

GENERAL CHARACTERISTICS OF UZBEK LITERATURE OF THE TWENTIETH CENTURY

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<https://doi.org/10.5281/zenodo.10870038>

Abstract. *The article is considered the development of the literary process of the twentieth century in Uzbekistan. The characteristic features of literature are presented: synthesis of artistic methods, stylistic techniques and genre transformation. There are 4 periods in the development of the Uzbek literary process (Jadid literature, literature of socialist realism, transitional, reorientation and analytical), as well as well as the factors that caused their appearance.*

Keywords: *concept, periods, genre, realism, modernism.*

Introduction. Uzbek literature of the twentieth century is a new literature by its historical and typological essence. The famous critic Ozod Sharafiddinov notes: "In the twentieth century, we created a new, high literature that meets all world requirements. We can find dozens of proofs of this in prose, poetry, drama," he wrote. A characteristic feature of the development of literature of this era is constant renewal against the background of political clashes, discussion and losses. The revival, formation, development of new Uzbek literature has two kinds of social structures - the oppression of Russian Soviet power and various political, ideological currents - Jadidism and Bolshevism, which developed under the influence of the ideology of national independence".

The twentieth century in the history of Uzbek literature is an epoch of not only tragic collisions and losses, but also of innovative ideological and artistic conquests that enriched its conceptual and aesthetic image in many ways. Reflecting on this issue, Professor Naim Karimov writes: "The twentieth century is one of the most outstanding in the history of mankind. A lot of blood was spilled, violence was committed, and injustice sometimes prevailed during this period. And yet, it was in this century that mankind made the biggest steps towards progress, towards a better future... All the events that took place in the past era are an integral part of the world history of mankind. It is absolutely senseless to try to forget what is unacceptable for us today due to the thinking that has changed during the period of independence - it is impossible to try to erase history from history... Uzbek literature in the twentieth century became, strengthened and developed in accordance with the life of the people and society. And this is its peculiarity and strength. Uzbek literature of the twentieth century led the people and society, striving to lead them to freedom, national and in this endeavor has achieved visible successes" [1].

The new Uzbek literature is a new artistic system associated with qualitative changes in artistic consciousness and aesthetic perception of the world characterizing the new era. It put forward a new hero, a man of new reality, directly connected with society and living its problems, raised new thematic layers, turned to the development of new genres. A mirror of the complex and contradictory life of the twentieth century, literature actively intervened in all spheres of social life and figuratively expressed its attitude to them. The heroes of literature were representatives of the people - workers, dekhkans(farmers), intellectuals. There is not a single event, situation, hero in its artistic space that would not have met in the diverse reality of the past century.

Thus, in the new literature, the heroes of artistic works - children of their time - reflected both the dynamics of social life of the people and the historical and political path of the nation's

development in the twentieth century. Through the real depiction of reality, the new Uzbek literature tried to educate people in the spirit of high morality, industriousness, love for the Motherland and the people, respect for its historical past and, at the same time, to form aesthetic sensitivity in the society.

Methods. The research methods are subordinated to the solution of the set tasks, reflect creative, historical-functional, cultural-historical approaches and represent a combination of comparative-historical, structural, semantic-stylistic analysis

Discussion. Uzbek literature at the new stage passes through a complex and individual path of development, in which, it is thought, four periods can be distinguished:

Jadid literature (1900 - 1930)

At the very beginning of the twentieth century, the movement of jadidism (from the word "jada" - "new") appeared in the public life of the country and began to rapidly gain strength. The main goal of jadidism - by means of broad public education to promote the progress of the country, to help improve the life of the people. The tasks of the Jadis were formulated by one of the leaders of the movement - M. Behbudi: "If the people realize that it is education that can help them to become free and independent, they themselves will contribute to the opening of national schools and madrasas, send their children to study in the universities of Europe, and they will return as lawyers, writers, craftsmen, merchants and engineers. And if each of them will conscientiously perform their duties, will be able to intelligently organize their labor, their work, their activities, if each of them will be oriented in the national benefit - it will be so beautiful, it will give its fruits"[1].

