

TRADITION AND INNOVATION IN THE WORKS OF OMON MUKHTOR

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Abstract: *This article describes the views of literary scholars on literary tradition. Also, in the stories of the creator Omon Mukhtor, traditionalism is highlighted.*

Keywords: *traditionalism, types of traditionalism, detail, landscape, portrait.*

Introduction:

Tradition (arabic, a rule passed from generation to generation) is established in life (finding) customs, traditions and other practices. Traditions are divided into national, cultural, household, socio-political, religious and similar types. We learn literary tradition belongs to the type of household tradition.

Literary tradition or traditionalism in fiction means literary-artistic which is used in the works and is passed down from time to time, from generation to generation literary experiences: aesthetic views, pictorial means, imagery in language and emotionality is understood. For example, friendship of peoples, hatred of tyranny and tyranny etc.

Literary scholar Dilmurod Kuronov dwells on this issue "Creative experiences accumulated by the literature of the past, their significance over time and has not lost its relevance, has become an eternal value, passed from generation to generation the next part", he explains.

RESEARCH MATERIALS AND METHODOLOGY

Academic scientist Izzat Sultan defines traditionalism as "Centuries in every national literature the aesthetic experience that has accumulated over the years - a description of what aspects of life positive in the field of representation and with what methods and means achievements ", he describes.

Literary tradition means the age used by artists, a set of universal, national and cultural ideas, experiences and methods understood.

We can observe this in the work of Omon Mukhtor. Including his in the story "The City Bride" the woman is flexible and flexible to be able to learn and what he has learned is the meaning of his life. It is described that he cannot leave this way of life. Eighteen in the play through the image of Nuria, a young city girl, unique to Uzbek women we can see aspects. For example, after Nuria got married if she had the desire to go back to the city one day she also respects his parents-in-law and spouse, in his heart existing intention does not prevent it. This aspect is the manners of an Uzbek woman can appear as a clear proof of his idea. Also the bone Nuria, who is not like the village girls who are stuck in hard work, household and field. There are fewer girls than these girls

who have learned their jobs and then started these jobs starts to perform without it. As mentioned above, this case is a woman's can be a proof of accessibility and learnability.

"Nuria's husband is also from Kadirjan, her father is Muslim grandfather, and her mother is from Akila bibi also - love in the early days, in difficult times when family happiness was not shared equally with everyone, he saw only kindness and felt that such happiness should be appreciated". That is through this image, the writer shows that, first of all, the family is a holy place, and love is it. It is one of the important factors that hold it back. Also to the good meant to respond with kindness. These are ideas, we see that it is a clear evidence of tradition.

In addition, mother-in-law Akila bibi and father-in-law Muslim grandfather they take their bride as a daughter and help her with household chores. This the writer is a valuable person and a hardworking person, even though he is an adult even if it is, he expressed his calmness. Examples given above it is a bright expression of the artistic value of the story as a national tradition is evidence.

We can also find places where traditional details are used possible. In particular, the big scarf thrown over Nuria's head in the wedding scene, the firecracker, the heated firecracker, the cart, the burning fire, the mittens, etc. is a clear proof.

In another story of his "Love" there are elements of traditionalism we will meet. The story is about trust and respect between two young people love and human personality that are broken due to not acting on such feelings about how valuable it is.

The main characters of the play, Sabir and Karima, meet and greet each other. During this, the creator used the traditional question-and-answer method:

- Excuse me... Won't you tell me your name? I said to him casually in a caressing tone.
- My horse is Karima, - said the girl.
- Mine is Sabir... You must be from Tashkent, right?
- No, we came from Margilan.
- Say from the land of silver.
- Likewise...

We came from the above Margilan, through the sentences of the country of Kumush. It is a tradition that Margilan was understood as "Kumush's Land" at that time we will see that it has entered.

Let's focus on the intrigue of the boys' room in the bedroom: "Three in the room there was a bed, three beds, a table and three chairs. A mirror hangs on the wall, a large world map, various pictures are pinned, among them from a magazine. The cut-out picture of two beautiful, businesswomen is clearly visible was standing". In this given image, a mirror hangs on the wall, two nailed beautiful pictures, world map, table and chairs of traditional details is an example. Although the story is based on a concentric plot, it is a chronicle plot is also available. Omon Mukhtor is independent in covering events with other artists used the observable method.

If we say as a conclusion, Omon Mukhtor is one of the skilled creators of his time he was able to use the ancient traditions of his predecessors in his works, thus at the same time, he raised them to another level with his own style.

