

## GENRE SYNCRETISM AND ARTISTIC INTERPRETATION OF THE HEROIC SPIRIT IN CURRENT UZBEKISTAN NOVELISM

Tajibayeva Dilfuza Erkinovna

Associate Professor of the Department of Uzbek Literature,  
Namangan State University, Doctor of Philosophy (PhD) in Philology

### Resume

This article examines the manifestations of genre syncretism in contemporary Uzbek prose through the analysis of Omon Mukhtor's novel *Ming Bir Qiyofa* and Iqbol Mirzo's novel *Bonu*. The study explores the interaction of prose and lyricism, epic and dramatic elements, as well as the artistic functions of poetic insertions and their role in revealing the inner world of characters. Particular attention is paid to the synthesis of psychologism, symbolism, and philosophical reflection, which contribute to the expansion of genre boundaries and the enrichment of artistic thinking in modern Uzbek fiction.

**Keywords:** Syncretism, literary text, prose, uzbek literary, criticism, lyric poetry, the novel genre, plot, lyrical elements, dramatic elements, epic elements, essay, literary theory, methodology, style, artistic image.

### Rezyume

Mazkur maqolada hozirgi o'zbek nasrida janrlar sinkretizmining namoyon bo'lish shakllari Omon Muxtorning "Ming bir qiyofa" va Iqbol Mirzoning "Bonu" romanlari misolida tahlil qilingan. Asarlarda nasr va lirika, epik va dramatik unsurlarning o'zaro uyg'unlashuvi, she'riy matnlarning badiiy vazifasi, qahramon ruhiyatini ochishdagi ahamiyati hamda psixologizm, ramziylik va falsafiy mushohadaning sintetik xususiyatlari yoritilgan. Tahlil jarayonida zamonaviy o'zbek romanchiligida janriy chegaralarning kengayishi va badiiy tafakkurning yangi qirralari ochib berilgan.

**Kalit so'zlar:** sinkretizm, badiiy matn, nasr, o'zbek adabiyotshunosligi, lirika, roman janri, syujet, lirik, dramatik, epik, esse, adabiyot nazariyasi, metodologiya, uslub, obraz

### Introduction

In today's global literary process, the relative blurring of the boundaries between genres, the mutual harmony of various artistic forms and styles is manifested as one of the important laws of literary development. In particular, the changes taking place in the internal composition of the literary text, the genre nature and methods of depiction under the influence of postmodern aesthetics pose new theoretical issues for literary criticism. One of the important manifestations of such processes is the phenomenon of genre syncretism, which is manifested in the combination of poetic features characteristic of different genres in the composition of one work and the formation of a holistic artistic system.

The concept of syncretism (Greek *syncretismos* - union, merging) means the mixing of various cultural and religious elements.<sup>1</sup> Later, it began to be widely used in the theory of art and literature. In literary criticism, this concept means the natural harmony of different genres, styles, compositional forms, means of depiction and layers of meaning in a literary text. In modern prose, the introduction of lyrical experiences, dramatic conflicts, journalistic and essayistic reflections into the epic narrative further strengthens the synthetic nature of artistic thinking. This creates the need to reconsider traditional genre norms and reassess the poetic possibilities of the novel genre.

### **Literature analysis:**

The problem of syncretism in prose and its expression has been studied in detail in world literary studies. In this regard, the fundamental research of such scientists as Arastu, G.N.Pospelov, V.E.Khalizev, A. Veselovsky, O.Freydenberg, G.Ple Khanov, I. Shirova, V.Tyupa<sup>2</sup> is considered significant. In Uzbek literary studies, the issue of syncretism is present not in the form of a separate monographic study, but in books on literary theory, methodology, in the composition of scientific articles, dissertations and abstracts, including the works of Fitrat, I.Sultan, U.Normatov, H.Boltaboev and other scientists.

### **Research methodology:**

The article uses comparative-analytical and typological analysis methods to cover the topic.

### **Analysis and results:**

The current Uzbek novel is no exception to such aesthetic processes taking place in world literature. As a result of inter-genre integration, mutual harmonization of various methods of depiction, deepening of psychologism, strengthening of symbolism and philosophical observation in national novels, unique manifestations of syncretic artistic thinking are being formed. This process, in particular, allows for a more impressive artistic expression of the inner world of man, his spiritual experiences and socio-spiritual searches.

From this point of view, the novels "Ming bir qiyofa" by Amon Mukhtar and "Bonu" by Iqbol Mirzo are important artistic examples that embody various manifestations of genre syncretism. In them, epic narrative is combined with lyrical experiences, dramatic situations, poetic fragments, internal monologues, philosophical observations, and essay elements, which serve to increase the aesthetic value of the work. These synthetic artistic means perform an important poetic function, especially in revealing the psyche of the hero.