The themes of enlightenment and education were central to Jadid literature. And this was the voice of the era. The concepts of artistic works were determined by the need to enthuse the workers not only with the idea of acquiring elementary literacy, but also with deeper knowledge. Writers tried to cause the people's rejection of ignorance and culturelessness. These ideas permeated the works of the most prominent writers of the early epoch - Mahmudkhodji Behbudi (1875-1919), Munavvar Qari Abdurashidkhanov (1878-1931), Abdullah Avlani (1878-1934), Abdurauf Fitrat (1886-1938), Hamza Hakim-zade Niyazi (1889-1929), Abdullah Kadiri (1894-1938), Abdulhamid Chulpan (1897-1938), Sayyid Ahmad Ajzi (1864-1927), Sidki Khandailiki (1884-1934), Vasli Samarkandi (1869-1925), Tulyagan Khodjamiyarov Tavallo (1882-1939), Muhammad Sharif Sufizade (1869-1937). Enlightenment ideas permeated all literary genres, determining the development of new national prose, poetry and drama. Glorification of enlightenment and opposition to ignorance were the main themes of Hamza's early work, which in its ideological and aesthetic characteristic is a vivid example of Jadid literature. The most indicative in this respect is his anthology "Milliy Ashulalar Uchun Milliy She'rlar" ("Folk Poems for Folk Songs"), which includes the collections "Ok gul" ("White Rose"), "Kizil gul" ("Scarlet Rose"), "Pushti gul" ("Pink Rose"), "Sarik gul" ("Yellow Rose"), "Yashil gul" ("Green Rose"), "Safsar gul" ("Purple Rose"), "Atir gul" ("Fragrant Rose).

Jadid literary writers turned to folk art and classical poetry with its age-old roots, but, relying on the national heritage, successfully developed new types of literature: prose, including journalism, which paved the way for artistic "small prose" - essay and short stories, as well as drama.

In the essays, the authors sought to show the new outlook of contemporaries, to tell about the production feats of ordinary toilers, to convey their moods, to characterize their moral

character, to reveal their patriotism, devotion to the people, and diligence. The new essays were in tune with the times, reflecting the changes taking place in the country. The authors tried to respond quickly to the events of life, agitating for the new, introduced into the literature images of contemporaries. Examples are: "Firvonli Mallaboi aka" ("Mallabai from Girvan") by Abdulla Kadyri; "Zarbdorning tugilishi" ("The Birth of a Percussionist"), "Ok Zhuraning bolalari" ("Children of White Djura"), "Semurg kanotida" ("On the Wings of the Bird Semurg") by Gafur Gulyam; "El kuvonchi" ("The Joy of the People"), "El ogzida ertak" ("A Tale in the Mouth of the People") by Aydin; "Majlisda" ("At the Meeting"), "Dadajon rais" ("Dadajon the Chairman").

The development of the essay is directly connected with the establishment of "young prose", and first of all its main genre - the story, which develops modern themes. Abdulla Kadyri in his stories "Kalvak Makhzumning hotira daftaridan" ("From Kalvak Makhzum's Notebook"), "Toshpulat tazhang nima daidi" ("What Stubborn Tashpulat Talks About"), etc. exposed the vestiges of the past. - He exposed the vestiges of the past. Gafur Ghulam agitated for a new way of life and new customs in such works as "Yigit" ("Young Man"), "Soat" ("The Clock"), "Elatiyada birov" ("Hunting in the Motherland"), "Zhura buza" ("Jura the Boozer"), "Eshon rim". Both of these authors mastered the short story form. Their stories are characterized by laughter poetics, precision in sculpting artistic characters, use of folklore motifs and lively folk speech. Y. Solijonov states that "... worthy contribution to the revival of the genre of story was made by representatives of Jadid literature Mahmudkhoja Behbudi, Abdurauf Fitrat, Hamza Hakimzade, Abdulla Kadiri, Abdulhamid Cholpon. They began to base on the typification of the plot, that is, the reality described in it should be expressed vividly through a certain type of hero, also the writers of this era provided the unity of plot, character and story in the work. The emergence of the story as an independent genre in the first quarter of the 20th century brought Uzbek literature to a new stage of development. Although it is felt that the works of these writers suffered from the burden of the superiority of the socialist worldview in their thinking, at any rate the characters in the stories of this period began to shine" [1].

