

*Abduhamid Xolmurodov*

*Navoi State Pedagogical Institute, Navoi, Uzbekistan*

*[xolmurodovabduhamid@mail.ru](mailto:xolmurodovabduhamid@mail.ru)*

*Farxod Nizomov*

*Corresponding author [farkhodnizomov22@gmail.com](mailto:farkhodnizomov22@gmail.com)*

---

## INFLUENCE OF MODERNIST LITERATURE ON THE DEVELOPMENT OF UZBEK SHORT STORIES

**Ключевые слова.** модернизм, герменевтический метод, градуализм, пейзаж, тематическая аналогия, образ, символ, символика, жанр, персонаж, тип, традиционализм

**Keywords.** Modernism, hermeneutic method, gradualism, landscape, thematic analogy, image, symbol, symbolism, genre, character, type, traditionalism

**Аннотация.** В данной статье рассматривается влияние мировой литературы на узбекские рассказы. Поток сознания, реалистический образ, модернизм, постмодернизм, сюрреализм в творчестве таких представителей мировой литературы, как Л. Толстой, Э. Гемингей, А. Пушкин, А. Чехов, Ч. Айтматова, Г.Маркеса, П.Коэльо, О.Бальзака.Азамова, Х.Султанова, Х.Дустмухаммеда, С.Онар, Н.Эшонкула, Л.Бурихана, А.Юлдошева на их творчество, а также некоторые События в рассказах мировой литературы по сравнению с произведениями. В этих местах показано, как в узбекской прозе используются научно-теоретические взгляды на понятия художественного текста, художественной интерпретации, художественного мастерства, выработанные в мировой литературе. Прозаические произведения между двумя пространствами изучаются со сравнительной и хронологической точки зрения. Подробно объясняются их общие аспекты. Предпринята попытка объяснить в рассказах характер, символику, поэтический образ, тему, литературные приемы и приемы.

**Annatation.** This article discusses the influence of world literature on Uzbek short stories. The flow of consciousness, realistic image, modernist, postmodernist, surrealism in the works of representatives of world literature such as L. Tolstoy, E. Hemenguey, A. Pushkin, A. Chekhov, Ch. Aytmatov, G. Marquez, P. Coelho, O. Balzac .Azamov, Kh.Sultanov, Kh.Dustmuhammad, S.Onar, N.Eshonkul, L.Burikhan, A.Yuldoshev's influence on their works are given, as well as some events in the stories in world literature compared to works. In these places, it is shown how the scientific-theoretical views on the concepts of artistic text, artistic interpretation, and artistic skills developed in world literature are used in Uzbek prose. Prose works between the two spaces are studied from a comparative and chronological point of view. Their common aspects are explained in detail. An attempt was made to explain the character, symbolism, poetic image, theme, literary methods and methods in the stories.

## INTRODUCTION

Updates in the literary world began to develop, first in poetry, then in novels, short stories, and even in plays. In their works, the authors try to use the traditions of world literature, the criteria of world word art, especially modern literature. This aspect also appears in the story, which is considered the middle form of the epic type. Many scientific opinions have been expressed about this genre, which is referred to as a narrative in world prose.

The great theoretician scientist V.G. Belinsky spoke about the narrative genre and said: "A narrative is a branch of the same novel, only in a small volume, the size of the work is determined by the size and essence of the content" [1], and in the perfect dictionary of literary studies, "narrative is a work of art, the size of the text is smaller than the novel, but larger than the story. In a relatively small volume, a narrative can cover a large period of time or repeat the natural course of life in the mode of a chronicle "[5].

Therefore, a narrative (that is, a short story) is a work that reflects a complex image compared to a story, which is smaller than a novel in terms of describing reality.

