word art, as described by M. Bakhtin, is a genre that is constantly evolving and constantly updated, so each novel is distinguished by its uniqueness and individuality. This is true not only of other literary genres, but also of the lesser artistic world of the novel genre. Such a peculiarity of artistic interpretation is reflected in every novel, both inwardly and outwardly "[p. 6.95].

In order to accurately determine the dynamics and evolution of the novel genre, in our opinion, the artistic and scientific analysis of its artistic-aesthetic, methodological principles, the process of organizing in a comparative typological direction gives a positive result.

Different artistic interpretations and images are used in each writer's style, and each novel explores new possibilities of the genre and demonstrates creative skills. Consequently, not only every writer, but every novel also demonstrates its individuality. In addition to the fact that each novel is individual, the theme involved in the interpretation of the work, the life of the protagonist, the reflection of time and society, embodies the level of artistic and aesthetic thinking of society in the literary text. Each period brings some new, poetic image features specific to the novel. However, the features that have been introduced into the literature of earlier periods are not lost. Moreover, traditionally organized forms (or species) influence or dominate human thinking for a long time, and it is noteworthy that, although such imagery methods are not accepted by the literature of the same period, little is created in the organic historical development of the period. This serves to mark the development of novels of a different tone.

From the history of the novels of the twentieth century, it is clear that the artistic and aesthetic components of the psychological and philosophical novels created in the period before F. Dostoevsky, polyphonic novels created by the writer, appeared as methodological tendencies. As any novel is involved in artistic and scientific analysis, its artistic and aesthetic components are first and foremost organized. In novel poetics, the components of the genre include the norms and criteria, styles and methods of change, renewal, and pictorial changes in the process of formation, as well as the formation of the internal dynamics of the novel. When the genesis of the novel as a literary genre was organized, it should be noted that the artistic features of the genre, which we call the novel today, were reflected in the first works of ancient literature, folklore, written works, heroic epics, lyro-epics. But as a result of the development of human consciousness and thinking, the artistic and aesthetic thinking of society also took shape. In man, too, there has been an increase in philosophical observation of reality, and hence the need for a comprehensive interpretation, as a result of which the first examples of the novel were formed and developed in world literature. The method of description and interpretation in the works of Murod Muhammad Dost in the last quarter of the last century, such as Murod Muhammad Dost's *lilazor*, Khurshid Dostmuhammad's *Bazar*, Shoyim Butaev's *Guardian Moon*, is one of the leading principles of world literature. It is also one of the works that skillfully illuminates the evolution of human thought. In world literature, in the depiction of human external and internal life, in the transformation into art, he effectively used the features of the stream of consciousness and produced mature works of art. From this point of view, it is worth noting the peculiarities of the interpretation of the works of Joyce, Proust, Kafka. It should also be noted that the novel is one of the genres that is poetically changing, always sought after, little analyzed. Literary critic Ozod Sharafiddinov emphasizes: Freedom of creativity is a complex issue that has many facets and affects many aspects of our lives. Freedom of creation not only gives the creator great privileges, believing in the unlimited possibilities of expressing his minority, but also imposes a great responsibility on him [7, p. 170].

By the way, the novel *The Fortress of the Moon* by Shoyim Botayev, one of the most popular writers with his intellectual views and talent, is one of the most profound works in terms of style and form. In it, the conflict between life and man, nature and society, which the author puts forward, is clearly described. The artistic height of the novel is that the writer looks not only at the eye-catching exterior of reality, but also at its essence, seeking to reveal the sufferings and joys of the protagonists through their spiritual world. The harmony of objectivity and subjectivity in the novel, the deepening and refinement of the image of the psyche by various means, the connection of the psyche of the characters with social reality, the evolution of the human heart, the artistic basis testify to the development of our Uzbek novel. In addition to the process by which the flow of consciousness has taken place or is taking place, it integrates to a lesser extent all aspects of consciousness other than memory,

such as imagination, dreams, fantasies, assumptions, and memories. As a stream of consciousness, all this becomes an artistic text, which is more deeply manifested in monologues and dialogues, which are forms of inner speech.

Although the life of the protagonist in the novel "Protected Moon" is under occupation, in the novel's thinking these aspects are not emphasized from the social point of view. The source involved in the novel's thinking is a polyphonic interpretation of human character described at the level of universal problems. It is emphasized that every form of evil is oppression. Although man has not been able for years to understand the essence of the evil that has permeated his little soul, to understand the minority at a certain point in his life, he is forced to summarize his little life.