In the 1930s, the theme of the past also attracted the attention of prose writers. The life of the people at the beginning of the century was skillfully portrayed in the novels "Shum Bola" ("The Mischief Maker") by G. Gulyam and "Sudhuvrning ulimi" ("Death of a Moneylender") by S. Aini. These artistically mature works soon found their way to the hearts of readers, as they reflected their doubts about the correctness of following certain traditions and expressed their confidence in the future. Uzbek prose achieved certain successes in the novel genre as well. The large epic form became the most aesthetically relevant in this field. Such novels as "Kecha va kunduz" ("Night and Day") by Chulpan, "Dokhunda", "Kullar" ("Slaves") by S. Aini, "Kutlug kon" ("Sacred Blood") by Aibek, "Sarob" ("Mirage") by A. Kakhkhar, "Khukuk" ("Right"), "Dushman" ("Enemy") by H. Shams were created during this period. Shams. In the Uzbek novelistics of that period, as in the literatures of other nations, historical themes were developed quite extensively. In particular, the novels "Night and Day", "Slaves" and "Sacred Blood" strongly and truthfully depict various stages of the history of the people. In them are created living, full-blooded images of the brightest representatives of the people who did not spare their lives for the sake of his good and freedom. It should be especially emphasized that in the 30s Uzbek novelism began to cover modern themes as well. The authors of the novels "Mirage", "Right" and "Enemy" turned to depicting the realities of the Soviet reality. "Mirage" by A. Kakhkhar is one of the first novels devoted to modern themes in Uzbek literature of the 20-30s. It reflects the life of the period of the

20s: in particular, the fate of the main characters shows the complexity of the ideological and political struggle in the country, reveals the difficulties of the formation of a new national character in the conditions of revolutionary reality. The prose genre was establishing itself in Uzbek literature, overcoming difficulties, admitting and then correcting mistakes; the 30s became an important stage in the development and formation of the Uzbek story, novella and novel [1].

Literature of Socialist Realism (1940 - 1980)

By the 40s of the XX century, the dominant position in Uzbek literature is occupied by the theme of peaceful life in the conditions of the Soviet reality. By this period, the main tendencies that predetermine the features of the national literary process of the epoch had already been formed. But literary scholars also note negative phenomena in the historical period of 40-50s, which hindered the development of the national basis of literature. These phenomena were largely caused by the dominant position of the method of socialist realism, which dictated to literature, regardless of the national specifics of its historical development and the structure of its artistic system, an ideologically set scheme of categories of poetics and imposed its world outlook.

Academician Bakhtiyor Nazarov, noting the positive aspects and phenomena of the national literary process of the period under consideration, also highlights the negative ones that hindered the development of Uzbek literature and the entire system of national inter-literary communities of the unified country: "In the 40s and 50s in Uzbek literature, as in other national literatures of our country, it was not uncommon to create false-monumental works. After the appearance of such works in Russian literature, which from the artistic point of view were often very weak, but from the point of view of the relevance of the theme kept pace with the times, similar works appeared in other national republics, which had a detrimental effect on the development of national literatures" [1]. Unfortunately, during this period, some forgetting of the traditions of classical national literature, which did not fit into the system of the new "official" line of literary development, was also noted. Nevertheless, Uzbek literature developed progressively, and in this difficult period it became closer to the people, more accessible to their understanding, and lived with their problems and concerns. The "unofficial" streams of the literary process continued to produce highly artistic works that developed the poetics of the native literary tradition. At this historical and literary stage, the Second World War and the period of post-war reconstruction played the most significant role in determining the external and internal patterns of artistic development. The dynamics of the Uzbek literary process from the early 40s to the mid-50s was largely determined by the factors of military themes. This phenomenon shaped not only the world outlook and thematic structure of the artistic system, but also predetermined the transformation processes in the poetics of works. It is important to emphasize that literature approached the development of military themes in a rather differentiated way. Directly during the period of hostilities, literature, like the whole country, fulfilled the mission of the battle with the enemy - by the power of words propagandizing the ideals of victory, literature contributed to the overall victory. The main angle of depicting the war was the theme of the Motherland fighting fascism. The time of depiction of reality in the works coincided with the real present, so in the foreground was not the problem of comprehension of what was happening, but its detailed description, of course, from the position of ideological assignment: "Our goal is victory at any cost. The main quality of literary works in this period was promptness, and the main characteristic was the subordination of creative tasks to public ones, and above all, to the cause of victory. The genre system of Uzbek literature was considerably enriched - new poetic forms appeared, the prose

system expanded with a number of new journalistic forms. Post-war literature began to portray military themes from the perspective of the "distance of time". This gave a tendency to conceptualize what happened from the realities of peaceful life. Writers tried to analyze in their works the causes and consequences of the war in general and, in particular, to reveal the tragedy of the Uzbek people who lost their best sons and daughters in the battle with the enemy. Interest in depicting the Man of War and the Man of the Home Front from the standpoint of personal and psychological characteristics increased. In the genre system appears the form of the so-called documentary story. And if during the war writers kept silent about the internal contradictions of the war, now it became important to reveal the whole truth about the war, about its internal laws. Thus, in this period, two problems - the problem of historical truth and the problem of human destiny - became the defining ones in literature.

