

# Thematic Volume of Modern Uzbek History

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**Abstract:** *The article analyzes the most common story genre of prose and its originality in modern Uzbek prose, the theme and content, the idea, the scope of universal coverage, the artistic structure, images and style. It observes the level of vitality and the harmony of artistic texture, the integrity of the image spirit and the independence of expression. There is talk of today's social relations, serious problems in the way of life of our people, the emergence of a new type of human image in the process of globalization, completely new plots, details, updated language and style elements that are not typical for previous periods.*

**Keywords:** story, genre, creative worldview, literary structure, literary skill, narrative technique, reality, style, individualization of expression, artistic generalization, form, meaning, globalization, aesthetic ideal, evaluation criteria, language, style.

**Introduction.** Modern Uzbek prose has its own rich traditions and works of this kind of literature, which are intertwined with the masterpieces of world artistic thought. Freedom of creativity during the years of independence further expanded the possibilities in our literature. Uzbek prose in particular has undergone significant changes. Our writers have boldly created magnificent works on historical themes, and have created them in all genres of prose, both traditional and modern. More than two hundred novels, thousands of short stories and short stories written over a quarter of a century testify to the potential of Uzbek prose during the independence period.

The most common genre of prose, especially in today's Uzbek prose, differs significantly from the stories written in the last fifties in terms of subject and content, ideas, scope, art - structure, images and style. They include folklore experiences, classical literary traditions, and elements of world, including Turkish, Russian, and English, French, and American prose. Importantly, in our stories today, there are attempts to express such vast experimental factors in synthesis with the inexhaustible source of literature, the art of the Creator - the reality of life.

**Main body.** Independence has led to the diversity of the story genre, the introduction of new themes and heroes. First of all, the stories of this period differ from the stories created 10-15 years ago by the breadth of their coverage, vitality, richness of symbols and emblems. If we talk about the leading features of the development of Uzbek prose, the first sign of it is that our prose has completely passed from the stage of ideological order to the stage of expression of the soul, the expression of contemporary spiritual needs. The second feature of modern Uzbek prose is that today it is impossible to evaluate any work in terms of the relevance of the subject. A third principle of the development of our prose is that the conditions for the development of national literature are recognized not only as our own, but also as unique to the world literary process. It was realized that Uzbek literature, with its shortcomings and achievements, is part of the global aesthetic process. The fourth principle of our prose at the beginning of the century is that each work has its own image, its own way. Once upon a time it was possible to talk about Uzbek prose in general. Now it is impossible to think about every work of prose without reading it carefully. Because in the past the subject was important in prose, now the originality of the image is a priority. In this regard, the stories of Sh.Kholmiraev, E.Azamov, H.Dustmuhammad, N.Eshonkulov, Sh.Butayev, A.Yuldosh attract attention. The main feature of the stories created at the beginning of the century is that in the small genre, the kid was taken away by such girls as Salomat Vafo, Zulfiya Qurolboy qizi, Mehriniso Qurbanova, Nargiza Gulomova. The most memorable stories of 2001 were Salomat Vafo's "Forgotten Woman", "Elat", Zulfiya Qurolboy's qizi "Woman", "Oh, Life".

It shows that this tradition is still in the forefront of Uzbek storytelling. However, it should be noted that today's social relations, serious problems in the way of life of our people, the image of a new type of man emerging in the process of globalization, completely new plots, details, updated language and style elements that are not typical of previous periods more noticeable. More reality is the main advantage in the stories.

Although we record all real stories here under a single terminological classification, each of them differs in terms of aesthetic weight, artistic concept, chosen story (plot), images, and especially style. This is because the stories of some writers are based on unusual events and images. For example, in the stories of Omon Mukhtor "The Old Teacher or the Statue of Napoleon", "Unwritten Life", "Tiger in the Picture", Nemat Arslan's "Right to Life", "Amalgama", "Ashirit", Abdukayum Yuldashev's "Puankare" such features stand out. For example, in the story of O. Mukhtor there is an unusual form of artistic image, which is difficult for us to understand, while in the story of N. Arslan the inner scenes of the real reality of human life are described. The very title of A. Yuldashev's "Puankare" caused a wide discussion and attracted the reader's attention. From the very first interpretations of the work, a variety of ideas was observed. This proves that the story was written in an unconventional way.

