



UZBEK LITERATURE OF THE 20TH CENTURY

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Abstract: *Modern Uzbek literature becomes diverse, more daring in the choice of form and style. However, with the acquisition of creative freedom, the possibility of pluralism of opinions, there is a danger of the appearance of mediocre production. Uzbek literature of the 20th century absorbed both the national-epic traditions of artistic comprehension of being, and the neo-mythological ways of creating a textual world model, and the existential principle as one of the features of the modernist type of artistic consciousness. The trend of in-depth metaphorization and symbolization of the text, indicated already in the 90s, in order to create a certain, axiologically given, psychological atmosphere in the works of N. Eshonkulov, A. Atakhanov, T. Malik, U. Khamdam and other writers of Uzbek short stories of the end of the twentieth century can be predicted as one of the dominant ones in the development of Uzbek literature in the first quarter of the twenty-first century.*

Key words: *Modern Uzbek literature, chronotope, loneliness, existential philosophy, psychologism.*

Introduction

Characteristic features of modern literature: playing with quotes, simulating authorship and originality, blurring the lines between the mass and the elite, creating unreality, replacing reality with slogans, posters, reports, etc.

Each nation has its own values, which express the identity of the nation, its inherent features, its pride, culture, faith, customs and traditions, way of life. The worldview of people, life itself and the attitude of an ordinary person to it are the main theme of the work of modern Uzbek writers.

Said Ahmad is a well-known master of short prose in Uzbek literature. Lyrical and satirical stories brought him great fame, which had a huge impact on the formation of the humorous genre in Uzbek literature.

Methodology

Uzbek literature of the 20th century surprisingly absorbed both the national-epic traditions of artistic comprehension of being, and the neo-mythological ways of creating a textual world model, and the existential principle as one of the features of the modernist type of artistic consciousness. In our opinion, it was this synthesis that allowed the formation of a new type of artistic and aesthetic thinking in the Uzbek literature of the 20th century. Today, a new galaxy of national writers is being born, striving to think and create in a new way - "not to repeat" and "not to break away" at the same time. They absorbed into the space of their "cultural



memory" the entire history of artistic national consciousness, which determined the literary image of the twentieth century.

I would like to note that the trend of in-depth metaphorization and symbolization of the text, indicated already in the 90s, in order to create a certain, axiologically given, psychological atmosphere in the works of N. Eshonkulov, A. Atakhanov, T. Malik, U. Khamdam and other writers of Uzbek short stories of the end of the twentieth century can also be predicted as one of the dominant ones in the development of Uzbek literature in the first quarter of the twenty-first century. In the work of these writers, elements of modernist artistic consciousness are manifested.

If we consider Uzbek stories already from the middle of the 20th century, then one regularity is highlighted - "existential" immersion into the inner world of heroes, which especially brightly actualizes the style of the "stream of consciousness", is a poetic technique that determines the essence of the psychoworld of the hero - lonely, but not turned off from the world. Due to this approach, it is rather difficult to identify the type of "existential personality" in the system of Uzbek short stories, since for the heroes of Uzbek stories loneliness is conceived as a tragedy (a catastrophic break from the world, society, family), but not as a reality of the existential plan.

Discussion

A new worldview, born of the approach of a new era of the 21st century, also forms a new artistic thinking in Uzbek prose, a thinking that tries to overcome the general dehumanization of the 20th century and return to the world "just a man". Hence, in a number of works, a plot existential situation appears when a person is "one on one" with himself, his life and death, with God. This situation becomes the basis for the aesthetic play on modern non-traditional world concepts and the creation of national artistic neo-myth models of being in the Uzbek literature of the 20th century.

Such an eschatological exposition, which outlined the reality of the existential type of artistic consciousness in Uzbek prose, begins to manifest itself in the plot-compositional and ideological-thematic structures of the text already in the 80-90s of the last century in the works of Alim Atakhanov ("Oshom hayollari" ("Evening thoughts")), Nazar Eshonkulov ("Maimun etaklaghan odam" ("The Man Leading the Monkey")), "Muolaja" ("Healing") and others.

It is the realistic line of artistic comprehension of the world and man in Uzbek literature throughout the entire twentieth century that continues to be the leading



one, determining the dominant of the conceptual development of the national literary process. Although at the same time, of course, we take into account the factor of inclusion of Uzbek literature in the global context.

