

SOME REMARKS ON THE DEVELOPMENT OF SHORTWORK DURING THE INDEPENDENCE PERIOD

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Annotatsiya: Ushbu maqolada hozirgi adabiy jarayonda uslubiy rang-baranglik, qissalar mazmuni va shaklidagi yangilanishlar ijtimoiy-estetik ong va badiiy tafakkur rivojida evrilishlar, badiiy talqinda ifodaning qabariqligi, tasvirning quyuq va serqatlamligi, mazmun-mundarijaning o'ziga xosligi, ruhiy holat manzaralarining rang-barangligi kabi ilmiy-nazariy muammolar qissa janri taraqqiyotini kuzatish asnosida ochiqqlangan. Shuningdek, o'zbek adabiyotida qissa janrining kompozitsion o'ziga xosligi masalasi, taniqli yozuvchi Luqmon Bo'rixonning ba'zi hikoyalari misolida tahlil etilgan.

Kalit so'zlar: badiiy asar, qissa, qissachilik, kompozitsiya, milliylik, an'ana, folklor, mazmun, shakl, qahramon, xarakter, obraz, realistik, romantik.

Аннотация: В статье рассматриваются такие научно-теоретические проблемы, как стилистическое разнообразие современного литературного процесса, новаторство в содержании и форме рассказов, тенденции развития социально-эстетического сознания и художественного мышления, выразительность художественной интерпретации, плотность и насыщенность образа, своеобразие содержания, многообразие сцен душевного состояния, а также рассматривается вопрос композиционного своеобразие жанра рассказа в узбекской литературе на примере некоторых рассказов известного писателя Лукмона Борихона.

Ключевые слова: литературное произведение, рассказ, повествование, композиция, народность, традиция, фольклор, содержание, форма, герой, характер, образ, реалистический, романтический.

Annotation: In this article, scientific and theoretical problems such as stylistic diversity in the current literary process, innovations in the content and form of stories, developments in the development of socio-aesthetic consciousness and artistic thinking, the convexity of expression in artistic interpretation, the density and richness of the image, the uniqueness of the content, the diversity of the scenes of the mental state are revealed while observing the development of the short story genre. Also, the issue of the compositional uniqueness of the short story genre in Uzbek literature is analyzed using the example of some stories by the famous writer Luqmon Borikhon.

Keywords: literary work, story, storytelling, composition, nationality, tradition, folklore, content, form, hero, character, image, realistic, romantic.

It should be said that the story-writing of the independence period was enriched by new tones and unique styles. The expressive style of modern storytelling is acquiring unique stylistic and compositional features as a result of continuing the advanced traditions of world literature and the experiences of national literature. The richness of expression in artistic interpretation, the



richness and richness of the image, the uniqueness of the content, the diversity of the mental state, the understanding of man, discovery and artistic research are described as the main aspects characteristic of today's Uzbek stories. The genre of the story in Uzbek literature has also undergone a long historical process. As is known, the story is considered a fast and productive genre by its nature. Oral storytelling traditions of folk art, religious stories about prophets, love stories, storytelling in classical literature (the story of prophets "Qissasi Rabguziy" created as part of epics and under the influence of Rabguziy's "Holy Quran"), the narrative genre of the Soviet era, and a number of factors influenced by modern stories served as the basis and foundation for today's Uzbek storytelling.