In the short stories of the independence period, connecting to the circle of life-giving traditions of advanced world prose serves as a guarantee of unique ideological and artistic achievements. It is a national-major that is boldly interpreted in the stories of talented writers such as H. Sultan, N. Eshonkul, Sh. Butayev, I. Sultan, U. Hamdam, A. Yuldosh, L. Burikhon. Glorification of spiritual values, the creation of a truly national character, the formation of a person's personality during the period of independence, the fight against the disaster of poverty, the movement for human dreams, the influence of the political system on the life of a hero, and the image of a free person in the era of globalism in the system of ideological and artistic dimensions. these aspects are being seen and felt.

## METHODOLOGY

It is known that the narrative (short story), which is an example of the medium-sized epic (prose) genre, belongs to the most popular series of works. In the novel genre, the hero's life is more complete, in the short story, a certain period of life is selected, and in the story, one or more episodes from the life of a person are selected. In fact, all such signs are relative. So, the main feature that determines the uniqueness of a short story is not its size, but the life scope underlying the work is narrow compared to the novel and wide compared to the story; accordingly, the plot and composition are considered simple compared to the novel and complex compared to the story. Initially, in Russian literature, the term "narrative" was also used in the sense of story. By the 19th century, A.S. Pushkin's "Belkin Stories", "Dubrovsky", "The Captain's Girl", N.V. Gogol's works of this genre, such as "Taras Bulba", "Shinel", later I.S. Turgenev, L.N. Tolstoy, A.N. Chekhov made a significant contribution with their stories. A. M. Gorky left a significant mark on the development of the Russian narrative of the 20th century. Y. Krimov, B. Polevoy, A. Tchaikovsky and others created immortal stories of Russian literature. There are a lot of romantic stories in Uzbek classical literature, and they are called short story.

And the realistic story mainly appeared in the 20th century. In this, the role of Russian, English and other written prose stories played a big role. "Shum bola" (The Mischievous Boy) by G. Gulam, "Odina" by S. Ayni, "Death of the usurer", "Childhood" by Oybek, "Sinchalak" by A. Kahhor, "Goliblar" ( The Winners) by Sh. Rashidov, A. Mukhtar's "The weather as in storms", as well as the short stories of O. Yakubov, U. Hoshimov, S. Unar, U. Umarbekov, E. A'zamov, H. Sultanov, H. Dustmuhammad, N. Eshonkul, L. Burikhon, A. Yuldoshev and others are mature examples of this genre in our literature. These stories created in Uzbek literature were greatly influenced by the prose of the world literature mentioned above. We can clearly see this in the following places. For example:

- in the impact of modernist views, absurd literature features on the development of Uzbek short stories and its reflection in our national roots;

- the concepts of absurd literature, "stream of consciousness" in Uzbek literature through textual-comparative analysis of stories created in the years of independence and in the formation of new approaches;

- the use of the scientific-theoretical views on the concepts of artistic text, artistic interpretation, and artistic skills developed in world literature in the reality of Uzbek short stories;

- along with the traditional form of the literary style, relying on the achievements of modernism, postmodernism and subconscious interpretation, which have their place in world literature;

- in the stories created in the Uzbek literature of the independence period, instead of expressing the principles of modern literature from an ideological and artistic-aesthetic point of view, the characteristics of modern literature are clearly visible.

Various literary methods and methods such as comparison, contextual analysis, hermeneutic thinking, formal, realistic interpretation and linguistic method were effectively used in writing the article.

The article analyzes the artistic interpretation of the problems of globalization and the unique aspects of studying the image of the contemporary with the works created in the new Uzbek prose.