Many modern Uzbek stories are characterized by conditional time and conditional space, which gravitates towards abstractness (at the level of symbolic figurativeness) as much as possible, creating a feeling of a person being lost in the chaos of modern life. For the most part, the generation of modern Uzbek storytellers is trying to portray a kind of "second reality" - a rarefied space of all-being, in which time is discrete (broken), non-linear and mobile: it can flow from the past to the future, and vice versa, while the space is multi-layered.

Neomythologization

In the Uzbek prose system at the turn of the century, the artistic metaphorization of mythological images touched, first of all, the worldview level and, as a result, led to changes in poetics, which were especially visual in the sphere of genre specificity and stylistic organization of a literary work. This gave rise to a whole system of authorial experimental concepts for creating their own individual aesthetic innovations in poetics.

Within the framework of such poetics, Abdulkhamid Ismailov creates a synthetic myth of the modern "lonely" being in the work "The Tale of Two Old Men" ("*Ikki chol qissasi*"), fancifully building it as a psychoanalytic form of existential philosophizing about the real life of the "real" two old men - Maksud and Marlen. We would conditionally designate this phenomenon as artistic and analytical psychologism, highlighting the author's conceptual focus on a deep structural study of the "intimate person", moreover, from the point of view of the introversion and extroversion models of personality.

"A Tale of Two Old Men" is a story about people whose life "did not come true", the goal was wasted in search of meaning, and most importantly, about the irresistible, life-destroying, human loneliness, which is inescapable. Abdulkhamid Ismailov in his story again raised the question of the meaning of human life and chose the path of an existential search for the question. He explores the meaning of human life within the framework of a single given - human life, concrete, the only significant and unique. And "universal" meanings in the prism of this psycho-concrete become intimately personal.

The writer builds the work on the principle of psychoanalytic study of the human problem in the space of the surrounding reality. This psychological and aesthetic analysis unfolds from the perspective of the psychoanalytic foundations



of the “collision” of the inner personal consciousness of the heroes of the story. This decision allows the author to create a special emotional atmosphere in the story: the stylistic closeness of the story to the literature of the “stream of consciousness” creates a certain feeling of “confessionalism”, although the story is told in the third person.

A. Ismailov, with the formula “*I am loneliness, you are loneliness*”, conceptually predetermines all the main textual levels - plot-compositional, ideological-content and figurative-symbolic. This is precisely what explains the fact that the story unfolds as a story not so much about the life of the heroes - Makhsum and Marlen, but about their path to death, which is conceived by the author as a movement towards freedom, as a way to overcome loneliness. And everything that was experienced by both of them, and now flashes in the consciousness with visions of memories, unites and separates them at the same time.

That same point of overcoming becomes a flash of insight. And Marlen suddenly understands what Makhsum always knew: “quietly, peacefully, in the silence of thoughts and the silence of words, in earthly deeds and unearthly faith, what was the measure of attitude towards people is above all in human life, stronger than death, more important than loneliness - freedom of thoughts, feelings, desires, freedom of faith in goodness and love for one's neighbor. The writer reveals Makhsum's philosophy of life-faith in the prism of Marlen's consciousness of disbelief, and this opposition determined the psychology of the movement of Marlen's consciousness, consciousness oscillating between the moment and eternity. So in a small story a long life, a long journey is placed in one day before the death of Marlene. And this day grows into a whole eternity - a life of trials and disappointments, discoveries and secrets, hopes and dreams, all which is designated by Marlene as “unfulfilled”. All this did not come true because of what Makhsum had and Marlene lacked - faith (in oneself, in people, in God). And the time for awareness, and most importantly - understanding of what was lived, coincided with the time of death. Ismailov implements in the story the idea that time is a phenomenon of the mental plan, and it has the ability to shrink and stretch. And this is solved in the story in terms of composition and organization.

The plot time covers one night, shrinking to an instant (day as a feeling of the moment of dying), and due to the inclusion of extra-plot stories-memories (which seem to be squeezed into the process of dying), this time is stretched to the lifetime of an entire era. In the prism of Marlen's “remembering” consciousness, all the



main events of the country in the 20th century unfold - dispossession, war, perestroika. And it is not so much the historical objectivity in their coverage that is important, but their influence on the fate of people.

