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A NATIONAL NOVEL IS A UNIQUE CARDIOGRAM

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Abstract:

This article, based on Eastern Muslim literary and aesthetic thinking and the method of spiritual poetic perception of Uzbek writers, comparatively and typologically examines the idea of “alienation” of the author from the text of Roland Barthes in the context of the entire literary process.

Key words: “death of the author”, mental theory of “I”, speech act, objectivity, meaning, concept, potential field, unified force field, communicative.

Problems related to modern Uzbek prose, especially novels, are always in the focus of our literary criticism. . These comments are one of the subjective attempts in this direction.

It is known that Roland Barthes, who relied on the idea of "alienation" of the author from the text by Valery Mallarmé and Bartold Brecht, believes that the



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reader communicates not with the author's "I", but with the code in the axis of the artistic work. Therefore, the essence of a particular work should be sought not from the spiritual life, tastes and experiences of the person who created it, but from the poetic language and the subject (reader).

It seems that Roland Barthes does not mix the writer with his finished writings. That is, he replaces the mental theory of "I" with the time of writing - speech act. More precisely, the reader "kills" the author in order to be "born." Because at the time of writing the work, the writer considers the feelings, exciting views, thoughts and passions to be insignificant. So, in this matter, as a linguist, he thinks that the essence of literature is the word. It is also seen in his belief that language is a whole system.

For R. Barth, the impartiality of realist writers is "nonsense", making specific references to the spiritual life of the writer during the research process is "heresy", attempts to understand the meaning of the text seem to be "totally futile". That's why Marcel likes Proust. He strongly believes that this writer has distanced himself from the traditional image of the author and created a modern text epic and carried out this process impartially.

The scientist emphasizes that the artistic text is a multi-dimensional area, and turns the author into a supposedly imitative appropriator of knowledge that already exists in thousands of cultural regions. Consequently, the poetic text corresponds to the divine content imposed by the author. "He (that is, the writer, I.Yo) can imitate what has been written before and what has been written many times, he only has at his disposal to mix them together without relying on any of the writings," he writes. In our opinion, the true essence of R. Barth's literary-aesthetic concept is manifested in the following aspects:



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1. The scientist does not recognize the world of painful thoughts, imagination and imagination that passed in the writer's mental climate. He even considers it a futile attempt to understand the meaning of the text in this way.

2. Denies the socio-historical nature of literary criticism.

3. He believes that "any artistic text is always written here and now." So, first the artistic text is created by the author. Then, it fundamentally changes the traditional concept of time as it is read by the reader. It preserves the writer as a tiny person who exists during the speech act.

4. For R. Barthes, life is just an imitation of a book. Interestingly, even the book being imitated is a text woven from certain characters. Because that book was created due to an imitation of something forgotten. That is, the imitation process continues continuously.

5. Writing is a multidimensional structure. It is impossible to reach the bottom by stopping the flow of its content. Because free content is never complete.

In our opinion, the concepts of "freedom" and "not stopping the flow of content" alienate literature from its divine content, no matter how subtle it is. It also denies the laws of science and social regulations, that the whole existence is created based on the rational order of the owner of heavenly power. Therefore, Roland Barthes' "concept" acquires an antitheological essence for Eastern literature. Because separating the word from its original origin and alienating the reader from the historical memory and spirit is nonsense and heresy.

Nevertheless, the scientist's opinion that the artistic text is a multidimensional structure and that it is difficult to get to the bottom of it has a certain basis. After all, every reader, including the interpretation of a professional critic, is always subjective. The skill of a critic is measured by how close the author can get to the



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artistic reality. An intelligent reader with enough life experience and qualifications, a wide world of imagination, and a high horizon of imagination feels the secrets of essence. He is incomparably surprised by it. Because he seeks to know his creator by realizing his identity.

Artistic reality is not the reality seen with the eyes, observed, learned by reading. Undoubtedly, the books read are also important in its development. However, none of the inscriptions created on the basis of taqlid has been considered as an original art example. Because the logic and laws of real reality are not always followed in creating the artistic world. Indeed, creativity is subject to the rules of time and space in a broader sense. In it, creative imagination and the power of imagination are important. The appearance of the heroes acquires a flexible character. They can change times in a moment.

Based on the size of the article, we refer only to some examples that confirm the above:

1. In Hojiakbar Shaikhov's novel "Connected Worlds", people from two different worlds are connected and mixed on the basis of genetic connection. That is, the apparently unfamiliar grandfathers of the main characters of the novel (people of the real world) in the distant past (representatives of the spiritual world) often move in the same orbit. More precisely, the spirit of the sheikhs actively intervenes in the reality of material life, and they appear as a helpful force in guiding the fate of girls and protecting them from calamities.