In the history of modern Uzbek storytelling, the creative traditions and experiences of realistic traditional storytelling, vulgar-sociological storytelling, ironic storytelling, and modernist storytelling have emerged. A story (narrative) differs from other prose genres in that it chronically depicts the adventures of a single hero and is mainly aimed at revealing the character of the protagonist. The events of the story are mainly narrated by a narrator (writer or other person) separate from the hero's language. "In stories, the protagonist unites all the events in the plot as a single center" [1;141]. Another leading feature characteristic of the story is that, according to the requirements of this genre, the issue or problem placed at the center of the work is related to only one person, and with its solution, the events of the plot of the work are completed. Thus, works based on the artistic solution of problems related to a certain part of the life of the main character, presented through a subject inclined to chronic consistency, constitute the genre of the short story. In the current literary process, stylistic diversity, innovations in the content and form of short stories are manifested as an expression of changes in the development of socio-aesthetic consciousness and artistic thinking. After all, "when we look at our current short story, first of all, the diversity in terms of subject, problem, form, and style attracts attention: among them one can see works of both traditional romantic, realistic, and modernist directions" [2;47]. In the Uzbek literature on the eve of independence and during the years of independence, the stories created by such authors as Odil Yakubov, Togay Murod, Erkin A'zam, Ahmad A'zam, Nazar Eshonkul, Shoyim Bo'tayev, Abdukayum Yu'ldoshev, Isajon Sultan, Ulug'bek Hamdam, Salomat Vafo, Luqmon Borikhon on various topics interpreted the contradictions between the environment and the individual and the contradictions in the inner world of man. As is known, in the Uzbek short story of the 80s-90s of the last century, the tendency to depict a person as a whole with all his positive and negative aspects stands out as a particularly important feature. During these periods, the creation of national characters in literature became a necessity of the time. During the years of independence, a generation of creators in a new direction began to form, and the works of art they created are experiencing a process of growth, change, and renewal in terms of genre and content. In the prose of this period, in particular, in the short story, special emphasis is placed on depicting human feelings and moods against the background of various events. As the literary critic A. Ulug'ov noted, "In literature, the position and status of any genre is determined by the embodiment of the human image in it. In the past, short stories expressed new views on man, his complex spiritual and mental world, and various changes in his soul, and they gained attention as significant works of art" [3;51]. Indeed, any work of art should serve Man, his perfection, and contribute to the improvement of his spiritual perfection. In this, the influence of the artistic word is especially great. In the Uzbek stories of the independence period, thoughts about the fate of man, his suffering, love and exile, the world and nature, life and death were artistically interpreted in new expressions and forms. In this, the writers' unique style, the skill of using the subject and compositional possibilities are of particular importance. "Today's stories, as a result of diverse methodological research, are expanding the epic scale and ensuring the development of Uzbek



prose. Stories created during the independence period show that the tendency not to confirm or deny social reality, but to truthfully depict it with all its contradictions, has become a stable creative principle in Uzbek prose" [4;21]. Freedom of thought and creativity in the literary process not only ensures the diversity of the style of writers, but also ensures the emergence of the individuality of the creator. As a result of observations, it is worth noting that today's stories are diverse in terms of idea and form, subject-content, form and stylistic-compositional and individuality. They are works created in a realistic, romantic, humorous and modernist direction on historical, modern, philosophical, socio-political, family-domestic, adventure-detective, romantic themes, embodying the changes and innovations taking place in today's storytelling. Luqmon Borikhon's stories such as "The Secret Teacher", "The Young Man Who Saw Khizr", "A Drop of Youth", "The Sun Has Not Set", "The Citizen of the Distant Qorgon" have a unique place in the development of modern Uzbek prose.

The writer's story "The Mysterious Teacher" (2006) has a unique compositional structure. It is known that "the writer, reflecting a certain life scene, puts his work into a certain form in order to present it to the reader in its fullness and integrity. The structure that unites all the parts of a literary work, helping to figuratively reflect a certain life in its entirety and in accordance with the author's point of view, is called composition" [6; 86]. It seems that composition is what the writer wants to express in a work of art, the direction of events towards a certain goal, the unification of thoughts and ideas at one point (center). In this regard, the composition of the story "The Mysterious Teacher" is characteristic, and the events are described through the explanatory letters of six characters. The opening - explanatory part of the work is told from the perspective of the narrator - hero - young journalist, and the story centers on the fate of an unqualified teacher, Najot Ghaibulla. The writer's skill is that by describing the fate and life of teachers in a remote village school, he shows an entire society and humanity through vivid real-life examples that knowledge and enlightenment can save the world, and what the scourge of ignorance and lust can lead to. "In our opinion, there is no other author or work in contemporary Uzbek literature that has captured the ups and downs of teaching, the hardships and difficulties, the paperwork involved in the work, and the shortcomings of teachers as fully and as completely as L. Borikhon's "The Mysterious Teacher." In this work, he uses his own unique method to create a plot line from the language of six narrators-authors through explanatory letters. Six witnesses (five teachers, one agronomist) write six explanatory letters about Najot Gaybulla, an unqualified teacher who cannot imagine her life without her black-eyed students, and the author creates an ensemble, a symphony of voices" [7;46]. This structure (composition) is very suitable for the story "The Mysterious Teacher", through explanatory letters, the unique character, image, and character of each hero are revealed, and vivid images and serious problems that often arise around us are revealed before the reader's eyes.

In general, the writer artistically depicts the attitude of people, professionals, and teachers to the dignity of the period described in the work in natural, sincere, and life-like colors. In such a time of environmental degradation, the absence of saviors like Najot Gaybulla, while such passionate people are needed by humanity in all times, imbues the meaning.

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