During the war years, Uzbek prose also developed in line with the times. The genre of small prose became the leading one due to its inherent "quick response". The development of publicistic genres reached its highest peak. Mature examples of military journalism, especially on the theme of support of the rear of the front, patriotism, and the people's boundless hatred of fascism were created by such Uzbek writers as: H. Alimdzhan ("I speak on behalf of the Uzbek people" - "I speak on behalf of the Uzbek people", "Dustligimiz haqida" - "About our friendship"), G. Gulam ("On our friendship" - "On our friendship"), G. Gulam ("Onalar" - "On our friendship"), and G. Gulam ("Onalar" - "On our friendship" - "On our friendship"). Gulyam ("Onalar" - "Mothers", "Momoi gisu naburida" - "Momoi's uncut plait"), S. Aini ("Yarador yirtkichning zhon talvasasi" - "Agony of a wounded beast", "Yo-Vatan" - "Motherland"), Aibek ("Falaba baxori" - "Spring of Victory"). One of the remarkable examples of Uzbek wartime journalism is considered to be "Letter of the native land to the fighters of the Uzbek people".

Created in 1942 by a team of authors, the letter makes the strongest impression with sincere words of love for the fatherland, faith in victory. During the war years, numerous essays about front-line heroes were written. Some of them were included in the collections "Sakkiz botir" ("Eight Bogatyr") and "Mardlik qissalari" ("Tales of Courage"). The most vivid essays were published in periodicals. In those years, 16 front newspapers were published in Uzbek, including "Front 4B3←aqqiqati" ("Front Truth"), "Vatan sharafi uchun" ("To the Glory of the Motherland"), "Bong" ("Nabat"), "Sovet zhangchisi" ("Soviet Fighter"), "Kizil askar xaqiqati" ("The Truth of the Red Fighter") and others. In their essays published on the pages of frontline newspapers, Aybek, H. Alimjan, N. Safarov, I. Rahim, Z. Fatkhullin, Nazarmat, Mumtoz Muhammedov wrote a lot about the hard frontline life, about heroic feats of fighters, which they themselves witnessed. At the same time, S. Aini, G. Ghulam, Aydin, K. Yashen, Zulfiya, P. Tursun, Zafar Diyor, Said Nazar created vivid images of the soldiers of the rear front. About the heroes of the labor battle tell such works as: "Fidokor kizlar" ("Loyal Girls") by Aybek; "Eri bilan baxs boylashgan hotin" ("Woman who argued with her husband") by G. Gulyam; "Shiringa maktub" ("Letter to Shirin") by Aidyn; "Ok oltin" ("White Gold") by P. Tursun; "Farxod ostonalarid" ("At Farhad's Threshold") by Sayyid Ahmad; "Vatan uchun zhon fido" ("Life for the Motherland") by Aydyn and Zulfiya. They tell about such labor feats of the people as the construction of Farkhad hydroelectric power station, tireless work on cotton fields of remarkable women and girls, about wise old men who replaced men who left for the front and worked from the last strength for the sake of victory. These are Inoyathon, who challenged her husband Baltabay to a competition ("A Woman Who Argued with Her Husband"), and Norbobo, who performs a labor feat, like the legendary Farhad, at the

construction of a hydroelectric power plant ("Letter to Shirin"). During the war years, the genre of the story was intensively developing in the works of such writers as A. Kakhkhar and Aydin. One can say that A. Kakhkhar's talented pen wrote "with the ink of life": his stories "Asrorbobo", "Khotinlar" ("Women"), "Botirali" are so plausible. Aydyn's stories in the collections "Kizlarjon" ("My Lovely Girls", 1943) and "Shirin Keldi" ("Shirin Came", 1944) are marked by the same quality. The stories raised the spiritual strength of people, strengthened the faith in victory. Military reality was portrayed in them from the point of view of personal perception of the heroes. It is important to note the significance of A. Kakhkhar's fruitful work in the genre of war stories. His novels "Dardakdan chiqqan qaxramon" ("Hero from Dardak") and "Oltin yulduz" ("Golden Star") depict the exploits of Uzbek fighters who fought against the fascists. The truthful images of Kuchkar Turdiyev and Akhmadzhan Shukurov became exemplary for the entire nation. The talent of the writer was that he not only described the front life of the heroes, but also reflected their inner world. The vivid psychologism of Kakhkhar's work is manifested in the emphasis not on military actions, but on the Man of War. During the war years, Aybek's historical novel "Navoi" was written, which saw the light of day in 1944 and is a true creative feat of the writer. This novel entered the golden fund of world literature, which once again testifies to the strength of national literature, whose progressive development could not be suspended even by the war. However, no matter how successful the achievements of Uzbek prose during the war years were, it did not evolve as dynamically as national poetry, which is largely due to the genre specificity - poetry, which reacted more quickly to the events of the war years, kept pace with life and, as the war realities demanded, directly influenced the human heart and soul.

