

New Approaches In The Current Literary Process

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Abstract. This article explores Uzbek literature of the period of independence, the renewal of the current literary process. Creative trends in the literary process, updates in poetic thinking are studied on the example of the work of talented creators Khurshid Dostmuhammad, Nazar Eshonqul, Isajan Sultan, Kholyor Safarov. The unique style of the creators, metaphorical, philosophical-artistic thinking, the expression of complex States of the human psyche in various racuses, symbolism, neomifologisms, the fertile use of paranormal episodes, national expression of the spirit, the leadership of the asociative plot type, the priority of non-plastic elements, the works of art are proven on the basis of analysis of stories, short stories, and novels by a number of creators.

Key words: writer, absurdist, asociative plot, concept of a work, artistic detail, mental state, poetic thinking, narrative, harmony of life realism and the imaginary world, hurficrity, symbolic-philosophical content leadership, retrospective and asociative plot type, novel, internal collision, image, subconscious, story, syncretism, subjectivity, modern flow, experimentalism, epigraph.

Annotatsiya. Mazkur maqolada istiqlol davri o'zbek adabiyoti, hozirgi adabiy jarayonning yangilanish tamoiyllari tadqiq etilgan. Adabiy jarayondagi ijodiy tendensiyalar, poetik tafakkurdagi yangilanishlar iste'dodli ijodkorlar Xurshid Do'stmuhammad, Nazar Eshonqul, Isajon Sulton, Xolyor Safarov ijodi misolida o'rganiladi. Ijodkorlarning betakror uslubi, metaforik, falsafiy-badiiy tafakkuri, inson ruhiyatining murakkab holatlarini turli rakuslardagi ifodasi, ramziylik, neomifologizmlar, paranormal epizodlardan unumli foydalanish, milliy ruh ifodasi, asotsiativ syujet tipining yetakchiligi, noplastik elementlarning ustuvorligi, badiiy asarlari ifoda yo'sinida turfa xillik: realistik tasvir, romantika, sentimentallik, simvolik talqin yo'sini bir qator ijodkorlarning hikoya, qissa, va romanlari tahlili asosida isbotlanadi.

Kalit so'zlar: Adib, absurd, assotsiativ syujet, asar konsepsiyasi, badiiy detal, ruhiy holat, poetik tafakkur, qissa, hayotiy reallik va xayoliy olam uyg'unligi, hurfikrlik, ramziy-falsafiy mazmun yetakchiligi, retrospektiv va asotsiativ syujet tipi, roman, ichki kolliziya, obraz, ong osti, hikoya, sinkretiklik, subyektivlik, modern oqim, epigraf, eksperimentallik.

Аннотация. В данной статье исследуются узбекская литература периода независимости, принципы обновления современного литературного процесса. Творческие тенденции в литературном процессе, обновления в поэтическом мышлении исследуются на примере творчества талантливых творцов Хуршида Дустмухаммеда, Назара Эшонкула, Исаджана Султана, Холера Сафарова. Неповторимый стиль, метафоричность, философско-художественное мышление творцов, выражение сложных состояний человеческой психики в различных ракурсах, символизм, неомифологизмы, плодотворное использование паранормальных эпизодов, выражение национального духа, лидерство ассоциативного сюжетного типа, приоритет нопластических элементов, разнообразие художественных произведений в способах выражения: реалистический образ, романтика, sentimentальность, ряд символических трактовок это доказано на основе анализа рассказов, рассказов и романов создателей.

Ключевые слова: Писатель, абсурд, ассоциативный сюжет, концепция произведения, художественная деталь, душевное состояние, поэтическое мышление, повествование, гармония жизненной реальности и вымышленного мира, лидерство символично-философского содержания, ретроспективный и ассоциативный тип сюжета, роман, внутренняя коллизия, образ, подсознание, история, синкретизм, субъективизм, современное течение, эпиграф, экспериментальность.