One of the most important manifestations of genre syncretism is the combination of prose and lyrics. In modern Uzbek prose, many works contain poetic means of expression, imagery, emotionality, and musicality. For example, in the works of some writers, the inner experiences of the hero are described in a lyrical style. This gives the prose a poetic spirit. Here, it is appropriate to cite the novel "Ming bir qiyofa" by Amon Mukhtar as an example. The work is written in the novel genre. However, poetic texts

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<sup>1</sup> O'zbekiston milliy ensiklopediyasi. – Toshkent, 2004.

<sup>2</sup> Arastu. Poetika. Axloqī kabir. Ritorika / Rus tilidan M. Mahmudov tarjimasī. – T.: Yangi asr avlodi. Веселовский А. Историческая поэтика. – Москва: Высшая школа, 1989. Плеханов Г. Искусство и общественная жизнь. – Москва: Искусство, 1958. Пospelov Г.Н. Вопросы методологии и поэтики. – М.: Изд-во МГУ, 1983. Фрейденберг О. Миф и литература древности. – Москва: Наука, 1978. Хализев В.Е. Теория литературы. – М.: Высшая школа, 2006. 15. Щирова И. Синкретизм художественного текста как целостной системы. – Санкт-Петербург: РГПУ им. Герцена, 2005.

are also cited in several places in the novel. The poems written by the main character Abdulla Hakim to his beloved Halima do not leave the reader indifferent. Poetic texts in some places complement the plot events, in some places serve to reveal the hero's mental state and events related to his past:

Sizga ochiq	My heart
Mening bag'rim,	is open to you,
Mumkin unga	It is possible
Tig' sanchish.	to stab him.
O'zirniki alamlarim,	My pains
Sizdan	are mine,
tuymayman ranjish.	I can't bear
Sizga bu jon,	to be hurt by you.
Oy yuzligim,	This soul
Mumkin	is for you,
tutmoqlik to'pga	my moon face,
O'zirniki baxtsizligim	I can't hold my misfortune
Sizdan	in a ball,
qilmayman o'pka	I can't make
Sovurmoq ham	you a lung,
sekin-asta	I can't even breathe
Mumkin	my ashes slowly,
Mening kulimni	If you come close and
Yaqin kelib	take my hand
bir nafasla	with one breath.
Tutsangiz bas	
Qo'limni. <sup>3</sup>	

Even as he was dying, he recited his poems dedicated to Halima. The novel gives the following prose description: "The pistols clicked one after another. He knelt down, unwillingly and unexpectedly. Then he lay down softly on the ground. He whispered only one word - Halima."<sup>4</sup>

Yerdan	From the ground,
O'zin baland ko'tarib	The wind, as if it had lifted itself high,
Qaytib	And returned,
yerga urgandek shamol –	As if it had struck the ground –
Cho'qqilarni bir qatla qo'rib,	Leaving the peaks in one layer,
Nogoh kulab ketdim,	Suddenly I burst out laughing,
oyjamol"	Oh my beauty"
Kulab ketdim –	I burst out laughing –
uzilib kundan,	Breaking away from the day,
Boshim bilan,	With my head,
tun degan jarga	into the abyss called night
Aytgan kabi qismating menman,	As you said, I am your destiny,
Ko'z oldimga	A veil was drawn over my eyes
tortildi parda <sup>5</sup>	

<sup>3</sup> Омон Мухтор. Минг бир киефа. – Тошкент: Шарк, 1994. – Б.5.

<sup>4</sup> Омон Мухтор. Минг бир киефа. – Тошкент: Шарк, 1994. – Б.24.

<sup>5</sup> Омон Мухтор. Минг бир киефа. – Тошкент: Шарк, 1994. – Б.24.

Even after the death of the main character, these poems serve as an important detail. The notebook of poems that connects Sadridin and Gulhumor and reveals the fate of Abdullah Hakim also plays an important role in the novel as a mediator.

In Iqbal Mirzo's novel "Bonu", the fate of a woman, her inner experiences and the influence of the social environment are described in a combination of lyrical, dramatic and epic elements. In some parts of the novel, the author's philosophical reflections are presented in the spirit of an essay, while in some episodes, dramatic contradictions prevail. This enhances the syncretic nature of the work and expands artistic thinking.