The development of prose in the post-war period is also determined by two trends: the coverage of military themes from the perspective of peaceful life and the dominance of the creative method of socialist realism. It is necessary to note a number of new tendencies that appeared in Uzbek literature: philosophical saturation of prose, emphasis on the personal beginning, depiction of reality from the position of "psychological drama", and complication of the poetics of prose texts. In these years, the development of prose was largely determined by the work of writers who had recently entered the literary field, including, first of all, Said Akhmad, A. Mukhtar, H. Nazir, Rakhmat Faizi, O. Yakubov, P. Kadyrov, S. Anarbaev, S. Zunununova, Yo. Shukurov, I. Rahim, Shukhrat, M. Kariev. Prose is getting closer and closer to life. The depiction of modern realities becomes the main line in the thematic system of Uzbek literature. The very genre structure of prose is being reconstructed. First of all, this process is clearly manifested in the genres of essay and story. The essays of this period can be conditionally divided into two large thematic groups. The first includes essays about contemporary events and heroes, while the second is devoted to foreign subjects.

Essays become one of the main features of Uzbek journalism, which develops at a high professional level. The problematics also changed - the writers focused on production issues of specialization and professionalism. A. Mukhtar in his essays turns to the images of production workers, S. Anarbayev writes about cattle breeders, A. Kakhkhar, Y. Shamsharov, N. Safarov, H. Nazir, Habib Nu'man were more interested in the hard life of cotton growers. A. Kakhkhar skillfully recreated vivid images of the famous cotton farmers, courageous conquerors of virgin lands, in the essays "Siuz Ganisherga" ("Word to Ganisher"), "Mirzachulda kuz" ("Autumn in Mirzachul"). The way of life of the peoples of Europe and Asia, their culture, customs and traditions, their struggle for freedom and peace on earth - this is the new range of interests of Uzbek

journalism. In the essays "Pokiston taassurotlari" ("Pakistani Impressions") by Aibek, "Europa taassurotlari" ("Impressions of Europe") by Kh. Gulam, "Europe Safari" ("Journey to Europe") by A. Mukhtar, and "Hitoy Khotiralari" ("Memories of China") by I. Rakhim reveal the theme of friendship between peoples in the prism of national perception of Uzbek writers. It is important to note here the revival of the travel genre, which was characteristic of classical Uzbek literature. At the beginning of the 20th century, jadids repeatedly addressed this genre (Chulpan, Fitrat), but this appeal did not become a separate trend. In the period under consideration, after the war that united the world in the face of a common tragedy and removed barriers between peoples, the socio-cultural situation of the era itself contributed to the development of this genre. The stylistic dominant feature of travel essays, developing the traditions of the travel genre, was the artistic and journalistic reproduction of geographical and ethnographic notices, historical and social events from the perspective of the author-observer. At the same time, the writers strove to truthfully recreate publicistic and psychological social portraits of various nations.

Since the 1960s, the country began to undergo serious changes, there were new phenomena in spiritual and economic life, which is directly related to the overthrow of Stalinism. After Stalin's death, by the mid-50s, the cult of personality was sharply condemned, measures were taken to eliminate the consequences of this phenomenon and overcome such spawns of the policy of the cult of personality, such as mass violations of the law. A social movement for democracy and justice was launched. In such an atmosphere, the Soviet country met 1956, marking a new stage in its history - the stage of elimination of social injustice generated by the cult of personality. The political activity of the people increased. But at the same time, through the fault of the center, such phenomena as eyewash, a policy of double standards in historical assessments, idealization of life were cultivated. The development of the country during this period was not smooth and smooth. "Thaw" was quickly replaced by a period of stagnation. But despite this, the 60-80s can be characterized as a time of great change, a stage of correction of previous shortcomings and the beginning of new and achievements and mistakes.

Serious changes began to take place in Uzbekistan, affecting all spheres of social life. In 1956, the victims of repression were finally rehabilitated: Fitrat, Abdulla Kadyri, Chulpan, Usman Nasyr, Batu and other writers. Such changes on the scale of the state affected literary life as well. One of the most important tasks of literature at this stage was the formation and improvement of the spiritual image of man in accordance with the moral and social ideals and interests of the time. Thus, literature begins to create an "ideal" image of a national hero - a man of Time, History, People.