By the years of independence, new creative principles began to emerge in Uzbek literature, especially in prose. The main reason for this is determined by changes in the worldview of a person freed from the shackles of ideology, creative freedom, the assimilation of new creative experiences in world literature, and the rise of artistic thinking. Therefore, Uzbek literature of the period of independence is taking on various forms and trends, such as syncretism, freethinking, subjectivity, and experimentation. In modern Uzbek prose, traces of ideological oppression are not clearly visible, problems within the national sphere are relatively openly expressed; secondly, the vices inherent in the past regime are freely and comprehensively analyzed in their works, and a clear conceptual attitude is expressed towards them; thirdly, the possibilities for poetic experiments are wide in the works of this generation, and they use this opportunity to the fullest extent; fourthly, the tendency to artistic trends inherent in European, American, and Latin American literature is one of the leading features of the aesthetic worldview of this generation; Fifthly, the creators of this generation are well aware of the problems of world literature and theory, the literary movements and methods existing in world literature. They are not only aware, but also able to think about it freely.

The poetic perception, literary and aesthetic views of this generation are formed on the basis of such creative principles. Their main goals, in our opinion, are manifested in the renewal of the literary environment, the reformulation of creative principles, the synthesis of the most advanced trends in world literature into national literature. Of course, along with various artistic experiments and innovations in methods of expression, literary and critical work also plays an important role in this.

Also, symbolism and imagery are given priority in the work of this generation. If we observe the current literary process, we can see that the return to the old and traditional style, that is, the method of realism is leading. For example, this is clearly evident in the work of writers such as Khurshid Do'stmuhammad, Nazar Eshonqul, Isajon Sultan, Ulug'bek Hamdam, Shoim Bo'tayev, Zulfiya Kuroloy qizi, Abdukayum Yu'ldoshev, Abdusaid Ko'chimov, Kholyor Safarov, Khurshid Serobov.

The versatile writer Khurshid Do'stmuhammad, who combined Eastern and Western literary traditions in his work with his unique style, metaphorical and philosophical-artistic thinking, and scientific articles, has an important place in the development of Uzbek literature during the independence period. During his creative career, the writer has made a worthy contribution to the development of Uzbek prose with his artistically thorough stories, short stories and novels, along with research on journalism, criticism and literary science. Literary critic Bakhodir Karimov, speaking about the writer's stylistic uniqueness, notes that "the pursuit of novelty, the combination of world literature with Uzbek literature, the writing of stories in a mysterious, symbolic, riddle-like and new way is gradually becoming an important literary principle in the writer's work." The commonality of the ideological concept put forward in Nasir's stories written in recent years, such as "Ten Seconds", "Take Your Pain", and "WO AI NI", attracted our attention. In all three stories, the impact of globalization-civilization on the human heart, experiences, and feelings is poetically examined from various angles. In the work "Ten Seconds", K.'s intense life, the transformation of his goal aspirations into the feelings of the heart, in the story "Take Your Pain", the tragic ending of the heartache and love of the "gentlemen of the land", a citizen of a country that rushes and amazes the human mind as a result of progress, and in the work "WO AI NI", the emphasis is placed on the fact that love is the main pillar that holds all of humanity and the world together through the utterance of the "word" that illuminates the dull and sad face of "Yellow Collar" and the images of care shown to him. All the main characters created in the stories are observer-images. (K., Beck, Toshkul) So, another similar aspect in the stories is that observation has become the main tool, and the hero reveals his identity in the relationships that arise through this tool. At the same time, the writer's stylistic uniqueness in creating an image (character) is also clearly visible. The common feature of each created image is that the writer's gaze is transferred to the observations of the characters, expressed through the observation of the characters.

In world literature and mythology, which has various interpretations¹ The image of Sisyphus was also depicted from a new perspective in the work of the Uzbek writer Kh. Dostmuhammad. The plot of the writer's novel "The Wise Sisyphus", created in 2015, is based on previously created (mythopoetic) works.² Although the creative influence and inheritance are felt, the pathos of the work is characterized by the primacy of the national spirit, the originality of the image. Accordingly, the novel also feels creative nourishment from Uzbek folk oral art and the "Holy Quran". The associative plot type dominates in the novel.