Innovation (lat. novator - innovator, renewer) - personal activity introducing a new advanced principle, idea, method in a field and implementing it increasing Innovation is the creative activity of people, innovators innovation in the activity. That is, innovation is related to the literary process category always exists in a dialectical relationship with tradition in the literary process phenomenon, an important internal factor of the development of literature, artistic thinking an important artistic aesthetic that had a significant impact on the development and later became a tradition is news. In literature life describe about new historical in the circumstances opened paths, new methods and tools that have been confirmed. In other words, innovation in fiction is a literary tradition related to, created by the creator, important in the development of humanity which gains importance and becomes a tradition with the passage of time a set of ideas, genres, types, methods, styles and tools is understood.

In all the works of the artist, there is a person, his personality, thoughts analyzed up to their experiences. Including the trilogy "Four-sided Qibla". in front of the problems of the time in the novel "Ming bir qifa" which is part of it a person's ability to remain true to himself, humanity, duty is a sacred feeling we will see that it is analyzed. The work is a unique tradition of our literature glorifying one of the eternal battles between good and evil, the latter is rejected.

Whether the plot of this work is real or a product of the creator's imagination regardless, it has its own value. The main character of the play is the poet Abdulla Hakim is an only child who grew up in the care of his widowed mother.

Now he is separated from his mother, and has not been able to reach his lover. He is in the ways of life he was also unlucky, he had nothing valuable to say about his profession, i.e. neither his house nor having a family, in a word, falling into the same stream in the ocean of life, He is a person who floats like a cane. This is why he is disappointed in the world cooled down. But despite this, there is humanity in him. He knows to Burhan Sharif, who works in the same office and is also his lookalike mistakenly kidnapped by evil robbers. A thousand and one faces Abdullah Hakim, who thinks that the villains are Burhan Sharif, is different tortures. In the end, they kill him. This is Abdullah Hakim endures torture. The reason for this is from Burhan Sharif to him shown kindness and favors. This is why it is the last Burhan will remain loyal to Sharif until the end of his life: Of course, at first I am Burhan. When he said Sharif, he didn't have to behave like Burhan Sharif until the end.

He will openly say that you were mistaken, I also misled you, trying to escape by trying to prove that he is someone else could. But man has always been a friend and an enemy in the world walks between It's as if he betrayed the will of the no-names in somewhere his conscience did not allow him to work!

Abdulla Hakim will die for no reason. But he was defeated only physically only He is alive in spirit: Abdullah Hakim. Poet and man [2, 55]. Yes, he was a poet. It's true that when he couldn't reach his love, he ended his pains in poetry. But his creations are not just personal experiences was of universal importance. He was able to live on his poems.

RESEARCH RESULTS AND DISCUSSION

Another hero of the work, Burhan Sharif, is devoted to the protection of goodness. He was a person of faith. He does not naturally worship a servant, he does not bow in front of him. He considers it sacred to fulfill the duty of humanity and strives to fulfill this task without fail. The writer is in this image truthfulness, bravery, pride, avoiding evil, conscientiousness sums up his qualities: I read all of Abdullah Hakim's writings, even Afendi I feel that those about Halima were also written because of Halima. Therefore, these are things dedicated to my beloved woman. I am proud to hold them in someone's hand! I believe that the path I took is the right one than I thought, here is Abdullah Hakim from everyone for thirty years I'm "hiding"! But now he is full on his deathbed and is different in the world I feel that there is a truth... People are like me sometimes how many strange books are torn and lost. How many monuments spill on the ground. How many monuments will humanity lose... This is a crime, of course! What is the difference between me and all kinds of villains?! Man again If they will be resurrected and seen in the next world, how will I be in the face of Abdullah?

I look?! Indeed, in the novel, the author is for humanity, both before and now showed topics that have not lost their relevance. But still, he does not describe people as concretely good or bad, but mixes them up states: It was difficult for me to cheat... I always tell each other I tried to write an unusual novel. And to some extent I achieved it I think so. All of them have certain human thinking I tried to illuminate the edges, and at the same time it has been a tradition in literature I went through the concepts of positive and negative characters. It's all in the person

- I relied on the ancient Eastern philosophy that goodness and evil are incarnate. Here it is, If you remember, Abdulla Hakim in "Thousand Faces" has his sins and good deeds a lot. Burhan Sharif is the same. None of my heroes are one hundred percent neither positive nor negative [2, 418]”.

Now let's turn our attention to other aspects of the work. First, the work philosophy is embodied in the very name - "A thousand and one faces". The novel the reader will understand the reason for this at the end of it. Yes, in life there are indeed people with a thousand and one faces. Also in this book such have been cited.

Secondly, the style characteristic of Amon Mukhtar's work, i.e. symbolism. We do it a bus without a driver, the disappearance of an entire building, hell and we can see through the scenes of the Day of Judgment.

Thirdly, compositionally, the work is skillful from artistic molding used. The content of the work is more vivid through the narration about Efendi revealed.

CONCLUSION

We can say that the novel "A Thousand Faces" is in the treasury of Uzbek literature takes an important place. In the work, the human image and its characteristic features are clarified with skillful

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