The leading prose genre in this period becomes a novel; during the 60-80-ies they were written about a hundred. Their themes expanded, the plot became more complex, the psychological characterization of images deepened. The aesthetic system of the novel underwent qualitative changes and its genre structure was transformed. The first polyhierarchical novelistic works in Uzbek literature appeared: Sharaf Rashidov's novel-dialogy "Borondan Kuchli" ("Stronger than the Storm"), Hamid Gulyam's "Mash'al" ("The Light"), and Said Ahmad's novel-dialogy "Ufk" ("Horizon"), "Fargona tong otchuncha" ("Fergana Before Dawn") by Mirzakalon Ismaili, a novel in legends, stories and novels "Chinor" ("Chinara") by Askad Mukhtar, "Ikki eshik orasi" ("Between Two Doors") by Utkur Hashimov. At the same time there were new experiments of historical psychological novel - "Ulugbek Khazinasi" ("Ulugbek's Treasures") by Adyl Yakubov, social-psychological novel - "Davr mening taqdirimda" ("Time in My Destiny") by Askad

Mukhtar, historical-philosophical novel - "Kuxna dunyo" ("This Old World") by Adyl Yakubov. Aibek's novels "Ulug yiul" ("The Great Way"), "Fergana till Dawn" by M. Ismaili, "Ulugbek's Treasures", "This Old World" by A. Yakubov, "Yul" ("Yul"), "Yul" ("This Old World") by M. Ismaili, and "Yul" ("Fergana until Dawn") by A. Yakubov. Yakubov, "Yulduzli Tunlar" ("Starry Nights") by P. Kadyrov, "Me'mor" ("The Architect"), "Temur Malik" by Mirmukhsin, "Navruz" by N. Safarov, "Kasoskorning oltin boshi" ("The Golden Head of the Avenger") by Kh. Tukhtabaev, "Spitamen" by M. Kariev. The novels, sometimes in a somewhat didactic manner, depicted pictures of the past, analyzed the problems of oppression of the people, their powerlessness. Famous writer Mirzakalon Ismaili in his novel "Fergana until Dawn" vividly showed the life and struggle of the Uzbek people before 1917. The difficult and thorny path of the first post-revolutionary years was reflected by Hamid Ghulam in his novels "Mash'al" ("Light") and "Mangulik" ("Eternity"). They show the history of the formation of a new society and the people of the new formation - Batyr-Ali, Ejzozkhon, Ma'sud. The writer reveals the views, characters and activities of his heroes, defines their historical significance in the history of the XX century.

And yet, in the 1960s and 1980s, there is a clear turn to the writers not only to portray complex and mature characters, but to and images of negative heroes. However, during this period, there were also works in which the aesthetics of deep psychological analysis of the life and characters of the heroes has not yet been formed, which is reflected in the illogicality of their plots and unworked stylistics. This reproach can be attributed to the novels "Mashrab" by H. Gulyam, "Ildizlar va yaproklar" ("Roots and Leaves") by Mirmukhsin, "Odam kandai toblandi" ("How Man Toughened Himself") by I. Rakhim, "Kokoleva" ("How Man Toughened Himself") by I. Rakhim, and "Kokoleva" ("How Man Toughened Himself") by I. Rakhim. Rahim, "Kora Marvarid" ("Black Pearls") by Y. Shomansur, "Vafo" ("Fidelity") by Y. Sulaiman, and "Muvozanat" ("Equilibrium") by M. Salom. However, it was not these novels that determined the general position of Uzbek prose.

It is important that in the Uzbek prose of the 60-80s the genres of novel and novella have been successful. They responded quickly to the demands of the time.

The artistic and visual skill of writers increased, their ability to create complex characters. The tendencies of this period were based on realistic principles of deep and truthful depiction of life [1].

"Transition" period (1980 - 1990)

This period Prof. Kamilova S.E. considers a number of factors:

- Elimination of "white spots" in the history of Uzbek literature in connection with the restoration of the classical heritage (literature of XII-XIX centuries), publication of works by once banned writers (Chulpan, Fitrat, Behbudi, A. Kadyri, representatives of Jadid literature, etc.);

- increased interest in religion, caused by the process of comprehension of the values of Sufi, spiritual and preaching literature (publication of works by Yugnaki, Balasaguni, Yassavi, M. Kashgari, etc.);

- rehabilitation of the objective history of the Uzbek people and its coverage in texts of historical and biographical genre (creation of a whole series of works about Amir Temur, Manguberdy, A. Navoi, Bobur, etc.);

- declining interest in the traditions of Russian classical literature, fascination with the art of the Mediterranean and America (in particular, the interest of Russian-speaking poets and writers in the works of Eugenio Montale, Salvatore Quasimodo, Camilo Jose Sela, G. Marquez, etc.).
- overcoming the "ideological vacuum" and defining its own national idea in Uzbek culture and literature.