The image of the inner world of a person in physical and spiritual torture, the catharsis process that begins to emerge as a result of his struggle with himself, suffering, and internal collision creates the basis for polyphonic views in the analysis of the novel. In Uzbek literary criticism, studies by scholars on this work³, various analyses and interpretations⁴, Debates are underway. Literary critic Yuldosh Solijonov, in his article "Sisyphus and the Absurd," sheds light on the concept of the absurd and the philosophy of existentialism through an analysis of Albert Camus's essay "The Myth of Sisyphus," noting that Sisyphus, with his life of pleasure on earth, his terrible deeds, and the suffering and hardships he endured in hell, is an example to others, that humanity is obliged to answer for the futile deeds it has committed in the mortal world in the eternal world, and that this conclusion, which follows from the two stages of human life, after life and death, is close to the rules and conditions of the Islamic religion of the philosophy of the absurd.⁵ In the research of scientist I. Yakubov, it was found that Kh. Dostmuhammad's novel "The Wise Sisyphus" is based on a free plot based on the "stream of consciousness", the genesis of the artistic reality based on the "novel-myth", the epic plot of "Sisyphus's work" belonging to the Greek folklore plot system was transformed into the framework of the Uzbek novel, the poetic solution of the literary problem was solved on the basis of Eastern-Islamic philosophy. records what he did.⁶ Another literary scholar, Damin Turaev, in his article "The Tale of Sisyphus in the Interpretation of an Uzbek Writer," explains that the writer's novel "The Wise Sisyphus" is based on Greek mythology, combines the principles of romanticism, fiction, and realism in terms of style, and in this respect is close to Gyula Iesh's novel "The Puzzle of Prometheus."⁷ Literary critic M. Kuchkarova, trying to prove that the genre of the work is not a novel, but a philosophical essay, accuses the writer of violating the literary canons

¹ Afsonalarga ko'ra Sizif xudolarning sirlarini oshkor qilgan, yo'lovchilarning mol-mulkini talon-taroj qilib ularni jazolagan, o'lim xudosi Tanatosni o'g'irlab zanjirband qilgan, o'limga chap bergan o'ta xushyor qahramon sifatida talqin etiladi.

²...Хомер. Илиада. Тошкент: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1988. –Б. 449; Эсхил. Трагедии. — М.: Наука, 1989. — 590 с; Панченко Д. Еврипид или Критий? // Вестник древней истории. — 1980. — № 1. — С. 144–162; Софокл. Мифы народов мира. М., 1991-92. В 2 т. Т. 2. С. 439; Овидий П.Н. Метаморфозы; Сартр <https://www.livelib.ru/review/300699-obyasnenie-postoronnego-zhan-pol-sartre>, Жойс Джойс Дж. “Улисс” — М.: Наука, 1980. — 810 с; Merle P. Robert Merle. Une vie de passions. Biographie. P.: L’Aube, 2008. 442 p (Мерль Р. Новый Сизиф // Пьесы современной Франции / сост. К. Хенкин. М.: Искусство, 1960. С. 589-650); Никитин Ю. Далекый светлый терем (сборник) Сизиф. — М.: Эксмо, 2000. — 460 с); Camus, Albert. Le Mythe de Sisyphe. – Paris: Gallimard, 1942.

³ Якубов И. Мустакиллик даври ўзбек романлари поэтикаси. Филол. фан. б-ча. фан д-ри. (DSc) дис... автореф. – Тошкент, 2018; 2012; Қўчқорова М. Ҳозирги ўзбек насрида бадиий шартлилик. Филол. фан. б-ча. фан д-ри. (DSc) дис... автореф. – Тошкент, 2020.

⁴ Бу ҳақда қаранг: Тўраев Д. Сизиф ривояти ўзбек адиби талқинида // “Жаҳон адабиёти” журналы, 2018 йил, 6-сон; Асадов М. Альбер Камю ва Хуршид Дўстмуҳаммад прозасида абсурд қаҳрамон муаммоси. // “Сўз санъати” халқаро журналы, 2020 йил, 2-сон.

⁵ <https://ziyouz.uz/ilm-va-fan/adabiyot/j-ldosh-solizhonov-sizif-va-absurd/> (Солижонов Й. Сизиф ва абсурд. //Жаҳон адабиёти журналы, 2010 йил, 1-сон)

⁶ Якубов И. Мустакиллик даври ўзбек романлари поэтикаси. Филол. фан. б-ча. фан д-ри. (DSc) дис... автореф. – Тошкент, 2018. –Б 18.