## RESULTS

In the system of literary tradition and inspiration, relying on the experience of world writers - L. Tolstoy, O. Balzac, F. Dostoyevsky, G. Marquez, J. Steinbeck, Ch. Aytmatov, A. Kadiri, Oybek, and finally of leaders of modern literature such as Joyce, P. Colegio, H. Cortasar, K. Abe is becoming a leading literary principle. Such peculiarities are clearly visible when the symbolic symbols in the stories of L. Burikhon and A. Yuldosh are fed from the national literary traditions, and the specific features of the “stream of consciousness” manifestations in our national literature are based on comparative analysis. As Umida Rasulova, doctor of philology, wrote, “In the years of independence, studying the cultural heritage, feeling a sense of national pride and understanding values, delving deeper into the essence of Uzbek stories, justifying the rightful place of artistic works in the development of literature, is a strong contribution to the literature of the present time. monitoring of the activities of artists who had an impact intensified. The interpretation of universal ideas in fiction has a positive effect on the future of the mature generation” [6].

In the creations of outstanding Uzbek writers who came of age in the 80-year and 90-year of the last century, we witness attractive interpretations of such urgent problems in new poetic styles. If we look at the development of world literature, the products of the short story genre attract attention with their popularity, erudition and influence. We know that the position and reputation of famous writers in the environment of readers is ensured by their famous stories. For example, “Gobsek” by Honore de Balzac, “Shinel” by Nikolay Gogol, “Spring Floods” by Ivan Turgenev, “Asia”, “Polikushka” by Leo Tolstoy, “Khojimurod”, “The Fate of Man” by Mikhail Sholokhov, “The Fire” by Valentin Rasputin, Gabriel Marquez’s “The Story of an Open Murder”, Ernest Hemingway’s “The Old Man and the Sea”, Chinghiz Aitmatov’s “Jamila” are among them. This literary fact can be observed in Uzbek literature as well. The great writer Abdulla Kadiri was known for his satirical short stories “Kalvak Makhsum” and “Tashpolat Tajang”. Sadridin Ainy’s “Death of a usurer”, Abdulla Kahhor “Sinchalak”, Odil Yakubov “Crystal chandeliers”, Pirimkul Kadyrov “Erk” (Liberty), Ulmas Umarbekov “Sevgim-sevgilim”, Shukur Kholmirezayev “Who is not in the eighteen?”, Utkir Hoshimov won the hearts of the students with the stories “Spring will not return” in his stories, first of all, the principles of glorification of national-spiritual values, unique aspects of national mentality are leading. This can be observed in the work of Togay Murad, Khairiddin Sultanov, Erkin Azamov, Nazar Eshankul, Shoyim Botayev, Lukmon Borikhan, Abdukayum Yuldoshev.

A. Yuldosh’s short stories “Sounds of Love and Prayers” and “Poet’s Love” reflect the issues of love, loyalty and betrayal. Contrasting concepts such as joy and sorrow, good and evil, simplicity and complexity, life and death are exaggerated in these works. In “Poet’s Love”, the main character Nazim and the girl he once loved die. In the story “The First Saturday of Sunbula”, two lovers pass away at the same time. In terms of the image of pure love, the pursuit of a dream, it reminds of A. Pushkin’s “Eugene Onegin”, Ch. Aitmatov’s story “Jamila”, and in the end, the tragedy resembles the plot of W.

Shakespeare's tragedies "Hamlet", "Othello", that is, "Shakespeare tells his hero different presents different problems. Despite many unexpected twists, his story has a final result at the end, a reality that is sometimes happy, often tragic" [7] skillfully depicted. These written accounts are reminiscent of brutal realism. We can say that the artistic perfection of stories in the period of independence in this form is the wealth of literature, the skill of the author, and at the same time, the influence of the traditions of world literature.

Uzbek literature, Uzbek prose of the 20th-21st centuries, as well as in the development of the short story genre, there are examples of national folklore and written literature, examples of modernist literature, world realist prose, and elements of mythological poetics. Of course, in the system of literary tradition, one should not worship and follow great literature, as in the period of Soviet politics, only Russian literature (such as M. Gorky or V. Mayakovsky) related to the dominant communist ideology, but from the treasures of world literature. should happen on the basis of the freedom to follow unique literary examples.