Ismailov's personal time receives an ontological interpretation due to its plot expansion. It is quite appropriate to recall the theory of M. Heidegger that "the time of existence is a time limited in its visibility, and this limitation can be overcome only with the help of another, in the visible sense of unlimited time, with the help of the times of the plot language and speech" [3. 391-406] Marlen's "*the night of life*" [4. 60] the last "time" of his life, began with a question that always tormented him: "*In the evening he walked alone, returned to an empty house, put his cane in a corner and, stretching his stiff legs, went up to the upper room. Whether the bones creaked heavily, or the steps, and in my head, like millstones, one question is spinning: "What is happening?" Not in order to answer this question, but in order to calm down a little, he entered the kitchen, but he no longer wanted to boil tea, and he again went out into the large room, but even here he did not want to either sit down or turn on the light. He somehow washed himself, went into the bedroom and, without undressing, threw himself on the bed*" [4.50]

The image of unfreedom in the story is metaphorical. The author leaves no room for symbolic conjecture, at a metaphorical level, linking this image of unfreedom "in a cage" with the life of the characters, both internal and external: "*Having buried Makhsum, Marlen felt like an orphaned bird. He tried to hide his condition, but, remaining alone, he wept, wept out loud, his heart like a bird bursting out of his chest. His steadfast spirit, which accompanied him like a guard, repeated: "No, it's not because you lost Makhsum, you suffer from your loneliness"*

Wow, such a small heart can contain so much grief" [4.67]

A complex, mythologically significant metaphor reveals the essence of the relationship between Makhsum and Marlen. The canaries released from the cage "tried to fly up into the boundless sky", but ... they could not ..., and there was no sky above them, but only the ceiling of an enclosed space. Also, two old men in their "empty apartment", one for two, suffered in an attempt to break through to each other, but the line between their lonely selves turned out to be too irresistible and ghostly. And only dying, Marlen realized that, like for birds, the exit to heaven, to each other, is only possible beyond death.



And of course, this story is not about the death of two old people, but about their loneliness, about the tragic loneliness of people living in a single existential space, but alienated from each other all their lives ... and understanding this only on the verge of death.

Speaking about the problem of loneliness, about the specifics of its solution in Uzbek prose, one can single out a special line of artistic deployment of the space of loneliness of the inner world of the individual, highlighted in the temporal figurative and symbolic form.

The image of loneliness, revealed in the prism of temporal symbolism (sun, night, morning, sunset, moment, eternity ...) and spatial (mountain, road, field, hill, room, cemetery, sky ...), acquires the features of a really tangible image of a person. And therefore, the artistic and psychological analysis of the characters allows us to speak about the presence of a special, original, unique artistic ethical and philosophical concept of loneliness in Uzbek modern prose, a concept that is *non-existential*, but reproducing the main lines of the *existential artistic consciousness* of the era.

The turn of the XX-XXI centuries not only continued and developed the traditions of the national model of the national model of neomythologism, but also introduced innovation invariants into its development. This is most clearly seen in the novels of Ulugbek Khamdam and Aman Mukhtar.

On the one hand, the novels of U. Khamdam “*Isyon va Itoat*” (“Rebellion and Humility”) and “*Muvozzanat*” (“Equilibrium”) represent a synthetic picture of reality and some kind of “interspersed” as non-plot elements of the religious and mythological model of creation “eternal” world. The neo-myth of U. Khamdam is based on the plot parallelism of the Biblical-Christian and Koran primal myths about the world and the real life situation.

The two-level nature of this model conjugates the present and the eternal, revealing pre-meanings in the everyday life of today. The experimental poetics based on neomythologism, in the novel “Rebellion and Humility” by the modern Uzbek prose writer U. Khamdam seems somewhat peculiar to us. Using Biblical and Koranic mythological plots, the writer initially creates a model of the world in his space, which is oriented in the dynamics of its development to the idea of divine predestination, universal for Western and Eastern religious and philosophical thought.