2. In Amon Mukhtar's novel "The Ruin on the Hill", scholars who lived in different eras and regions: Lutfiy, Navoi, Mashrab, Mirza Ghalib, Byron are revived in memory at the same time. In such cases, the artistic reality of the novel does not obey the laws of real reality. Because they are described in the same way



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as the flow of attitude towards the characters in the inner "I" of the writer. Therefore, it is based on the logic of free and flexible thoughts and feelings (individual situation related to self-perception, experience).

In such cases, rather than external action, inner reflection takes the lead. In fact, those poets, whose human nature the author tries to understand, do not exist in real life at the time when the novel is being written.

It seems that the events that took place at some point are not described. Because reality has moved to the heights of imagination and imagination of O. Mukhtar's inner "me". The whole artistic reality is alive in the writer's thoughts and feelings. Therefore, through the images of Lutfiy, Navoi, Mashrab, Mirza Ghalib, Bayron, who appear in the text of the novel as if they were ghosts, the author's spiritual and spiritual states - the world of imagination and feelings - are seen in various ways. situations (a particular form of existence). The expression of emotional perception transcends the boundaries of space and time. As a result, the five figures named above really appear in front of us. It is interesting that Amon Mukhtar, who describes everything (in the midst of poetic creativity), is withdrawn from reality when the work is being completed. He does not directly interfere with the events being depicted. Of course, the environment in which those thinkers lived, their personalities, and their creative heritage had a strong emotional impact. Due to this influence, he felt an inner need and responsibility to share his feelings with an imaginary reader. So, the text of the novel "Ruins on the Hill" is nothing more than a poetic expression of the writer's feelings and meanings in the language of symbols and metaphors..

It is in this place that the exchange of ideas (communicative connection) with the outside world - cultural environment occurs. In other words, Amon Mukhtar



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wants his writings to affect the reader's thoughts and feelings. Because the writer hopes that this influence, first of all, will create a respectful attitude to the distant and recent past in his contemporaries, will awaken the feelings of thoughtfulness, love, and improve them.

It seems that in the above case, the literary and aesthetic canons of poetic expression that we are used to are withdrawn. O. Mukhtar used new methods of aesthetic influence in his novels. This was not due to the writer's desire to create something new, but due to the real demand of social and educational life. Already, the writer knew that the era of globalization is rapidly advancing and that various social networks are actively using various methods of influencing the public. He was very worried that this situation would lead to the destruction of ancient values. He searched for new expressive ways of expressing the wisdom of human destiny. He tried to distance the reader from the noise of the outside world by encouraging him to share his impressions and feelings. So, he wanted to bring him back to himself, to go deeper into the layers of his consciousness and historical memory, to teach him to examine his heart and uncontrollable emotions. He called for a new understanding of the essence of man and the universe, to be more alert and wiser.

It's no secret that some novels exported to us by the West under the guise of "free thinking" express desires that are free from social control and hurt the soul. Such a situation is not observed in mature works of Uzbek novels of the period of independence. Already, our writers are thinking clearly and correctly on the basis of Eastern-Muslim literary and aesthetic thinking (their own mental perception). So, everything depends on the author's personality, knowledge,



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outlook, mood, talent, and ability to poetically interpret his thoughts based on the laws of beauty.

Of course, the novels created by O. Mukhtar are not "masterpieces". However, in determining the ratio of artistic intention and poetic expression, firstly, the level of the author's knowledge of the genre, and secondly, the artistic and aesthetic taste of the reader, who encounters and evaluates the novel, plays an important role. Therefore, in order for a particular novel to acquire a new poetic gloss, the aesthetic thinking and emotional perception of the two meeting souls (the author and the reader) must be harmonious. At this point, the potential field that exists in the thoughts and imagination of the writer and the reader now forms a single force field. In that area, the artistic whole can be seen and felt.

Undoubtedly, during the period of independence, Uzbek novelists are creating on the border of Eastern and Western poetic expression traditions. Because the artistic-aesthetic scope of the nation's consciousness has reached the stage of re-imagining the path of thought traveled by humanity. In this sense, a truly national novel is a literary mosaic (mosaic) of writers who poetically perceive the distant and arduous path of mankind in a new time and a new space, trying to convey to us the aspects that affected their spiritual and spiritual world. figurative language and sign language expressions. Due to the activation of the imagination and renewal of the poetic expression, the national novel is becoming a unique cordiogram of the process of feeling the experiences of the creative soul and understanding the thoughts and feelings.



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