

Traditions of U. Faulkner's prose in modern Uzbek literature

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Abstract. This article discusses the emergence of literary influence, works and images written as a result of literary influence in Uzbek and world literature, including the influence of U. Faulkner's novels on modern Uzbek literature.

Keywords. Literary influence, typology, typological similarities, sentimental situations, new compositional form, narrative manner.

Introduction: Literary influence, according to experts, occurs on the basis of the following factors: 1) through social, cultural, literary relations between two or more peoples; 2) on the basis of kinship between literatures, specific genetic connection, belonging to a certain ethnic group (for example, literature of sister nations); 3) the literary influence can be large-scale and multi-level, forming an entire literary period (for example, the influence of literary currents belonging to J.J. Rousseau and J.G. Byron on A. Pushkin, M. Lermontov, L. Tolstoy); 4) a type of literary communication between writers. Another writer's use of plot, image, famous motifs or artistic ideas, etc. .

In the Dictionary of Literary Studies, the term "literary influence" is defined as "(from Russian: kalka: literaturnoe vliyanie) - a phenomenon that exists naturally and legally in the literary process, and is of significant importance in the development of artistic thinking. A.t. It happens as a result of the interaction of literary and artistic events regardless of time and space. So, A.t. it is also observed within the framework of one national literature or inter-literary relations, literature of the same period or literature of different periods. Accordingly, the scope and level of A.t. are different (general and personal), and they depend on a number of factors.

The following comments of S. Meli, doctor of philological sciences, emphasize that typology and literary influence are legitimately related cultural phenomena with a real basis, and help us to determine the limits of logical accuracy of literary influence: there are certain similarities and commonalities. The difference between literary influence and typology is that the creative or artistic work influencing one must be grounded in time, space, and logic. For example, it is impossible to talk about Dante's influence on Yusuf Khos Khajib's work, because the author of "Kutadgu Bilig" lived two centuries before Dante. The opposite is also impossible, because it is extremely unlikely that Dante was familiar with "Kutadgu Bilig".

Many more scientific conclusions can be cited from Uzbek and world literary studies that are close to the above or have certain differences. At the same time, they all emphasize that the activity of one nation's literature towards other nations, the avant-garde in artistic thinking will be an important tool for literary influence. Historical contemporaneity, national, ethnic proximity, geographical boundaries do not play a

major role in this. Literature is such an aesthetic, mysterious process that it can easily overcome the walls of time, space, culture, religion, faith, influence other literatures, the work of a particular writer, and make a great contribution to the development of art.

It is natural that we can easily observe this situation in the long and recent history of Uzbek literature. As a result of the influence of Arabic and Persian literature on Uzbek classical literature, significant changes took place in Uzbek classical poetry and classical prose. "Khamsa", originally written in Persian, was continued in Turkish by Alisher Navoi, and the high status of Hamsa is emphasized by all Navoi scholars. Updates in Turkish, Azerbaijani, and Persian literature, which continued epic traditions under the influence of Navoi, consistent continuation of Navoi's traditions in Khorezm and Kokan literary environment is a clear proof of our opinion. The influence of Abdulkadir Bedil and Muhammad Fuzuli on Uzbek literature since the 17th century also shows that this process is an important aesthetic phenomenon.

The new poetic genres that entered the Uzbek literature in the 20th century are a great proof that the moderns were influenced by world poetry. They themselves admit that they are creatively influenced by Turkish, Tatar, Azerbaijani, Arabic, Persian, Russian new literature. Dramaturgy, which is completely new for Uzbek literature, is also the result of literary influence. Philological sciences Uzog Jhorakulov proved that this phenomenon has social, cultural-historical and artistic foundations in his theoretical research entitled "Drama Genre".

It cannot be denied that there are epic traditions of Turkish, Arabic, French, English, and Russian literature in the works of A. Qadiri, A. Cho'lpon, Oybek, G'. Gulom, A. Qakhorlar in the Uzbek prose of the beginning and middle of the 20th century. It is known that A. Qadiri and A. Cholpon were among the first to create Uzbek novels. We find notes in the scientific literature that both of them know the Russian language perfectly. So they are European through this intermediary language century and consistently familiarized with Russian literature. At the same time, the fact that they know Turkish and Arabic languages also shows that they are also familiar with the modern literature of the East. The next generation got to know world literature mainly through Russian translations. There are characters of Russian nationality in the prose of Oybek and G'Gulam. A. Qahhor himself admits that he was directly influenced by the classics of Russian literature. For example, he mentions A.P. Chekhov as his mentor. This tradition continued consistently in the work of O. Yaqubov, P. Kadirov, A. Mukhtar, of course. In particular, it is known that A. Mukhtar perfected the characters of his novels under the influence of L. Tolstoy's prose, and even included the character of L. Tolstoy in the novel "Plantain". O. Yaqubov introduced the Uzbek version of the image of "chudak", which is consistently found in the prose of V. Shukshin, etc.