⁷ Бу ҳақда қаранг: Тўраев Д. Сизиф ривояти ўзбек адиби талқинида // “Жаҳон адабиёти” журналы, 2018 йил, 6-сон

of the "novel" genre. The image of Sisyphus is an artistically perfect example of a neo-mythical image in Uzbek literature.⁸

Considering that the novel "The Wise Sisyphus" by Kh. Dostmuhammad is more influenced by Camus's essay "The Myth of Sisyphus" than by works by Homer, Aeschylus, Sophocles, Euripides, Ovid, Sartre, Joyce, Merle, Nikitin, where the image of Sisyphus is interpreted, it is observed that the opinions of Y. Solijanov and I. Yakubov about the similarity of the concepts of the two works in accordance with the rules and conditions of Islam are reasonable. According to researcher M. Asadov, it is noted that the creation of the novel "The Wise Sisyphus" by Khurshid Dostmuhammad was inspired not directly by Greek mythology, but rather by the essay "The Myth of Sisyphus" by the French writer Albert Camus.

It is known that, according to Greek myths, the ruler of Corinth, Sisyphus, was sentenced to a lifetime of absurd and difficult punishment for rebelling against the gods of Olympus, namely, to roll a heavy boulder to the top of a mountain. The top of a mountain is the goal, the hardships in striving for it are the path of a person's life, and the boulder is the difficult fate of a person. The more a person's desires and needs increase in the path of his soul, the heavier the burden (the boulder) on his shoulders becomes, and the difficulty of overcoming the path of life and striving for the goal increases.

It is known from world literature that the image of Sisyphus has been "the embodiment of an unhappy fate, subject to the wrath of meaningless, unscrupulous, boring, and dirty work"⁹ is described as, the image of Sisyphus created by Kh. Dostmuhammad is first of all depicted as a person who believes in fate, is faithful, wise, strong-willed, patient and steadfast, whose heart is filled with kindness, is cheerful, just, fights against oppression and injustice, and is capable of changing the world. In conclusion, Kh. Dostmuhammad's poetic skill is clearly manifested when he breathes new life into the previously created work with a wandering plot, and perfectly depicts the image of the steadfast and wise Sisyphus who is able to create meaning from meaninglessness. The work acquires important educational and aesthetic significance by calling on a person to overcome hardships, to be patient, patient, hardworking, grateful, kind, and loving.

One of the leading representatives of modern Uzbek prose is Nazar Eshonkul. Nazar Eshonkul is a talented writer who has achieved success in both realistic and modernist directions and movements. In his works, the fate of people who are searching for their "I" and striving to understand their identity is artistically explored in a new direction and style. Expressing the complexities of the human psyche in various ways, skillfully using artistic details, symbols and figurative images are some of the factors that determine the writer's stylistic uniqueness. One of the writer's stories, "The Unopened Door", which describes human experiences through the unfortunate fate of a woman, was written in 1989. The associative plot type dominates in the story. Events and incidents mainly unfold against the background of the thoughts and feelings that occur in the psyche of the bride, the main character of the work. In the story, one can observe an increase in symbolism and allusions rather than plot description.

The most characteristic aspect of the writer's worldview is the conclusion that Western and Eastern philosophy ultimately merge into one idea. That is why Eastern and Western views are harmonized and combined in his works. The writer's story "The Night Fences" is also imbued with this idea. Khurshid Dostmuhammad, who wrote the foreword to the writer's book "The Man Led by the Monkey", writes that "the qualities of night, ruin, darkness, coffin, dead, and pain are generalized and form the axis of N. Eshonkul's artistic thinking." Literary critic D. Kholdorov, as confirmation of the same idea, recognizes that symbols

⁸ Қўчқорова М. Ҳозирги ўзбек насрида бадиий шартлилик. Филол. фан. б-ча. фан д-ри. (DSc) дис.я. – Тошкент, 2020. 138- 143 бетлар

⁹ Дўстмухаммад Х. Донишманд Сизиф. Т.: Yoshlar nashriyot uy, 2019. –В.26

related to color play an important role in the writer's style, and that black appears in the titles of the writer's works¹⁰.