L. Burikhon, who took the opportunity to constantly read the masterpieces of world literature, is a leading character of people, especially young people, who have gone through many hardships in order to find their identity and the necessary profession in the bourgeois world, in the capitalist system. literary experiences of great word artists such as O. Bolzak, F. Dostoyevsky, Maupassant, J. London, J. Steinbeck, J. Orwell, E. Remarque, M. Gorky, Ch. Aitmatov, L. Burikhon It is a natural scientific fact that the story "One drop of youth" is also important. Bakhtiyar's loved ones help him during his wanderings in search of his path in life and a suitable profession.

It is known that the life-giving traditions and fascinating experiences of the luminaries of world literature are a source of free inspiration for the writer. Academician M. Koshjanov's thought-formula, "It seems that it is not necessary to be called a teacher to be a teacher", [8] acquires a special significance in the system of free creativity and freedom of speech.

"You can't make a living by drawing and painting", he advises again. "If you like to draw, you can be an engineer and do your painting" [2] At the core of such an open depiction, there is an independent creation, along with the imitation of the image in world literature.

A. Yuldosh's "Goodbye, America!" the story is built on the basis of a serious conflict, according to its ideological-philosophical essence. According to the contrast of two countries, two worlds, the author's patriotism, protection of sacred independence, and high value of the Motherland were at the center of the author's ideological intention. In this regard, it was not for nothing that he included the members of the song-dance ensemble in the plot of the story. In these places, the concepts of homeland and statelessness, love and anger, light and darkness, truth and lies, wealth and poverty are clearly reflected in the speech of characters and the process of reality.

In world literature, in works by E. Poe, O. Wilde, E. Hemenguey, Ch. Aytmatov, and in Uzbek literature, N. Eshonkul, Sh. Botayev, Kh. Dostmuhammad, L. Burikhon, A. Yuldoshev, not images, city or natural objects, but symbolic, metaphorical, metaphorical forms and tools are used in the process of human nature, character, words.

It is known that the word "symbol" is derived from Greek and literally means "conditional sign". This literary and artistic art is considered to be a form of the art of metaphor (simile), especially metaphor, which is a perfect portable form of simile.

In the annotated dictionary of literary studies, "Thinking through symbols can be found both in works of folklore and in classical literature. As in folk songs, a yellow flower is a symbol of separation, and night is a symbol of sadness, tune of wine in classical literature is a symbol of joy and vitality" [4] ,

it refers to the use of phrases or symbols. Symbolic language refers to the use of emotions that are not directly expressed using various effects” [9].

In world literature, in the works of K.G. Jung, E. Fromm, A.A. Potebnya, A.F. Losev, A. Belyi [10], and in Uzbek literature, in the works of N. Komilov, A. Sharopov, Sh. Turdimov, I. Hakkul, K. Mullahojayeva, U. Jurakulov, S. Madiyeva, Y. Qasim, N. Jumatova, M. Kochkarova, M. Yuldosheva, N. Toirova, the problem of symbols and symbolic images is studied in detail.

While Edgar Poe followed the romantic-lyrical path in describing the complexities of human destiny, Lukman Burikhon's interpretation is led by a realistic-symbolic style. If lyricism and open image are leading in the world source, hidden image, pathos, interpretation and symbolism occupy an important place in the works of Uzbek prose.

The influence of the masterpieces of world literature on Uzbek stories can be seen in the works that reflect the themes of true human qualities, singing of the pain of the homeland, country, friendship, love for parents, fighting against evil, honoring justice, freedom, and memory. We can reach Ch. Aitmatov's "The Day Lasts More Than a Hundred Years", "The White Ship" and the above themes are prominently reflected in the prose of L. Burikhon. In the author's short story "Citizen of a Distant Fortress" during the events of the development of the main character Noman as a person, there are many folk tales, legends, narratives and anecdotes. It is not in vain, because this artistic detail served to reveal the solution of the work. These genres were skillfully used in the works created by the great writer of the Kyrgyz people. In addition, there are similarities between the past of the characters, the depiction of nature in the story, and the places in the reflection of human and social relations. In all these three works, poetic fragments are masterfully used. Through a long lyric passage taken from "Yusuf and Zulayho" [3] the heart of an Uzbek boy is shown, with the image of a humble young man who became a simple citizen of the heart fortress.

