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STAGES OF UZBEK PROSE IN THE PERIOD OF INDEPENDENCE

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Zumradkhon Teshaboyeva

Doctoral Student Of The Institute “Uzbek Language, Literature And Folklore” Of The Academy Of Sciences Of The Republic Of Uzbekistan, Uzbekistan

ABSTRACT

In this article, the literature of independence prose is divided into stages, and the prose of the first decade of independence and the subsequent stages are compared. At the same time, information is also given about the influence of communist ideology in the literature of the Soviet period. Specific aspects of the prose of the independence period, all-round achievements and shortcomings are given in detail.

KEYWORDS

Prose, literature, novels, short stories, socialist realism, compositional construction.

INTRODUCTION

The prose of the independence period can be conditionally divided into three stages. The first stage is the prose of the first decade of independence (1990-2000 years), in which the writers who created during the Soviet period also actively created. The main object of analysis of the prose of this period was the human psyche that went through a period of evolution. During this period, writers such as Odil Yakubov, Pirimkul

Kadyrov, Shukur Kholmiraev, O'tkir Hashimov, and Togay Murad wrote new works.

The second stage can be tentatively called Uzbek prose between 2000-2010. During this period, literature collided with the market economy, and the leadership of adventure and detective genres was observed. In addition, we can see an increase in the number of novels and short stories written on historical topics.

"People in the Heat" (L. Borikhon), "Butterfly Game" (T. Rustam), "The kingdom of riddle" (S. Vafo), "Rebellion and Obedience" (U. Hamdam), "Free" (I. Sultan) novels written in different styles and tones were submitted to the judgment of readers. The third stage includes the period from 2010 to the present day, most of the prose works reflect today's social scene, and the weight of the works written on historical topics has also increased. The third stage includes the period from 2010 to the present day, most of the prose works reflect today's social scene, and the weight of the works written on historical topics has also increased. In the words of Ulugbek Hamdam, "No matter what era and mood the artist writes, he talks about man and his problems, or illuminates the topics that originate from man and begin with man."

In the literature of the Soviet , the influence of the communist ideology influenced many stories, short stories and novels. Such works could not pass the cry of the times - "the judgment of the reader and time" (O'tkir Hashimov's expression, "Inscriptions on the border of the notebook"). Although they were in tune with the times, only those works that were not deceived by the deceptive ideas and ideologies of the regime survived. In the most mature works of literature of the last century, the primary visible aspect was the spirit of national liberation. In prose, new experiments were rarely seen. Traditional realism, moreover, socialist realism was considered the main

leading literary trend. In a certain period, the motif of war became the leading theme, after the years of repression, the social status of the Soviet man the theme of reflecting the scenes of social life took the lead. It should be recognized that during the years of reconstruction, the process of reconstruction also intensified in Uzbek prose. The works listed above, created in the mood of advanced western literary traditions, caused Uzbek prose to turn to new tunes. It can be said that the story is the most active genre in the prose of the independence period. It is correct to say that the works written in this genre are superior in terms of quantity and weight than short stories and novels due to the fact that the story genre requires less time and labor, and is smaller in size. No matter what genre the work is, it expresses the ideas and artistic desires of the writer that he wants to convey to the reader. "Ideological-artistic mission is always manifested as a product of the level, taste, and purpose of the creator," wrote writer Nazar Eshanqul. In his opinion, the creator has one mission: to protect goodness, beauty, compassion, love, human heart. In the past period, various types of literature appeared, in particular, popular "market literature" in the direction of adventure and detective. This literature was far from art and aesthetic laws, and consisted of light-hearted adventure novels that were easily digestible for the reader. In a sense, this has taught readers to apathy, to superficial books that develop quickly and are easy to read, rather than good works. Commenting on this

situation, the literary critic Bahadir Karim says, "at the same time, we have writers who have turned fiction into a process of only piecemeal writing, and who understand creativity as a simple livelihood activity, and write at a mediocre or even lower level, unfortunately." Summarizing the features of the prose of the independence period, one can have a clear idea of their comprehensive achievements and shortcomings.

Firstly, the weight of stylistic and artistic research in the prose of the independence period increased significantly. The fact that the best examples of world literature are in the spirit of classicism, that they are in a traditional direction, in a certain sense, hardly gives an impetus for updates. In particular, it should be said that Russian prose had a great influence on Uzbek prose before independence. The prose of such writers as Abdulhamid Cholpon, Abdulla Kadiri, Oybek, Abdulla Qahhor, Asqad Mukhtar, Said Ahmad, Mirmuhsin, Hamid Ghulam, Adil Yaqubov, Pirmkul Kadirov is close to the spirit of Russian prose. In this, one can see the closeness from the compositional construction of the work to the system of imagery. The influence on Uzbek prose of the geniuses of Russian prose such as A.S. Pushkin, L.N. Tolstoy, F.M. Dostoevsky, N. Gogol, I. Turgenev, M. Bulgakov, M. Sholokhov, A. Chekhov is not without reason. The above-mentioned writers got acquainted with foreign literature through the Russian language, and foreign literature could not be imagined

without the work of representatives of the golden age of Russian literature, starting with Pushkin. The literature of the period of independence is emphasized as a period relatively free from the influence of Russian literature. This aspect was also reflected in research on Uzbek prose.