The reality reflected in the story "The Night Gables" is also metaphorized against the background of the dark night. Ph.D. in Philology U. Jurakulov writes the following about metaphor in Uzbek prose in recent years: "In such works, a topic and event chosen by the writer are transformed into a whole metaphorical system. The plot and image acquire a generalized (typological) essence. The composition of the work is replaced by a metaphorical pattern (metaphorical model). As a result, the space-time scope of the work increases. The scope of meaning expands."¹¹

In the story, the writer expresses reality, or rather, the inner experiences of the "I" through night scenes. Night is the hero's field of activity. The work can be conditionally divided into two parts: first, the hero's letter written in the dead of night; second, the mental state in the process of writing this letter.

At the same time, in works of this type, the reflection of the human psyche through various artistic details (speech, behavior, gestures, etc.), dialogues and monologues, experiences and other visual means gives an effective result. The internal monologue plays a major role in showing the inner, that is, inner world of a person, in describing conflicting situations.

In the story "Night Fences", the manifestation of the human essence is revealed through the thoughts and ideas that occur in the mind of the "I" on the basis of an epiphany, that is, without the participation of the author. It is known that the thoughts and fantasies that pass through the human mind are random, therefore, this story does not have a traditional plot direction aimed at a specific goal. This is one of the features of N. Eshonkul's modern style.

The story is rich in symbolic expressions. Based on the analysis of this story, researcher F. Radzhapova emphasizes that N. Eshonkul is a writer inclined to symbolism in his creative manner. He concludes his analysis with the following conclusion: "The story "Night Fences" is a work in which symbols and poetic movements are used relatively widely, and various scenes of life are interpreted philosophically and artistically."

The intellectual activity of the "I" begins mainly at night. What is the reason for this? What is the symbol of night? The reader who reads the story rightly has such questions.

In fact, night is a symbol of darkness, gloom, heedlessness, as well as tranquility and peace. For this reason, only in the quiet night does the hero of the work think about happiness and unhappiness, purity and depravity, conscience and dishonesty, hope and despair, dreams and aspirations, sadness and joy, laziness and courage, in short, about man and his destiny. Through the mental observations taking place in the mind of the hero "I", the writer reveals the spiritual world of man, his uniqueness and complexity describes. The fact that a person is a complex spell is reflected in this story.

He takes a step towards the true essence through the metaphor of "night", which is considered a certain part of the human soul and life. The writer feels the first image of Sen when he was a seven-eight-year-old child. This is reflected in the image of him fasting with his grandmother in his childhood, unable to bear the hunger during the day, secretly eating the boiled egg given by his mother in the barn. At that time, the bright light like a needle coming out of the barn window appears to the child as a powerful force that watches over his actions and exposes them. This single ray of light is reflected in the way of the devil, who is the main leitmotif of the work, and who rises to the level of Sen and walks in the sky in the work, walking side by side with Sen in his daily life and trying to mislead him.

In general, the images of Satan and the devil are often found in most of N. Eshonkul's works belonging to this category. The image of Satan comes as a pervert, an initiator of sinful deeds. In the story, we observe that Satan is represented in the form of an editor who did not recognize her early works, or, at least, her husband, who sometimes accompanied her first lover, Hosila, in a slightly untidy manner. Most characteristically, the writer's concept is expressed in the idea reflected in the work through the image of the ruined city of Tursoria. It

¹⁰ Холдоров Д. Ижод моҳияти – услуб ҳосияти. – Тошкент: Турон zamin ziyo, 2017. – Б. 60.

¹¹ Жўрақулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғ.Ғулом, 2015. – Б. 260.

is worth mentioning that the story "The Gates of the Night" also served as the basis for writing other works. One of the factors that torments the hero of the work - the writer - is his imaginary world - Tursoria, which encourages him to search for his identity. In N. Eshonkul's story "The Image of a Ruined City", the hero of the work also constantly strives towards Tursoria. Spiritual ruin is a wonderful discovery made by the writer. The legend of Tursoria is a truth that the hero has realized. The image of a ruined city, that is, Tursoria, is the ruins of the writer's soul in the mortal (social) world. The writer strives for immortality, that is, Tursoria, among these ruins. Only those who have the status of a person can achieve it in the immortal world. The philosophical content of the work is reflected in the Eastern view that by purifying yourself in the mortal world, you will achieve what you seek in the immortal world.