The "transitional" character of Uzbek literature is expressed in the emergence of a large layer of works with a pronounced patriotic pathos (in particular, the poetry of A. Aripov, E. Vakhidov, G. Juraeva, the works "Ona Tuprok" ("Mother Earth") by B. Daminov, "Bog kochamnikomsayman" by N. Kabul, "Navruz, Navruz" by Sh. Daminov, N. Kabul's "Bog Kuchamni qumsayman", Sh. Kholmiraev's "Navruz, Navruz", etc.) and the creation of a whole gallery of national images - historical figures and heroes of Uzbek folklore. Such are "Ibn Sina", "Beruni" by M. Kariev, "Sarbadorlar" ("Sarbadary") by M. Ali, "Yassaviyning songi safari" by S. Siyoev, "Mahmud Tarabi" by A. Dilmurat and others. There is a logic in it: it was important for our people to understand themselves, to realize their uniqueness and uniqueness, to find sources for inspiration in building an independent life. I would like to note that during this period the figures of the word avoided disunity, despite the diversity of literary positions. In addition, there appeared works rethinking the Soviet past, the consequences of the "cult of personality", political repressions, and the results of mankind's disregard for national traditions and customs. Thus, the novel "Adolat" by A. Yakubov is devoted to the "cotton case". Yakubov's novel "Adolat manzili" ("Refuge of Justice") is devoted to the "cotton case"; his novel "Ok kushlar, oppok kushlar" ("White, White Swans") tells about the drama of the Aral Sea; "Urush odamlari" ("People of War"), "Maimun etaklagan odam" ("A Man Leading a Monkey") by N. Eshonkul tells about the tragic fate of a man who believed in the ideals of communism. Eshonkul, about Stalinist repressions - "Muzkaymok" ("Ice Cream") by A. Yakubov, "Murdalar gapirmaydilar" ("The Dead Do Not Speak") by T. Malik. Malik; T. Murad's novel "Otamdan kolgan dalalar" ("Fields Left by Father") reinterpreted the fate of three generations of Uzbeks. The works of this type are dominated by critical pathos and a deep understanding of national issues. A whole stratum of Uzbek literature illustrating both positive and negative innovations in Uzbek life is devoted to the artistic exploration of contemporary reality. The former include the emergence of civil liberties and freedom of conscience, the transition to gradual reforms, the establishment of democratic institutions in the country, and the cultivation of national cultural values. Negatively assessed by artists are "false entrepreneurs", vulgar understanding of market relations, ideology of "buy and sell", interethnic conflicts, spirituality, etc. All these issues are the subject of "Zhimjtkhonaga yul" ("The Road to the Room of Silence"), "Maxzuna" by H. Dustmukhammad, "Muvozanat" ("Equilibrium"), "Isyon va itoat" ("Rebellion and Humility") by U. Khamdam, stories by N. Khamdam, "The Riot and Humility" by N. Khamdam, and "The Riot and Humility" by N. Khamdam. Hamdam, stories by N. Eshonkul, A. Yuldashev and others. This stage is characterized by the use of realistic style of writing; change in the perception of space and time, which entailed a change of world pictures; coming to the forefront of the images of historical figures and rethinking of the historical past; immanent searches in artistic creation; refusal of didacticism [2]. The last period in the 20th century was characterized by Professor Kamilova S.E. as the reorientation-analytical period (1990-2000).

During this period, Uzbek literature found itself in a situation defined by such polar concepts as national identity - globalization, aesthetic value - market economy. This significantly

