

## FORMAL AND STYLE UPDATES IN MODERN UZBEK PROSE

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**ABSTRACT:** - The article analyzes the most common narrative genre of prose and its theme and content, idea, scope of universal coverage, artistry - structure, images and style in today's Uzbek prose. In it, the level of vitality and harmony of the artistic fabric, the spirit of the image and the integrity of the independence of expression are observed. Today's social relations, serious problems in the way of life of our people, the image of a new type of person emerging in the process of globalization, new plots, details, updated language and stylistic elements that are not characteristic of previous eras are examples of current stories, including the stories of Luqman Borikhon. Is proved on the basis of.

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

### INTRODUCTION

The most common narrative genre of prose, especially in today's Uzbek prose, is significantly different in terms of theme and content, idea, scope of universal coverage, artistry - structure, images and style of stories written in later years. In them, you can observe the experiences of folk storytelling, the traditions of classical literature, and elements of world prose, including Turkish, Russian, English, French, and American. Importantly, in

our stories today, there are attempts to express such huge factors of experience in synthesis with the inexhaustible source of literature, the art of the Creator - the reality of life.

Independence led to the diversity of the story genre, the introduction of new themes and characters. First of all, the stories of this period differ from the stories created 10-15 years ago by their wider coverage, vitality, richness of symbols and symbols. If we talk about the

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leading features of the development of Uzbek prose, the first sign of it is that our prose has completely passed from the stage of falling into an ideological mold to the stage of expression of the soul, contemporary spirit. Today, it is impossible to evaluate any work based on the relevance of the topic written, which is the second characteristic of modern Uzbek prose. The third principle of the development of our prose is that the circumstances of the development of national literature do not belong only to us, but are characteristic of the literary process of the world. It was realized that Uzbek literature is a part of the global aesthetic process with its shortcomings and achievements. Another feature of our prose at the beginning of the century is that each work is getting its own image and direction. Once upon a time, it was possible to talk about Uzbek prose works in general terms. Now it is no longer possible to think about each prose work without carefully reading it. Because earlier the theme was important in prose, now the uniqueness of the image is the priority. In this regard, the stories of Sh. Kholmirezayev, E. Azamov, Kh. Dustmuhammad, N. Eshonkulov, Sh. Butayev, A. Yoldosh, L. Borikhon drive attention.

It shows that this tradition is still in the leading position in Uzbek storytelling. However, it is worth noting that today's social relations, serious problems in the way of life of our people, the image of a new type of person emerging in the process of globalization, new plots, details, updated language and stylistic elements that are not typical for previous eras are also in the stories. more prominent. More reality is the main advantage in stories. Although here we are listing all real stories under a single term classification, each of them differs in terms of aesthetic weight, artistic concept, selected event (plot), images, and especially style. The reason is that the stories of some writers are based on unusual

events and images. For example, Ne'mat Arslan's "Right to Live", "Amalgama", "Ashirit", Abduqayum Yuldoshev's "Poincaré" stories show such features. For example, in the stories of N. Arslon, the inner scenes of the reality of human life are unusually described. The title of A. Yuldoshev's work "Poincaré" itself caused a wide discussion and attracted the attention of the reader. Even in the first interpretations of the work, a diversity of opinions was observed. This is proof that the story was written in an unconventional way.

There are other similar stories in which the traditional subject and the unique style of the creator lead. For example, Luqman Borikho's "Guest", "Night in the Night", "Amulet on the Shelf", "Double Leaf", "Worry from the Desert", Muhammad Sharif's "Hadik", "Flight", "Dimple", "Lafz" by Kamchibek Kenja, "The Talisman We Are Looking For" by Abduqayum Yoldoshev, "Argymchak", "Elat", "Train" by Salomat Vafo, "Aksakol" by Ashurali Jo'raev, "Elder" by Kochkor Norqabil "On New Year's Eve", "Sunny Day" by Masuma Akhmedova, "Girl in the Center", "Birth Vase", "Bride", "Woman" by Zulfia Kuroloy, "Woman", "Freedom", "Lobar, Lobar" by Javlon Jovliyev Stories such as "My Lobar" belong to this category. Of course, each of these stories listed in a row is worth a separate approach. Each has its own style and direction. In general, special research is needed. However, as we noted above, their commonality, the only realistic pathos, can be seen in the way in which they express the scenes of the Uzbek people's life today. In particular, in many stories of the talented writer Luqman Borikhon, the lifestyle, customs, values of the Uzbek people are revealed based on the mentality of the characters from today's point of view. Luqman Borikhan was able to describe the pace of the nation in his time [6:13].

Literary critic Umarali Normatov writes, "It is becoming clear that there are many

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opportunities to open and discover the meaning of a person's life and life even in the field of family and domestic life, which we used to mention with disdain [8] :43". As it has been rightly stated, the reader suffers from the abundance of internal and external obstacles on the way to goodness and human happiness in life. In Luqman Borikhon's story "Probation Period" he writes about similar problems; There are any situations in life. Even in such situations, a person should hold on to himself and continue to live, despite the difficulties, he should not stop fighting. Because behind every challenge there is bound to be an unprecedented reward. Sabir, the hero of the story, continues to move towards the future, despite repeated failures. It is true that he may have been upset with himself when he was not accepted for military service, but later he caught himself and hesitated to study again. He never wastes his free time. He works in his farm and earns a living.

As a genre that is compact and has limited creative possibilities, the story emphasizes life detail, plot simplicity and character logic. In it, the ability to individualize and generalize important aspects of human character, the harmony of image direction and independence of expression, the regularity of interpretation and analysis, the narrative technique and the synthesis of collective imagination play a decisive role. In fact, "in the story, only some traits of the character are revealed, so the event itself should be suitable to reveal the important content" [7:376].

The most important thing is that the story is a unique artistic genre that can embody the three characteristics of the literary-historical process. The stories that are being published today are an artistic interpretation of the concrete place Uzbekistan and the people living in this place, i.e. the contemporary reality. It should be noted that it artistically

reflects the spiritual, social, domestic, spiritual needs and most urgent problems of our time. Certain stories are the prelude and basis of future short stories and novels.

In conclusion, it can be said that today's Uzbek prose, especially the narrative genre, has reached a new level. From the theme to the hero, image, character, reality, there was a radical renewal.

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