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 Research Article

ABOUT THE SCIENTIFIC AND THEORETICAL STUDY OF THE NOVEL “KAPALAKLAR O’YINI”

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ABSTRACT

This article will be devoted to the novel “Kapalaklar o’yini” by Tokhtamurod Rustam, which is considered a symbolic novel. The article focuses on the study of the novel by literary scholars and the assessment it gives. There has also been an attempt to reveal the reasons for the diversity of ideas about the novel.

KEYWORDS

Symbol, novel, criticism, analysis, modern, symbol-novel, experiment.

INTRODUCTION

Uzbek novels, created in recent years, have begun to master the application of methods inherent in the world epic experience, such as multi-plan content, a hard plot, compositional colorfulness, a desire for shapely turfitude. As a result, “new novels” arose, in which world novelistic experiences were synthesized on a national-cultural basis and based on symbol-symbols. New novel (neoroman, antiroman) – French writers of the 50s and 70s of the last century N.Sarroth,

A.Rob-Grieve, M.Buther, K.Simon, it is a conditional term that refers to the characteristics inherent in their experimental research by and their followers. Proponents of this direction put forward the idea that traditional prose is outdated and unnecessary, the styles inherent in such novels, which are at their full potential. They argue that it is possible to create novels without a hero and without a narrative plot. In the novels of the independence period, written in this

direction, the features characteristic of the “mini-novel” were described by I.Yakubov I.Sultan’s “Boqiy darbadar”, as well as U.Hamdani studies on the example of his novels “Na’matak” and positively evaluates these experiments.

It should be said that not all experiments written using world experience are successfully accepted. The novel “Kapalaklar o’yini” by Tokhtamurod Rustamov, created during the period of independence, is one of such experiments. This work is also written in the method of describing the evolutions in the layers of the ego on the basis of thoughts and experiences, without the eventful plot characteristic of “new novels”. That’s why the events described in the novel seem to be unrelated. Because in the work, different from the point of view of time and space, reality and fantasy are mixed into poetic expression.

The novel was written in 1994-1998 and was first published in the pages of a magazine, then in 2000 as a book under the name “Kapalaklar o’yini”. After a long time, the writer reworks the work, making almost ten percent changes, keeping the general content of the work. As a result of these changes, the novel was published in 2020 under the name “Dengizni ko’rmagan odamlar”. Due to the fact that the style of the novel is written in such a way as to strain the patience of most readers, it has remained in the audience of literary critics and a small number of readers. In fact, “the fate of little reading and little understanding” is a phenomenon common to almost all symbolic works. But it should be recognized that the level of the artistic model is not determined only by the number of students.

After the creation of the novel “Kapalaklar o’yini”, the opinions of literary critics about the work were divided into two poles: one group of them seriously criticized the work, while the other group concluded that it is possible to ignore the flaws in the novel. In particular, Y.Solijonov writes about “Kapalaklar o’yini” that “due to the deliberate attempt to turn the material that could be the leaven of a single story into a novel, secondary episodes have disappeared”. And Z.Pardayeva evaluates the novel “Kapalaklar o’yini” as an absurd novel that interprets an absurd life and an absurd hero. He also criticizes that unnecessary repetitions have a negative effect on the essence of the novel, and acknowledges that the work contributed to the diversity of the non-traditional genre.

Literary critics criticized the absurdity and unusualness of the novel's sentence structure. In this regard, S.Sadikov says that “the extraordinary level of abnormality, which touches a person's laughter, is clearly felt in the language and style of the novel, in particular details, in the order of events, in the expression of time and space”, “Tokhtamurod Rustam read their experience enough concludes that the novel “Kapalaklar o’yini” has become the embodiment and victim of consciously, deliberately created unnaturalness due to the lack of mastery and immaturity of the skill”.

P.Kadirov, one of the famous writers of Uzbek prose, evaluates the novel as an empty work written in imitation of James Joyce's stream of consciousness and M.Proust's expressive style, and accuses T.Rustam of imitating Joyce's

nihilism - inappropriate irony and mockery. Professor K.Yoldashev criticized P.Kadyrov's views on the fact that these opinions are not the result of deep analysis, are not widely explained, and are not derived from the main principles of today's modern literature.

M.Pirnazarova pays attention to the style of the work and tries to look at the complexity of the interpretation of S.Sadik "to the point of anger" as an individual style of T. Rustam. Similarly, G.Avezova also says that the work is a product of the writer's skill, not neglecting the compositional elements in it, but the path consciously followed by Western literature, the compositional construction reflected in figurative layers requires the integrity of a unique artistic observation. approaches in the direction of necessity.