affected the picture of the literary field. Uzbek writers began to search for new forms of reflection of modernity, trying to philosophize our existence. There is a stratification of literature into segments based on aesthetic principle and formal experiments. Thus, along with works created in the spirit of traditional realism, in which there is an active assimilation of the existing reality with the refraction of Eastern classical traditions, oral folk art and artistic practice of the generation of "sixties", we can state the emergence of modernist tendencies in the works of a number of writers. This peculiarity of Uzbek literature was once emphasized by national literary scholars and critics. In particular, literary critic Sh. Doniyorova rightly points out that "in the years of Independence, in connection with the change in the attitude to life and human personality in literature, the emergence of modernist features in the works of traditional realism is observed. This feature can be traced in the stories and novels of Sh. Kholmiraev, M. Muhammad Dost, T. Murad, N. Eshonkul" [2]. Reflections on the frailty and eternity of the world, awareness of the finiteness of earthly existence, the transience of human life, the desire to understand the meaning of life and to know the Truth are realized through modernism. Modernism as an artistic method in our literature has not yet had time to form. It seems more correct to speak about searches and experiments in the spirit of modernist writing practice. We mean those principles, techniques and means, which are not peculiar to realistic literature and which allow to express in an innovative non-specific form the aspiration of writers to comprehend the life and being of modern reality, as well as an attempt to create either a fictional model of life or polyfunctional load. Moreover, Uzbek writers are not engaged in calquing or transposing the phenomena of Western literature, but master them based on national traditions and the laws of internal development of the modern literary process in Uzbekistan. For example, N. Eshonkul in his works "Muolazha" ("Cure"), "Bevakt chalingan bong" ("The prematurely sounding of the nabat"), "Istilo" ("Conquest") and "Tobut" ("Coffin") turns to archetypes, image-motifs, image-topos, the technique of montage and the combination of different phenomena existing in the form of separate fragments reflecting Uzbek mentality and Eastern psychology. O. Mukhtar in his novel "Maidon" ("Square") uses "dialog game" as a literary technique and subject of depiction with the use of author's metaphors. E. A'zam in the story "Chapaklar va chalpaklar mamlakati" ("The Land of Applause and Stretch") resorts to a conventionally fantastic form, symbols, metaphor, gravitating to the genre of parable. H. Dustmuhammad in his novel "Bozor" gravitates to philosophizing, to folk wisdom, the plurality of types of human consciousness. In the novel "Isyon va Itoat" ("Rebellion and Humility") by U. Hamdam. Hamdam's spiritual and moral quest of the hero is refracted through the prism of the mythology of God's creation of the first man and his fall into sin. In works with modernist tendencies there are motifs of loss, grief, hopelessness, fear, "mutation" of psychology, tragedy, and all artists of the word are concerned with finding ways out of the spiritual crisis and finding hope. Thus, modernist innovations in Uzbek literature are aimed at exploring such issues as personality and being, life and death, spirit and body, faith and renunciation, which in turn indicates the synthesis of the Sufi worldview, Islam with the philosophy of A. Schopenhauer, M. Stirner, S. Kerkogor, F. Nietzsche, A. Bergson. In addition, in the literature of this period, both in realistic works and in texts with modernist principles of representation, the first-person narrative form prevails, indicating the confessional and expressive nature of writing. National and ideological and moral types of problems come to the fore, which gave rise to numerous systems of views on modern life in general and on the Uzbek man in particular. Also during this period, mass literature became more active (the genres of adventure story and love novel flourished. A

striking example is sentimental works by Nabijon Hoshimov, which are in demand on the book market) and science fiction, trying not only to look into the future ("Olis Sayyora" ("Distant Planet"), "Kelgindilar" ("Aliens") by Kh. Shaykhov; "Zaxarli rubor" ("Poison Dust") by T. Malik and B. Khoshimkhu. Malik and B. Khoshimkhujaev), but also to reveal the secrets of the past ("Falak" by T. Malik) [2].

Conclusions. At each separate stage of the literary movement, the dominant influence of one or another factor on the development of national literature changed. And this gives grounds to speak about the variability of the regularities of the literary process and to assert that Uzbek literature of the XX century - is a developing system with its own national logic of historical, artistic, worldview and aesthetic movement. One of the fundamental places in the history of national literature belongs to the system of creative personalities. The literary process is created first of all by writers, and the factor of the literary process is the artistic work. It is in personal artistic systems that certain literary regularities are reflected. In the theoretical substantiation of Uzbek literature of the 20th century, not only the analytical study of the processual picture of the literary movement of the epoch, considered by historical and literary periods, but also the description of the system of creative personalities in terms of literary-biographical and creative methodology, the analysis of specific individual artistic systems of the brightest Uzbek writers and the interpretive evaluation of specific artistic works, which in unity determine the national-literary image, become fundamentally important.

Summarizing the living literary process of the late XX century, it should be noted that the undeniable results of the development of Uzbek literature in this period are the thematic reorientation from the artistic depiction of the Soviet reality to the reflection of the processes of formation of a new independent state, free thinking and independent personality, as well as genre and stylistic expansion of the structures of poetics of all kinds of literature [2].

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