Tursoria is a place that the writer lovingly describes, the ideal of the writer. In the writer's literary and aesthetic views, the concept of the individual, which is central in this story, the tragic nature of impersonality, is metaphorically connected with the social system.

Where the place called Tursoria in these works comes from, of course, interests both us as specialists and readers. We have three versions in this regard. The first version is connected with the name of the village where the writer was born and raised - Tersota. The image of his village in the writer's mind, the place where he spent his childhood, free from the hardships of the city and social life, may have been the basis for the ideal of Tursoriya. The second version is a compound word formed by combining the Turkic words "tur" and Persian "sar" (head), and it is also possible that it means standing in the position of reason (though reason is at the head!) and looking at the hardships of the world with the eyes of reason. The last version has some social content. That is, it is closer to the truth that the writer, with the term "Turk" or "Turkishness" "sari" (towards) put forward a socially ideal idea with this term of place. Historical and artistic works (Burhoniddin Rabguziy "Qisas ul-anbiy", Mirzo Ulugbek "Tort ulus tarikhi", Muhammadrizo Ogahiy "Zubdat ut-tavorix") record that the real name of the father of the Turkic peoples was Tur. Considering that the leading poetic pathos in N. Eshonkul's prose is nationality, this version seems closer to the truth.

In Nazar Eshonkul's novel "Son of the Grave or the Water of Life", a person and his struggle to express his identity, to prove his existence, and his decline are artistically studied. Relying on existential philosophy, expressing the absurd life of a person is one of the characteristic features of the novel. The writer painted a picture of the harsh environment of the former Soviet Union of the 20th century, where fraud, bureaucracy, personality cult, fear and danger were rampant. Therefore, uncertainty, abstraction, and mystery became the leading features of the work. The hero's situation, based on fear, danger, and abstraction, refers to the vices of a tyrannical regime. Although the novel was completed in the mid-1990s, after several revisions and the author's hesitations, it was published in magazine form in 2012 and in book form in 2018. However, some parts of the novel had previously been presented to the literary community as stories, causing various analyses and debates. For example, such stories as "Treatment", "Evolution", "The Pleasure of Pain", and "Bahouddin's Dog" are among them. Metaphorical expression, symbolic-figurative imagery dominate the works of Nazar Eshonkul. The writer's story "The Hand" is written in a phantasmagorical style, in a symbolic-figurative spirit, and the meaning of the symbols in it is similar to the ideological consensus of A. Qahhor's stories "The Thief" and "The Patient". Therefore, in the stories "The Thief" and "The Patient" the tragedy of helpless, distressed people is shown in the form of scenes such as the material and moral oppression of poor people in an unjust society by officials and officials, and their robbery by mullahs. In the story "The Hand" the writer's dissatisfaction with the injustices, corruption and various "robberies" in the existing society is ironically expressed. The cause of these tragedies is not only ignorance and material difficulties, but also the indifference and obsession of officials in the management of society.

The story takes place in the village of Tersota, which served as an artistic setting for many of N. Eshonkul's works. The village of Tersota in the work is considered a symbol of the entire people, the nation. The plot of the work begins with a knot. That is, an unusual, phantasmagoric riddle, such as the appearance of an unknown hand in the house of the miller Salom, whose children are struggling to make ends meet, causing the family to become helpless and in debt. It is natural that the question arises of who or what the evil hand,

whose owner is unknown, is a symbol of. Based on the artistic logic of the work, the hand is a symbol of evil people who are not afraid of the rights of others, or an idea that causes the material decline of the people and the nation.

