

**SYNTHESIS OF NATIONAL AND POSTMODERNIST STYLES IN UZBEK INDEPENDENCE NOVELS**

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**ABSTRACT**

*The article analyzes the synthesis of national and postmodernist styles in novels created during the years of independence. This problem is studied on the example of the talented writer Isajon Sultan's novels "Eternal Wanderer" and "Free".*

**KEYWORDS:** *Epic Genre, Novel, Nationalism, Modernism, Postmodernism, Style, Form, Road Image, Quotation, Universalism, Symbol.*

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**INTRODUCTION**

The period of independence is significant in that Uzbek novels have a new direction. His style of expression, the object of the image is enriched in new ways in exchange for mastering the advanced traditions of the world and at the same time harmonizing the experiences of national literature. The main issue is the accuracy of expression, the richness of the image, the variety of forms, content, moods, and the originality of specific methods of artistic study of man (narration, expression, and depiction of mood, unconventional in composition). The Uzbek prose of the independence period is characterized by the ability to depict the bright scenes of events in a very moving spirit, a unique system of images, a vivid expression of the changes of the period. In almost all Uzbek novels of this period, the truths about man and society are notable for their unique artistic interpretation. "The problem posed in most modern national novels is based on the life experiences of the subject (author) at the center of the work, through the prism of his heart, poetic interpretation and expressive expression" [7; 19].

Indeed, literature has been equally glorified at all times as a source that determines the identity, history and future destiny of every nation. Especially today, wide doors have been opened to the promising places of Uzbek literature of the independence period. Unique works that reflect the complex aspects of the human psyche are unique examples of modern literature. The scientific-theoretical study of such works, the study of their form, content, ideas and methodological research is one of the most pressing issues of today's literature. New methodological researches in the image of expression, interpretation of images, plot line, unconventionality in composition, and most importantly, new novels aimed at singing universal feelings and delicate layers of psyche have become one of the main objects of study of literature.

The novels of Isajon Sultan, a talented writer who has enriched our national literature through non-traditional methods, are also among the works analyzed. In terms of form and style, the author's novels differ from other novels written during the independence period in that they are written in the style of postmodernism. "Postmodernism (fr.Postmodernisme - post-modernism) - a trend, a creative method that has been observed in literature and art, in general, in the social and humanitarian spheres since the second half of the last century" [4; 227].

It is said in the literature that postmodernism emerged after modernism. According to T. Boboev,

modernist writers abandon traditional styles and artistic forms in their work, seek to find new, modern styles and forms, and in many cases create works that contradict realism and form. From the existing ideas, it can be understood that modernism denies the new literature and its traditions and reveals specific aspects in the structure of the work of art. In postmodernism, on the contrary, tradition is not rejected, it is absorbed into the essence of the work, all living beings surrounding the environment (nature, the universe, the whole universe) are considered the object of image. Postmodernism is a very complex and multifaceted direction, and its forms of expression, in terms of content, are taking on the character of development in the current literary process. At its core is the knowledge of the universe as chaos, the insignificance of human existence in a chaotic and absurd world. In fact, postmodernism should be considered as a stage in the development of modernism, a new phenomenon that has emerged as a reflection of modernism.

Isajon Sultan's novel *The Eternal Wanderer* was also written under the influence of postmodernism. The novel explores the elements of postmodernism and the power of influence, its specific principles in the method of expression and imagery. SadulloQuronov says: "Like postmodernists, the writer paints the world on the basis of small, intermittent events. In the expression of the novel, where the harmony of time and space is broken, history, present and future are mixed. In it you will encounter from the small details of our lives, direct and indirect expression of modern scientific achievements, historical chronicles, plot motifs in myths and legends, philosophy, politics, cultural factors, intertextual play. But the author only addresses such formal features of postmodernism. That is, the forms of expression peculiar to postmodernism are welded to the features of Eastern thought, and deny it by its content. If Western postmodernism rules the world as nonsense, Isajon Sultan's novel promotes the idea of avoiding wandering in a seemingly meaningless world. Importantly, the creator does not escape the chaotic expression of the existing conditions. That is, while the protagonists of the novel seek the truth of their existence in different ways, the author does not hide the fact that he is incapable of showing a definite judgment, the Ideal. But his heroes never tire of searching for this Ideal." [5]

Indeed, it is difficult for the reader to understand at what time and place the events in the novel take place. However, in the process of getting acquainted with events and images, he realizes that reality is specific to different times (past, present, future). Indeed, "Postmodern literature is often composed according to its content and mood. That is why one who reads it sees that the meanings are scattered like tariq. Integrity does not find integrity" [1; 64]. The same situation in the novel is a testament to the universalism of postmodernism, that is, the mixing and popularization of everything.