Crossing the storylines of the religious invariants of the Book of Books (the Bible and the Koran) and the reality of the late twentieth century, he creates an



aesthetic space in which personal consciousness acquires the status of ontological, creating in the process of rethinking the divine world into a different reality, defined by two absolutes Rebellion and Humility, antinomically constituting the squeaks of being in a “pure form”. (*Parmenides*)

If the Biblical-Koranic plots, the line and the image of the protagonist of Iskander's novel, which only at first glance does not carry a plot load, are removed from the researcher's field of vision, then the ontological idea of the novel cannot be fully revealed, since these two textual structures are the mythological model of the world and the image of a student of Iskander - reveal the main line of the work as the concept of Rebellion and not Humility.

The fire of which Satan is composed and which burned inside the tabib (doctor) and Akbar is a symbol of the rebellious spirit that moves a person forward to the Cognition of the true essence of the divine will. Iskander, continuing this path of rebellious Comprehension of the Higher Intention, marks the infinity of the idea of rebellion, - rebellion against the fate of Man develops in his image into a rebellion against the very existence of God. This is what the tabib was so afraid of, understanding that Humility is not the ultimate goal of a person: *“All the hardships I have experienced in my whole life were endured only in order to be calm and confident before death, and so that I would close my eyelids not in torment, but in calm contentment. Because the meaning I have acquired, the peace I have gained, is beyond the adjoining centuries and only this meaning could give the opportunity for the necessary peace and instill consolation and tranquility in the soul. But where is he, where did he disappear to? Was it really a mirage from the very beginning, and I, the ignorant, interpreted it as the truth. Surely you too ... no, no, my tongue does not turn, but what to do, this question has been living in my soul for ten years, and like a noose around my neck, it has been crushing me for ten years, squeezing out all the juices. And – oh, Lord, I repent, but I have no other choice but to ask you this question, the Creator! Is it possible that we, the human race, invented you? ... And could such a mighty and powerful force have arisen in the imagination of a weak and frail creature?”*[7.17]

And the rebellion of a person against the Lord, in the novel by U. Khamdam, appears as a rebellion against himself, and Humility with the Higher Plan is the knowledge of one's personal essence and acceptance of it. And this, if not yet harmony, then already not chaos - this is the beginning of the path to Harmony (a person with God, and therefore with the World, and therefore with himself). The model of the world in the novel is presented in all its disharmonic incompleteness,



destroying the harmony of the plan of divine creation. Hence it is the discrete storyline of the novel.

The style of the stream of consciousness, based on unfinished, broken phrases, ellipsis, syntactic fragmentation, which determine the spontaneity of the birth of personal philosophies, further deepens the impression of catastrophe. U. Khamdam draws a “cracked” world, into the “cracks” of which he squeezes the fates of his different heroes, but unites them by searching for the meaning of his own “I” and God. And he tests them at the same time with a cathartic perception of death, which should not be thought of as a punishment for rebellion or humility. In all this there is a deep penetration and rethinking by the writer of the provisions of the Sufi philosophy: “God prompts you to die for yourself so that you live in it” (Kushariy)

In the novels of A. Mukhtar (“*To`rt taraf qibla*”, “*Aflotun*”), a different path of development of neo-mythologism is drawn - a line of synthesizing various kinds of myth structures (parables, legends, tales ...) in a single textual novel flow without a plot distinction between reality and myth space. Moreover, in the novel trilogy “*Turt taraf qibla*” (“Four directions of the world”) - this text field is determined by the criterion of confession, and in the novel “*Aflotun*” (“Plato”) - by a system of mono- and poly-dialogues.

It should be noted that in the modern Uzbek novel, the dynamics of external and internal factors of artistic and aesthetic world-modeling is manifested in the contamination of traditional-national and modernist elements, often performing the function of a background tradition, which is one of the diachronic forms of cultural dialogue. In our opinion, this background function is also performed by the tradition in A. Mukhtar’s trilogy “*Turt taraf qibla*” (“Four sides of the world”), where all elements of the modernist paradigm of artistry are very actively manifested - neomythologization, existentialization, antimimetic attitudes of the “worldlike” genre structure.

Conclusion

Thus, the living Uzbek artistic process of the beginning of the 21st century is a multi-level, multifunctional and heterogeneous literary system with a rather complex set of trends in its development, with the established logic of “synthetic” evolution.



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