Poverty, helplessness, dumbness, the reality of the difficulties of achieving one's dream job and profession are life laws - steps of growth and development of human character. Poverty or helplessness, which does not lose its essence in any system, political career environment, or time, is one of the symbols of this life reality. The typical interpretation of such mute and impossible images is also noticed in the creations of famous writers such as N.Eshonkul, Sh.Butayev, L.Burikhon, A.Yuldosh, Kh.Dustmuhammad, J.Fazil, U.Hamdani pulls. "The social, spiritual and moral ideals of each period are reflected in the literature and art of that period. Any type of art depicts the highest and perfect ideal through the mental state and destiny of people. Through the aesthetic ideal, the creator has a spiritual effect on the heart of the reader or fan, for example, delights, delights, excites, disgusts, laughs, and causes pain" [11].

This ideological-social nomination mentioned above is considered to be the consequence of the vices related to the limitation of strong researches, unique and rebellious creative processes characteristic of the Shura autocratic system and its extremisms, and the violence of this political crime. These situations are also reflected in the novels and short stories of writers L. Burikhon and A.Yuldoshev. They fully reflect the lifestyle of our people, the mental state, dreams, and interests of young people of different nationalities.

## CONCLUSIONS

In the literature of the independence period, examples of the short story genre attract attention due to the variety of topics, the strengthening of the principles of comprehensive interpretation of the national and spiritual values of the ideological system. Popular writers such as Lukmon Borikhon, Abdukayum Yuldosh are making a big contribution to this.

In the short stories of this period, the principles of exposing the political tricks of the Soviets, their preaching related to silence, lawlessness, deception, and false promises were highlighted, and special importance was attached to both the open and symbolic expression of reality. Most importantly, works worthy of the literary truths of world prose have appeared in the world.

In the prose of A. Yuldosh and L. Burikhon, who are considered to be mature representatives of modern Uzbek prose, the reality of today, the true image of the people's life is shown in an artistically perfect form in accordance with the literary standards of the world.

## REFERENCES:

1. V Belinskiy. Vvedeniye v literaturovedeniye. 385, p. (2016).
2. L. Burikhon A drop of tears// The sun has not yet set// short stories and stories. 32, p.(2015).
3. L. Burikhon Citizen of a distant fortress// Shula at the bottom of the night short stories and stories. 50, p. (2015)
4. N.Hotamov, B. Sarimsakov. Russian-Uzbek explanatory dictionary of literary terms. 269, p. (2009).
5. <https://eksmo.ru/slovar/povest>
6. U Rasulova. Uzbek short story of the 20th century (poetic research and principles of development. Doctor of Philology (DSc) diss. author abstract. 5, p. (2020).
7. <https://www.theguardian.com/childrens-books-site/2016/mar/14/how-to-write-like-william-shakespeare>
8. M.Koshjanov Uzbek's core. It's as good as it gets. 128, p. (2014).
9. [https://www.delmar.edu/offices/swc/\\_resources/Literature/symbolism.english](https://www.delmar.edu/offices/swc/_resources/Literature/symbolism.english)
10. K.G.Jung. Human and ego symbols. (1997); E.Fromm. Dusha is a human.664,p. (1998); A.A. Potebnya. O nekotorykh simbolakh Slavic folk poetry, (1974); A.F. Losev. Problema simbola i realiticheskoe ikusstvo. 376, p.(1996); A.Bely. Symbolism kak miroponimanie. 528, p. (1994)
11. B. Shukurova. Problem of ethical and aesthetic ideal in new Uzbek prose Doctor of Philosophy (PhD) scientific dissertation autoref. 17, p. (2022)