There is no doubt that the works of Sh.Kholmiraev, O.Umarbekov, U.Nazarov, O.Mukhtar, who are considered descendants of O'Hoshimov, were influenced by Russian literature and world literature through Russian translations. City man, village man, outcast, small man images, sentimental and romantic images were new images that appeared as a result of reading the works of L. Tolstoy, F. Dostoevsky, M. Sholokhov, V. Shukshin, V. Rasputin.

In the 1980s, a number of Uzbek writers studied at the Institute of Literature and the Higher Literary Course in Moscow. Among them are Aziz Abdurazzoq, Jonrid Abdullakhanov, Murad Muhammad Dost, Togay Murad, Abdukahhor Ibrohimov,

Tora Mirzolar. As a result, not only with Russian literature, but also with examples of European and American literature, the process of their translation and creative assimilation is accelerating. Another important aspect is that after the 60s of the 20th century, a new genre entered the literature. The impact of this innovation was first noticed in poetry by A. Oripov, E. Vohidov, O. Matjon, R. Parfilar, and in prose by O. Yaqubov, P. Kadirov, Sh. Kholmiraev, U. Nazarov, O'. Umarbekov, O. Mukhtar, He ensured the emergence of new researches in the work of O'. Hoshimov. E.Azam, Kh.Sultan, M.M.Dost, T.Murodlar, who are considered to be the generation of the 80s, followed by N.Norqabilov, Sh.Botaev, S.O'nar, A.Yoldosh, N.Eshonqul, Sh. .Hamro, L.Borikhan, T.Rustamov, U.Hamdani, I.Sultans' prose, the influence of world literature was clearly felt.

Among the listed writers, the tradition of being influenced by the works of four foreign writers is more visible. These are works of: J. Joyce, W. Faulkner, G. G. Marquez, A. Camus.

The tradition of being influenced by W. Faulkner is more evident since the mid-80s. For example, O'. Hoshimov, who wrote works following the traditions of Oybek, G'. Gulom, and A. Qahhor, in his work "Between Two Doors" published in 1986, switched to a completely new compositional form of storytelling. Similar to U. Faulkner, he wrote the internal real situations of ordinary people's life. As A. Joraev rightly pointed out, the manner of narration in W. Faulkner's novel "When I'm Dying", telling one event from the language of several characters, was definitely an artistic method that appeared under the influence of W. Faulkner. This evidence testifies that the tradition of U. Faulkner's influence in modern Uzbek prose began with O. Hoshimov, as it is manifested directly in artistic works. In Amon Mukhtar's novel "Thousand Faces", the depiction of one character in a mosaic of several portraits, character and psychological states is connected to the image style of W. Faulkner. The sentimental situations and the subjective image of death in O'Umarbekov's story "My Love, My Love" also remind us of the image principles of the novel "When I'm Dying".

But after O'Hoshimov, T.Murod, M.M.Dost, N.Eshonqul, Sh. We think it would be appropriate to show the works of T. Rustamov.

T. Murad's prose draws on the traditions of Eastern prose, on the one hand, and is in harmony with Western literature on the other. The versatile works of W. Faulkner also have an influence. Writing about the prose of T. Murad, Vafo Fayzullo puts forward interesting thoughts about musicality: "This quality has become unique and rarely observed in the literary prose. In the West, those who see this as something superfluous are a great force. And that's why the words of Western and American prose of the 19th and 20th centuries are cold and soul-crushing. When you think about it, the prose of such international writers as Joyce, Kafka, Faulkner, Camus, etc. will dry up your brain and take your breath away. In the writing, one feels a hunger for melody, melody, poetry. In this regard, Hartiugul emphasizes both the opportunity and the need of the East in relation to the West... Togay Murad's prose is also such a poet. His black words are imbued with the spirit of poetry... Every spelling, word construction is poetic, there are playful terms, encouragement and rhymes, so that we can enjoy both prose and verse at the same time. The author's prose is typical of T. Murad We completely agree with what you said about lubi. In fact, the prose style of the writer is close to the lyrical style. The writer tried to maintain this style not only in his stories, but even in his novels. Of course, the style similar to the prose part of the folk epics used in the novels "Fields left by my father" and "You can't die in this world" ensured

their musicality and expressive lyricism. However, we cannot completely agree with V. Faizullah's opinion. In European and American prose, there are only a few works that clearly show musicality, and full lyrical expression leads in the description of the subjective world of the characters. According to the scientist, the places similar to the lyrics in the novel "Ulysses" by J. Joyce, especially the thoughts of Stephen Dedalus, the monologues and dialogues of other characters mixed with lyrical poetry, deny V. Faizullah's opinion. One should not rush to make such a conclusion about U. Faulkner in particular. We saw in the previous chapter that Faulkner started his work with poetry. Poetry in style is a leading feature in his novels "Soldier's Prize", "When I'm Dying", "Avessalom, Avessalom", as well as in the novel "Noise and Fury", which is the subject of our dissertation. All of Benji's monologues in the last novel have a poetic rhythm. U. Faulkner is in harmony with the prose of T. Murad in this respect. It is not true to say that T. Murad took a place in his heart when he read it when he was studying in Moscow.