The infiltration of evil into the human soul and its tragic consequences are also embedded in the essence of the novel *The Protected Moon*. The artistic and aesthetic significance of the novel is that the writer resorted to polyphonic ways of interpreting the novel-specific thinking in the novel. The idea of overcoming the anxiety, which is born in the mind of the protagonist under the influence of the external environment and is inherent in his spirit, gradually becomes ingrained in his psyche. Because he feels that the essence of "overcoming anxiety" is not to understand a little, to demand a little right, but to be hard on everyone and to frighten people with this violence, so overcoming the anxiety that enters his psyche becomes the idea of hardship. In the psyche of the novel's protagonist Murtaza, the idea of overcoming the fear of the little one, which is constantly reminiscent of the little one, gradually begins to communicate with him. At the same time, his inner experiences are in rhythm at the turn of the period. In Murtaza's view, it is only by overcoming this inner need that he regains his position in the eyes of the people, which is why he is subject to this idea. In doing so, he can see only one voice, one face of the idea. Murtaza, who for the first time said that he would not carry any cement other than the one in the appropriate bag, did not bother when he was beaten by Rahmon. In the end, it was a blessing for him to break the shell of his little fear, to express his little to others. From that day on, the evil goya, which has built up in his psyche, begins to possess even his most sacred feelings. The second man, Murtaza, is terrified of the change in his character by his wife, Mawluda, who understands the ruthless, ruthless, cruel Murtaza, and who loves and marries him. Mawluda asked, "What happened to you?" He said, "Open your eyes, which path have you chosen?" not as a warning, but as a surprise: "Well, at last you, too, have become a human being and have realized your little rights." This was inextricably linked to the changes in his psyche. The existence of Murtaza, who accepted repentance from his father-in-law, surrounds his inner world and psyche with evil, strong threads, and forces him to follow this path. He enjoys the shaking of his feet in the frantic frenzy of the white bulls that have been exposed to his whites, intoxicated as if he had drunk wine from the splashing blood.

The idea of evil makes Murtaza a slave of lust in the first place. The simple, innocent Murtaza, revived in Goho-goho's memory, is addicted to alcohol in his tormented moments, trying not to remember. The good spirit in Murtaza's heart is crushed by an evil spirit. It can lead to hallucinations in a state of psychological depression as a result of beating a driver who has made a living with little honest work and leading him on a hunt. The driver, who gave up both his car and his car for fear of the beasts that caused the scientist to suffer because of the blood on his eyes, suffers from the pangs of conscience caused by the second positive voice of the idea of "forcedness" that blinded Murtaza's mind. . The uniqueness of the protagonist in the text of the work gradually begins to forget the mental anguish, the complexities of life. This is reflected in the changes in his character.

The idea of dividing Murtaza into a few children reveals a desire to take over everything. The intimacy with Anna is sometimes a lust and arouses her desires, sometimes a sin and a pang of conscience. The tormented moments of his conscience are beyond the reach of Mawluda's

eyes. But the captive Murtaza to the second goya is harder than the first pure Murtaza. As a result of Murtaza's selfishness, an alienation develops between him and Mavluda. Murtaza's behavior, which is changing day by day, worries Mavluda, realizing that their lives are beginning to fall apart, she is distressed, she wants to understand Murtaza, she listens to her husband's heart, she looks into his eyes. But since the evil spirit envelops Murtaza's mind, intellect, and consciousness like armor, Mavluda's pleas do not blind him. His son's desire to have a black wedding and show everyone who he is is a sign of Murtaza's tragic fate. The Bori's attack on the sheep was, in fact, a warning that Murtaza was coming to attack. As a result of lust, the balance in nature is disturbed. The fact that the hungry wolves set foot in the village without a hitch also creates a polyphonic multiplicity by shooting the evil Murtaza out of his mind. The artistic skill of the writer is that the logic of polyphonic tanmanism stems from the philosophical essence of the harmony of nature.

Evil and wickedness, calamity will never come alone. Similarly, the presence of Murtaza draws strength from the power of evil. The evil force in his spirit "starve!" he orders. This time, the way of showing violence is chosen as a way of revenge from nature, but Murtaza forgets that he is in fact a child of that nature. He forgets that there is a spirit of evil in Murtaza's mind. The evil spirit in Murtaza's mind shoots at another object this time. This ugliness in his heart is born when an old hunter sees an eagle. The evil that permeates the soul of the apostate serves to cause another evil to occur by the way of the nafs, and to be worse than the evil which brought little into the world. As the starving eagle child is forced to perform any task for a baby bite, this instinct gradually becomes a conic. Az remembers that his return to his master Murtaza without a loot ends with hunger and thirst, and he is thrown into the prey with all his might. When he is convinced that the eagle has become a little-wanted tourist bird, not only does evil, which blinds his eyes, heart, and will, hire him for evil, but in his blind heart the unbroken blood of the slaughtered sheep burns, and the eagle's lust is quenched by thirst and hunger. As the eyes of the blood-soaked eagle tell us that the moment of revenge is approaching, the evil shows the truth. The lame thing that Murtaza thought of was actually a variation. In retaliation, Murtaza also lacks the sense of foreknowledge of human catastrophe. His mind was wandering, his cheeks were pushed out and his eyes were sunken. His work, his life, his life. When it was late and the work was over, he would think that he would not see the face of the Most Merciful "[8, p. 67].