"The novel is not very large - in a small space in the image are presented deep and vast thoughts, ideas, beliefs, views, imaginations, which reflect the writer's erudition, deep knowledge of religions and sciences. Due to the abundance of thoughts, ideas, imaginations, and their fact that they cover eternally vast times from the distant historical past to the near future, the plot of the novel naturally arises and breaks up" [6; 71]. In this way, we witness that the novel depicts painful situations, painful experiences through the writer's style. Indeed, the unconventional style reflects the originality and individuality of the writer's work, defining it as a complex creative process.

The author's novel "Free" reflects the principles of postmodernism, in essence, the features of the compositional structure and the structure of the plot. It should be noted that Isajon, based on the tradition of Sultan Attar and Navoi, describes the reality of the work in the form of a specific road image. For the author, it is not the address of the protagonist, but the path traversed, the meaning created as a result, that has a huge artistic and philosophical value. But in this way, according to the principle of postmodernism, at different stages of perfection in it, along with real-life scenes, the good news of the divine world is mutually perceived and their essence is conveyed to the reader through symbolism. Indeed, the assimilation of essence through symbolism is one of the

laws enshrined in the rule of postmodernism. Ulugbek Hamdam, a great literary scholar and writer, admits that "Symbolism is the view that everything in the world has a figurative meaning" [1; 59].

It is known that the poetic image of the road has different meanings in different periods of Uzbek literature. For example, in the science of mysticism, which is a part of our classical literature, the way is the concept that carries the essence of the text. In the works of mature representatives of the Uzbek literature of the XX century - Cholpon, Usmon Nasir, Hamid Olimjon, the poetic image of the road served to express a specific purpose and reveal individual aspects of their work. In particular, in Cholpon's poetry, the image of the road is perceived as a symbol of freedom, liberty and the people's desire for independence, while in the work of U. Nasir, the image of the road and the passenger mainly express artistic and aesthetic content. In these images, the path of poetry, the greatness and desire of that path, the intentions, aspirations and confidence in the lyrical protagonist (poet), who set out on this great path, embodied his greatness and desire "[8; 40]. The image of the road, which has such a different content, in the novel "Free" requires the perfection of the protagonist on the path to the goal and the attainment of divine truth.

Another complex feature of postmodernism in the novel is explained by its emphasis on intertextuality. "Intertextuality - any text means a text derived from the previous text. That is, any text is a quote without quotation marks. This is because any text is derived from a specially created text, which suggests that there are traces of other texts "[1; 57]. According to the postmodernist principle, a list of quotations in the composition of the novel is given at the end of the page where the text is quoted.

The inclusion of literary fragments in the novel allows to deepen the author's artistic intention, to substantiate the logic of the image, to saturate the reality philosophically and aesthetically. In prose text poetics, classical or modern literary sheets provide expressiveness, imagery, melody, conveying the psyche landscape, the flow of emotions, vividly and impressively. Importantly, the literary fragments in the composition of the novel opened up different aspects of content, deeply illuminated the psyche of the artistic image, became an integral part of the whole text and served to enrich the aesthetic value of the work. Literary critic B. Karimov: "The writer's artistic-aesthetic ideal, artistic-aesthetic thinking is broader than the thinking objectified in the text of letters, words, phrases, sentences - poetic speech. To look at the text of a work of art as a whole organism and to feel the hermeneutic circle (the division of the whole into parts and the formation of the whole from the parts) is the most characteristic feature of the most accurate and objective literary scientific thinking "[2; 45]. Christopher Fort, a researcher at the University of Michigan in the United States, examines the characteristics of postmodernism in Isajon Sultan's prose, but emphasizes that his quotations are explicitly influenced and that their content serves to reveal textual interpretation [3; 350].

As noted above in the novel, the image of the road, if we approach the issue from the point of view of the essence, the road chronotope is used in a broad and narrow sense, which enriches the scale of artistic events in the composition of the work. Changes in the inner and outer worlds of man, the common principles of folklore and classical literary heroes in a single way confirm the logic. Despite the differences between space and time, the protagonist's intellect, the closeness between his thoughts, became stronger, in which the harmony of the universe and man became common. This harmony and interdependence is in three beings, namely, the Creator - the universe - the interdependence of the human trinity is rounded up in the path of a single goal.

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