The image of Dehkanqul in T. Murad's "Fields left by my father" served as the main narrator. He tells all the stories himself. When he speaks, he does not speak in a fluent, traditional style like other literary characters. He expresses his point of view in his own language. Here's his way of telling a story about the age of W. Faulkner's character, Benji:

"Our mother puts me to bed cursing.
I fall asleep pulling my mother's scarf.
At one point our door creaks open and closes.
I opened my eyes. I think our mother is going out.
It happens once in fifteen or twenty days.
I can't sleep on a trip...

I hear a whisper from the porch. A whisper will have me on my horse!

I can't hear the words one by one. But I am satisfied: this whisperer will be our father. All of U. Faulkner's novels such as "Soldier's Award", "Sartoris", "August Rain", "Noise and Fury" have the spirit of the civil war. In this war, the heroes, who are not old enough to participate, feel the danger of war and persecution in their fathers, in all adults. The same spirit is observed in this excerpt from the work of T. Murad. The father secretly coming to his house, the danger of civil war, the persecution of the father are clearly felt in the psyche of the boy farmer. Like Benji, the hero of "The Sound and the Fury", Farmer stands in the position of an observer of the events. Even if he feels the danger, discomfort, bad consequences in his heart, nothing comes out of his hands and tongue. Benji-ku reacts to the events that are happening in his hometown by crying and whimpering. Everyone interprets this disturbance of his as the behavior of a child without a mind, but interferes with the order of events. A farmer cannot do that. He only feels the spirit of danger coming for his family while sleeping. Both the farmer and Benji feel that the father is behind these dangerous and mysterious events. In addition, the way of telling the reality from the peasant's language is closer to Benji than other characters of W. Faulkner.

Or there is the image of Pahlavon Daho in the writer's story "Song of Momo land". His grandfather was a participant in the Civil War. Nagan contributed to establishing the order of the Reds in his village. His father was given the humorous name of Sergeant Orzikulov, and he earned this name because of his extraterrestrial actions during his military career. Later, he came to his senses, at first he took care of the village herd, got married and had children. Meanwhile, the Second World War began. He took part

in fighting for five years and returned to his village after suffering all the world's suffering. Kelsa had two daughters born before the war, her father died. After the war, he saw another girl, she also did not stand. Finally, one and only one of the last children survived. He was named Tursunboy by his aunt so that he would die after a long investigation. In fact, Tursin, the hero of the story, later named Pahlavon Daho, is the only son of Sergeant Orziklov, who was born after returning from the war. Pahlavon Daho's behavior, actions, disrespect for his parents, tendency to sadism resemble Quentin, the hero of the novel "Noise and Fury". Quentin tries to raise his status in his childhood's small society by humiliating his crazy brother. He enjoys torturing his brother. Pahlavon Daho is above the whole society. His parents try to show that he is a person of high status by disrespecting those around him. This episode with the hero, with its state of unconsciousness, the opposite of human nature, even Quentin's latent sense of sadism also passes: "Then, a low voice came from among the stones.

The genius looked at the stone.

Under the stone was a walnut-sized cypress testicle. A beak protruded from the crevice of the testicle. The muzzle moved from time to time. He tried to live.

- Poor thing, can't you get out? We will release now, now. Drink some water first!

Saying this, the genius collected saliva in his mouth. He carefully poured his saliva into the crevice of the testicle.

The scrotum was filled with sputum.

The genius puffed on his cigarette. He took the embers to Polapon's beak. The embers sizzled from the spit...

There was no life in Polapon."

The work describes how the son of Sergeant Orzikulov, a herdsman, war participant, and a person who saw the bitterness of life, fell ill with genius and became a conspirator, provocateur, and greedy person due to his lack of talent. Orziklov, who was not able to change even the sufferings of the war because of his ego, becomes a petitioner. He was ashamed of his work and died in pain. All this shows that the morals and spirituality of the next generation of rural people, who lived faithfully to national traditions, have deteriorated, and there has been a crisis. In the philosophy of "Southern Crisis" in the novels of U. Faulkner, similar situations are artistically depicted. All this testifies to the extent of artistic influence of T. Murad, who during his studies at the Higher Literature Course in Moscow, got acquainted with world literature, including the work of U. Faulkner.

Summary. The tradition of being influenced by W. Faulkner is more evident since the mid-80s. But after O'Hoshimov, T.Murod, M.M.Dost, N.Eshonqul, Sh. Together, we can show the works of T. Rustamov. At the moment, the influence of U. Faulkner is consistently observed in Shoyim Bo'taev's "Shokh", Ulug'bek Hamdam's "Rebellion and Obedience", "Father", Tokhtamurod Rustamov's "Butterfly Game", and Javlon Jovliev's "Don't Be Afraid".

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