Sh.Davronova considers that the novel is devoid of the vital activity of moving characters typical of absurd works, and this aspect is seen in the main character Badal Armon's indifference to the existing social situation, and the opinion that it is controversial to analyze "Kapalaklar o'yini" as an absurd work reveals. In addition, "...strict judgments such as failure and artificiality are not so suitable for the artistic value of this novel", "...the complexity of the image and expression, the artist's relevance for any time and space does not allow an easy understanding of the religious intention" softens the above critical tensions.

Sharp criticism and different analyzes devoted to the understanding of the work put before us a big question: "What is the reason for the appearance

of opinions that do not confirm each other about one sample of a novel?". Of course, each of the above discussions has a certain basis. In our opinion, it is necessary to evaluate the work in accordance with the criteria of modern literary analysis along with traditional criteria.

First of all, the novel "Kapalaklar o'yini" does not follow a certain compositional construction, plot system typical of traditional novels. Due to the mixed use of chronic, concentric, and retrospective types of plot in the work, the reader loses the thread of the plot. As the theorists of modern literature have pointed out, such works are viewed as if an object were viewed with an optical instrument, in which the object has a vague diffused appearance at the first optical sight, and gradually the object becomes rounded, and each part of it becomes clearly defined. will have an expression. The process of understanding modern works can be compared to optical observation. In the novel, the ramifications, which seem to be rings, are actually branches of a single idea.

Secondly, the fact that the plot consists of "stream of consciousness" images built on the basis of memories creates the impression that events are happening out of order. As Q.Yoldosh noted: "It does not have the narrative that we are used to, it reflects the incessant dynamics, the versatility of life itself, and the new and chaotic way of thinking of a person". It is known that events, which are considered the result of the author's artistic fabric, are brought to life in a way that is transferred to the memory of the heroes, and when the unlimited memory of the events that

really happened in life is transferred to the soul of the hero in the form of a continuous process, “stream of consciousness” appears. In the work, the compositional integrity is provided by means of the interpretation of imagination and impressions that create a logical relationship. The novel shows that the artistic fabric of J. Joyce is the result of the “stream of consciousness” description of the events carried over to the memory of the heroes, and the adaptation of M. Proust to the modernist interpretation method that reflects reality through memories. Therefore, taking into account that the expressions in the text that seem to be “disjointed from beginning to end” are actually signs of “stream of consciousness” works, they require analysis from the point of view of world thought.

Thirdly, the Roman language is not free from abnormality. The writer tries to explain the event he wants to express with complex sentences and unexplained terms and phrases. In the novel, words such as “killer of a horse”, “killer of a soul”, “Bakahovuz time”, “agriculture and horticultural science”, “box” (in the sense of radio), “T point Rustam”. The fact that word combinations impose uncertainty on the perceived events indicates that it is impossible to give a complete artistic solution, an absolutely clear conclusion typical of modern works. This is the basis of the negative opinions expressed about the example written without the participation of smooth sentences that the eye has learned.

Fourthly, the mixed depiction of reality with unreality, rationality with irrationality, yesterday with today, characteristic of postmodern

examples, as well as the symbolized depiction of events in the dynamics of fast image without changing the characteristics of the world experience folk oral creativity and traditional heritage samples, from which position the work abstracts the necessity of analysis.

Fifthly, the writer tries to reflect reality mainly through symbols in “Kapalaklar o’yini”. The vices of the society are symbolized by the events remembered in the subconscious layers of the hero Badal Armon. Complex sentences and unexplained terms in the description of the events remembered by the hero, combined with a layer of sharp symbols in the novel, require serious observation.

Tokhtamurod Rustam tries to reveal the process of a young man's desire for a new life as a result of being tired of life and ills in society using symbols, metaphors, and non-traditional similes. The fate of Badal Armon reflects the situation in the whole society. It is a sharp joke that people living in today's era of globalization seem to rely on logic, their thoughts are the result of consistent planning, but in reality, today's people who have lost their spiritual support are surrounded by mass irrationality reflects with deep symbolic metaphors. The work can be said to be a statement of unfulfilled dreams. It contains the sorrows, tragedies and dreams of people who wanted to completely change their lives, but were unable to do so.

CONCLUSION

In conclusion, it can be said that it is a natural phenomenon that literary critics have different views on symbolic novels. But developing criteria for evaluating symbolic novels is one of the main tasks today.

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