While the idea of evil being passed from one consciousness to another, in various forms and meanings, is interpreted on the level of arrogance, multi-layeredness. the dust of the eagle's prey on the goat's beak reveals the true face of Evil in the candle of life carved out of the scorched earth. The eagle, which had turned from a taste of blood into a terrifying evil force, would repeatedly attack its little beginning to satisfy its lust.

In fact, the novel is composed of polyphonic elements, as can be seen from the following examples: "The sky was drooping, the mountains were blackening. If there is a real connection between nature and man, the boundless steppes, abroku yulguns, shuvogu saxophones have noted an unpleasant change in the foothills of the Rangoon. If this happened later, the moon would blossom in their minds. The daydibadal wind dried up the tears of Murtaza, who was standing on the top of the hill, and the clouds, which were gathered at the foot of the sky, filled his face. The majesty of the Rangon Mountain and the majesty of the sky have given priority to the stubborn zeal of the heart "[8, p. 78].

One of the most important factors in the emergence of non-traditional novels in our novel is the need for evolutionary development of the genre, the renewal, reform, genre components of historical poetics, which is characteristic of the Uzbek novel. It represents not only the dynamics of the Uzbek novel, but also the evolution of the novel genre in general. The multiplicity of independent and incompatible voices and ideas, the true polyphony of the

voiced voices, is the most basic feature of polyphonic novels. In such works, people of different character and destiny, created by the author, are systematically dispersed in a single objective world of the writer's thinking. It is precisely the equal ideas of different tones that harmonize with the world of heroes of different minds and categories, while retaining the quality of non-alignment, and even merge in some vocabularies. In this sense, the speech structure of a polyphonic novel differs from monologue speech in that the protagonists think independently and in a small way, have inner freedom, and sometimes do not agree with the author's assessments, which give birth to little. Murtaza's childlike innocence gradually changes under the influence of the environment. The main reason for this is manifested in life conflicts. Literary critic D.Kuronov writes about it: "An image can rise to the level of artistic character only if it is a suitable combination of typical and individual features. There is a confusing aspect to thinking about the individual characteristics of the image: there is a general idea about social types that is common to most members of society, but there is no such commonality in understanding individual characteristics "[9, p. 163]. Every image in a work of art has a small world. But artistic character is the perfect type of image that embodies little of the basic features of social life.

There is a work of art, there is a character, an image, a character. There is a clear point of the character in the short story, the character mood and attitude of the lion in several lines [10, p. 6]. Consequently, character is a universal feature of fiction. That's why literature creates characters. At the same time, the author's speech, combined with Murtaza's speech, provides coherence and enhances the impact of the word. Murtaza's speech reveals the writer's creative intent. Murtaza's scholarly views are in fact in tune with the author's views. He is able to express the creative worldview, ideas, noble intentions, complements the attitude to the events of the period. The pride and glory of Murtaza, who tried to quell feelings of loneliness, sadness, and hatred, was completely shattered. The imbalance in the relationship between man and society destroys the character, which has grown in mental anguish. It is safe to say that Shoyim Botaev's style, artistic idea and feeling are embodied in the character of every hero who acts in the "Protected Moon".

### 3. CONCLUSION

So Murtaza is interpreted as having a truly tragic destiny. The play is an artistic interpretation of the poetics of polyphonic novels, which have become the subject of images through the image of man. All the virtues in his heart remain in the distant memory, the feeling of alienation deepens, and Murtaza is a symbol of a person doomed to spiritual disintegration.

So, the heroes of Shoyim Botaev in some ways resemble the heroes of Jack London. In both of these writer's styles, the mental image takes the lead in revealing the characters. Love of life, aspiration, will, pride, hope are common in the characteristics of both writers' heroes.

### 4. REFERENCES:

- [1] Beliniskiy V.G. Selected works. – T.: 1955, – 510 p.
- [2] Sarimsoqov B. On the issue of typology of folklore // Uzbek language and literature. 1980, No. 4, – pp. 38-42.
- [3] Rahimov A. Poetics of the Uzbek novel. DDA. – 1993. – 24 p.
- [4] Umurov H. The spiritual world and epic of the protagonist. – T.: «SUBJECT», 1995. – 48 p.
- [5] Pardaeva Z. The development of artistic-aesthetic thinking and core novelism. – T.: «New age generation», 2002. – 100 p.

- [6] Happiness. Epos v roman // Voprosy literatury. – M .: GIXL, 1970. №1. – 95-123 b.
- [7] Sharafiddinov O. Happy to understand creation. – T .: “EAST”, 2004. – 640 p.
- [8] Butaev Sh. The fortified moon. Roman. «EAST», 1995. – 192 p.
- [9] Quronov D. Poetics of Cholpon's prose. – T .: «EAST», 2004, – 288 p.
- [10] Rasulov A. Art is a novelty. – T .: «EAST», 2007. – 336 p.