There are other stories that are dominated by a traditional plot and a unique style of the creator. For example, Muhammad Sharif's "Hadik", "Parvoz", "Kuldurgich", Qamchibek Kenja's "Lafz", Abduqayum Yuldashev's "Biz izlagan tilsim", Salomat Vafo's "Arg'imchoq", "Elat", "Poyezd", Ashurali Juraev's "The Elder" ("Oqsoqol"), Lukman Burikho's "The Guest" ("Qo'noq"), "The Light

in the Night", Kochkor Norqobil's "On New Year's Eve", Masuma Ahmedova's "Sunny Day", "The Girl in the Center", "Billur guldon", Zulfiya Kuroilboy qizi's "Kelin", "Ayol", Javlon Jovliyev's "Aylo", "Ozodlik", "Lobar, Lobar, Lobarim mening" belong to this category. Of course, each of these stories listed in a row deserves a separate approach. Each has its own style and direction. In general, special research is needed. However, as noted above, their commonality, the only realistic pathos, is reflected in the mosaic depicting the life of the Uzbek people today.

As a genre with a compact form and limited creative possibilities, the story combines vital detail, plot simplicity, and character logic. The ability to both individualize and generalize important aspects of human behavior, the harmony of imagery and independence of expression, the regularity of the exchange of interpretation and analysis, the technique of narration and the synthesis of collective imagination play a crucial role. In fact, "only certain lines of character appear in the story, so the story itself must be relevant in order to convey significant meaning" [6, 376].

### Results.

Most importantly, the story is a unique genre of art that can embody the three epochs of the literary-historical process. In the context of world storytelling, this view has been fully justified. At the same time, Uzbek stories are not far from such qualities. The stories that are being published today are, in terms of space and time, a concrete place called Uzbekistan and an artistic interpretation of the reality of the people living in this space today. It should be noted that the spiritual, social, domestic, spiritual needs of our time, the most pressing problems of art. Certain stories are the prelude, the basis, of future stories and novels to be written. Although storytelling and novel thinking take a somewhat different form, a good story serves as an artistic and psychological status for the next stages of a talented writer's career. The literary critic, who examined the works of Odil Yakubov, Askad Mukhtor, Shukur Kholmiraev, Murod Muhammad Dust, Togay Murod, Erkin Azam, Nazar Eshanqul, Lukman Burikhan, Ulugbek Hamdam is convinced that this idea is not just a scientific hypothesis will be. In this sense, today's stories have a direct bearing on the future of our prose. In modern prose, it is clear that life is approached through the image of man, not through life. In such a work of art, the author does not aim to study and reflect on life, but to use it as a means of understanding and interpreting the nature of the person being portrayed. The image of the human psyche is open to the correct understanding and interpretation of life events and their sources. For this reason, in today's Uzbek prose, the focus is on the reflection of the human psyche. The main feature of today's Uzbek prose is that it has become an expression of creative expression and spiritual needs. Nowadays, true prose is born as a reflection of the author's inner need, which disturbed his soul and did not rest his imagination. In the original examples of national prose, the focus of the artistic image has changed and the aesthetic approach has become healthier.

Another feature of modern prose is the emphasis on the uniqueness and appeal of the style of expression. It is becoming the norm in modern prose to depict human destinies that excite the writer and disturb his imagination. Whereas in the past it was important to describe great social events in prose, talented writers now approach the human person as the cause and driving force of any event. In today's Uzbek prose, it is decided to look at the cause of man and the events around him as a consequence, that is, to describe the human psyche. Another characteristic of modern Uzbek prose is that each work has its own unique personal image. For this reason, it is no longer possible to comment on a sample of prose without careful reading. This is due to the fact that real prose writing is becoming an aesthetic phenomenon with a completely unique image.

### Conclusion.

To sum up, it is fair to say that today's Uzbek prose, especially the story genre, has reached a new level of storytelling. From the theme to the protagonist, the image, the character, the reality, there was a radical renewal. It is natural that each period develops its own new ideas and principles. The birth and some revival of works in an unusual, modern spirit is a product of this. True, this is not a new trend in literature in general. It already exists in Western literature. But it is a new principle in Uzbek literature. There are both objective and subjective reasons for his late entry into our literature. The objective reason is that at the heart of the works of the unusual, that is, the modern spirit, there is a strong supernatural psychological state, as well as a strong critique of the evils of the society in which he lives, in the symbolic depiction of events, the existence of an exposing character, as well as the ability to ruthlessly expose the image of the persons who caused it. It is clear that a totalitarian society would not allow this. The subjective reason is the lack of an artist who has mastered the nature, direction and essence of modernism. This is due to the policy and ideology of the regime. In our literature, modernism was formed on the eve of independence and developed considerably, causing various controversies. An important feature of modern literature is that it imposes on the symbols the idea that the author intends to convey through the work, the idea that he wants to promote. The reason is that the problem is as puzzling to the protagonist as it is to the reader. As a result, the reader and the protagonist are given the same thoughts and opinions. The mind flows through the nerve fibers of the brain and goes to every nook and cranny. But there is no solution to the problem. The reader now begins to read each sentence, image, and observation. And finally, when the work reaches the finale, it seems to have found a solution. Because it is not limited to one idea, like Uzbek stories about the past. It is multi-faceted and multi-layered.

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