Secondly, in the Uzbek prose of the independence period, an artistic-psychological image of the process of evolution in the people of the independence period appeared. Literary scholar Azod Sharafiddinov "Why did I change my faith?" It would not be wrong to say that the article was the beginning of this artistic process.

Thirdly, in Uzbek prose, there was a style of symbolization, storytelling with the language of symbols. The elements of the work of art, such as the compositional construction, images, traditional plot, which we are used to, have acquired diversity and unusualness. Stories and anecdotes built on metaphors appeared as a whole. In particular, it can be said that the works of Nazar Eshanqul are a vivid example of this thesis. Stories such as "The Black Book", "Night Fences", "Coffin City", "Bahauddin's Dog", "The Hand" as works built on a single metaphor, make the reader to understand the language of symbols and the meaning of the author's work. encourages to understand the idea. Stories such as Ulugbek Hamdam's "A Bowl of Water" and Isajon Sultan's "Fate" can be said to be works that embody

the advanced features of the new Uzbek prose built on symbols.

Fourthly, features such as variety of topics, artistic expression and multi-layeredness in the text were highlighted. "When mature works are analyzed, without exception, two important factors, two priorities are encountered. The first is that the spiritual world of the writer reflects the external world and the fate of Man, who is recognized as the center of that world, in a wide and truthful manner.

The second is how artistically perfect and eternal it is," says literary critic Ibrahim Haqqul. In the prose of this period, the spiritual parallelism of the characters, the desire to understand the world, and the image of a person standing on the bridge of beauty between the material and spiritual worlds were given priority in the reflection of human destiny.

Fifthly, it would be reasonable to call the prose of this period a stage when historical themes became relatively popular. It is unique to write works on historical themes through historical novels such as "Navoi" by Oibek, "An old World ", "Treasure of Ulugbek" by Odil Yaqubov, "Starry Nights", ""Temur Malik" by Pirimkul Kadyrov. had become a literary tradition. Later, the regime's censorship of historical works led to a decline, or even a stop, of activities in this direction for a while. In the first years of

independence, it became a tradition to shake the pen on historical topics again.

Sixthly, in Uzbek prose, we can observe attempts to reflect the artistic and aesthetic image of a person of the independence period. Since poetry expresses the experience and abstract feelings of the lyrical hero, the real life of the environment, society and people in it is more artistically expressed in prose. It was put an end to the fact that the main characters in Uzbek prose of the Soviet era consisted mainly of collective farm activists, the working masses, and the ideological layer of the society, which fell into a tight environment in all respects.

Seventhly, features of modernism and postmodernism appeared in Uzbek prose. In the works of writers such as O. Mukhtar, N. Eshonqul, Sh. Hamro, U. Hamdam, I. Sultan, elements typical of modernism and postmodernism were highlighted. It can be said that Nazar Eshanqul's works are made with pure modern traditions. In particular, we can observe the advanced trends of modernism in the writer's short stories such as "The Black Book", "Night Bars", "Coffin", "Deadly Season", "Bahouddin's Dog". In the short story "The Black Book", aspects such as the absence of a meaningful plot, the composition of the entire work being controlled by the main character's way of thinking, and the multi-layeredness of the images are considered to be elements of modernism. Literary critic Bahadir Karimov writes that "modernism in

Uzbek prose is evident in the unconventional style of expression, in the new artistic interpretation of reality, as well as in formal changes." Element's characteristic of postmodernism, which grew after modernism, were also observed in Uzbek prose. In particular, although the author did not specify a genre for Murad Chovush's work "Never", this work is made up of symbols and metaphors and reflects three-dimensional space and time. In the work "Never" you can find features typical of the postmodern direction. Mahmoud Sa'di assessed this work as a "phenomenal work". "I have never seen such a creative search in Uzbek literature," writes teacher Sa'diy. In the stories of Ulugbek Hamdam, we see symbolism and abstraction of the plot, expression of ideas through abstract images, depiction of mental conflicts of the hero. These aspects are elements related to the direction of modernism.

CONCLUSION

In general, it would be more correct to say that the Uzbek prose of the independence period is a literary phenomenon that appeared during the period when the nation's thinking began to be renewed, and went through certain stages of growth and literary development. Enumerating the commonalities of this period, Kazoqboy Yoldoshev writes that "getting rid of schematism in the image of the hero, getting rid of liveliness in the portrayal of a person shows that healthy principles are being settled in the development of Uzbek prose." Also, the master literary critic

emphasizes that making creative experiments, using unexpected imagery, and using new principles of artistic expression were the leading features of this stage of Uzbek prose.

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