In the novel "Bonu", syncretic artistic thinking is clearly manifested not only in the harmony of genres, but also in the multi-layeredness of narrative forms. The fact that the work is presented mainly through the letters, diaries and internal monologues of the hero Bonu enhances its subjective and psychological nature. This takes the novel out of the traditional epic realm and brings it closer to a lyrical-rebellious spirit. For example, at the very beginning of the work, we read Bonu's letters addressed to an unknown person: "August 4. Hello! Good evening! I have been looking for you for a long time... and I think I have finally found you. If I am not mistaken, you are the person I have been looking for. Of course, such a four-word confession from a woman will immediately shake her dignity and refresh her interlocutor. Just do not rush to write a response or draw conclusions."<sup>6</sup>

From this point of view, reality in the work takes place in two layers. The first is an expression of external social life, and the second is an expression of the inner spiritual world of the hero. "The creator's worldview, idea, spiritual world, aesthetic ideal are reflected in each of his images, in each of his pictorial means," emphasizes literary critic S. Mamajonov. Here, if the spiritual world of the hero created by the author, his patience and endurance form one layer, then his conflicts and attitude to social life form the second layer. The author creates dramatic contradictions by mixing these two layers. For example, Bonu's stay between love, nobility, honor and life's trials enhances the drama, while his attitude towards these situations turns into a lyrical and philosophical observation. Along with Bonu's letters, the novel also includes excerpts from poems by representatives of classical poetry:

Muhabbatdan muhabbat bo'ldi paydo,  
Muhabbatsiz kishidan qoch, Huvaydo!

Love has arisen from love,  
Avoid the one without love, Huvaydo!<sup>7</sup>

The quoted poetic fragments express the inner suffering and state of the hero. "Our dean held a meeting with me and told me not to leave him alone, that this disease is not contagious, and that every patient needs psychological help:

Tanangda og'riq his etsang, demakki sen tirik jonsan,  
O'zgalor og'rig'in sezsang, demak, insonsan, insonsan!

If you feel pain in your body, then you are alive.

If you feel other people's pain, then you are human, you are human!"<sup>8</sup>

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<sup>6</sup> Иқбол Мирзо. Бону. – Тошкент: Шарқ, 2018. – Б.3.

<sup>7</sup> Иқбол Мирзо. Бону. – Тошкент: Шарқ, 2018. – Б.91.

<sup>8</sup> Иқбол Мирзо. Бону. – Тошкент: Шарқ, 2018. – Б.94..

The presence of essay elements in the work is also an important manifestation of syncretism. In some places, the author directly reflects on life, fate, and human values. This turns the novel into a field of thoughts and ideas, not just a plot-based work. That is, a publicistic layer is formed within the artistic text.

The novel "Bonu" can be interpreted as a vivid example of syncretic artistic thinking in terms of the harmony of content and form. As a result of the interweaving of different genres, styles, and artistic layers in the work, a complex, multifaceted artistic system has emerged. In particular, epic narration, lyrical experience, and psychological analysis are manifested as a whole, enhancing the overall aesthetic impact of the work.

Although the novel is built on a realistic basis, strong psychologism and symbolic-expressive layers are also actively involved in it. The inner world of the character of Bonu, her suffering and spiritual experiences are presented in a lyrical spirit, while these situations are revealed through deep psychological analysis. As a result, a synthesis of realism and psychologism occurs in the work. This allows the reader not only to observe the events, but also to penetrate the psyche of the hero.

It is also possible to observe the harmony of social, philosophical and spiritual layers in the novel. Since the problems associated with the fate of women, gender inequality, social injustice, family conflicts are presented in a real-life context, they are further deepened through the author's philosophical observations and symbolic images. For example, the disease "white leprosy" becomes not only a medical problem, but also a symbolic expression of the hero's inner suffering and pressures in society. This creates a synthesis of realism and symbolism.

A syncretic feature is also observed in the system of images. Characters such as Bonu, Sister Poet, Huvaiddo Baba, and Olmos simultaneously appear as individual characters, social types, and spiritual-symbolic symbols. In particular, through Huvaiddo Baba's ghazals, poetic elements enter the literary text and ensure the harmony of prose and lyrics.

Syncretism is also clearly felt in language and style. The text of the work is enriched with simple and fluent narration, poetic expressions, irony, and symbols. While the dialogues are built in a realistic spirit, the author's images often take on a lyrical and philosophical tone. As a result, the publicistic spirit, artistry, and lyricism are intertwined in the work.

In general, the novel "Bonu" is a perfect example of syncretic artistic thinking, in which genre, stylistic, and substantive layers are harmoniously combined. Through this harmony, the author managed to shed more profound and moving light on the complex inner world of the Uzbek woman, her place in society, and her struggles in life.

## **Conclusion**

In conclusion, in the current Uzbek novel, the syncretism of genres is manifested as one of the important aesthetic principles of artistic thought. The analysis of the novels "Ming bir qiyafa" by Amon Mukhtar and "Bonu" by Iqbol Mirzo shows that in modern prose, epic, lyrical and dramatic elements are harmoniously combined, which serves to increase the artistic impact of the work. The incorporation of poetic texts into the prose narrative allows for a deeper revelation of the inner experiences of the characters. Thus, the syncretism of genres enriches the artistic and aesthetic possibilities of modern Uzbek prose and serves to shed more light on the human psyche, social

relations and spiritual values. This phenomenon, as one of the important directions of the development of national novels, requires separate scientific research.

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