The writer's story "Chained" is based on the harmony of real life and the imaginary world, the dominance of symbolic and philosophical content, the retrospective and associative plot type, the work creates a basis for interpretations from different angles. The story is dominated by the concept of the bondage of the body, the inability to hinder the freedom of thought and spirit, and the realization of identity. When approached from this perspective, it can be seen that the idea of bondage and lack of will is expressed from the title of the story. After all, in the story, the chained man Adamboy is compared to a chained lion. In the story, the writer likens the chained lion to lost will, freedom, lust, oppression, and power. This condemnation and being under control are metaphorically depicted by referring to the bondage of the individual and the nation, and the spiritual potential of the people, the lion's heart, and the desire to strive for freedom. The peculiarity of the writer's style is also clearly manifested in the construction of metaphorical long sentences. The spiraling images of fear and the shadow of threat created by the description of Adamboy in the exposition of the story are expressed in a metaphorical sentence, that is, a multi-component compound sentence, consisting of 425 words.

Another interpretation of the story is that it served as the basis for the formation of the psychology of fear. The narrator expresses the emergence of fear, panic, and threat inherent in humanity through the gaze and observations of a child. The hero of the story, with his childhood consciousness and thinking, was confined to his yard for an unknown reason, and the frightening appearance of Adamboy, who would faint from his panic and threatening screams, would cry to the point of fainting. This feeling of panic and fear would frighten all the children of the village, and would also "educate" them with this feeling of fear. The work symbolizes the instillation of fear and panic into the hearts of the younger generation, and through this, the attempts to lose courage and bravery, pride, the imperfection in personal psychology, the rise of impersonality, stupidity, and the decline of the nation's future. In this, the artistic details of fear and horror are effectively used in accordance with the artistic logic of the work.

Man is a creation consisting of the harmony of body and soul. He is the creator of the universe, the one who creates the basis for the development or decline of humanity. He was originally created to beautify the world, understand its essence and reflect it in the heart. Theoretical sources on Sufism state that "the human heart (the heart is the soul) is the highest creation created by God, it is the abode of divine light", that it is necessary to always keep it pure, understand it and find its identity on this basis, and that the higher world of the heart is in harmony with the spiritual worlds¹². Since there is a spark of desire to understand the material and spiritual worlds in the human being, he steps towards enlightenment. The story gives symbolic hints that the chained lion is a lion striving for divine enlightenment on this path. Because the lion has overcome his ego, his spirit is free, his consciousness is boundless, boundless, and he soars to boundless heights. "According to Farididdin Attor, if the body is a "horse," the soul is a "rider." The "horse" is visible to the eye, while the "rider" is subtle and invisible to the eye. In order not to lose sight of this "rider," Alisher Navoi drew a picture of a chained lion and often looked at it, "tuning" his thinking.¹³ The spiritual legacy and deeds of Nizamiddin Mir Alisher Navoi confirm that he is a perfect human being, a scholar of Islam, and a mystic. After all, the indelible light of the spiritual monuments created by Navoi has illuminated the hearts of humanity for centuries and called them to perfection. In this sense, the comparison of his band with a chained lion refers to overcoming the ego and freedom of the spirit. (Also, if the image of the chained lion drawn by Navoi refers to the state of the prisoner in material and spiritual torture at some periods of his life, the chained lion depicted by Nazar Eshonkul is also compared to this state. That is, in the story, the picture of the chained lion drawn in the Middle Ages associatively causes the memory of the plot events. In many places in the story, the state of a prisoner is compared to the chained lion, and the state of a person deprived of freedom and humiliation is described.)

¹² Комилов Н. Хизр чашмаси. — Т.: Маънавият, 2005. — Б.7.

¹³ <https://zarnews.uz/post/zanjirband-sheer-tilsimi-yoxud-navoiy-dinsizlikni-mayxorlikni-targib-qilmagan>

So, in the third interpretation of the work, it can be seen that the idea of achieving purity of heart and purity of spirit is put forward. At this point, the experiences that the hero's soul understands and feels during the process of moving to the soul of the prisoner are likened to the metaphor of the chained lion, the condemnation of the human soul to the body, its creative ability, courage, oppression and violence inflicted on it, absurdity, absurdity, lack of will, and the fate of being condemned. The story also uses the artistic detail of the stake to express this ideological concept. The artistic detail of the stake is a symbol of stagnation, subjugation, and condemnation. Someone who always paves the way for domination over himself.

In conclusion, Nazar Eshonkul's story "Zanjirband" is a fictional story written in a symbolic and figurative nature, which creates the basis for different views and polyphonic interpretations. Most importantly, it is significant for its ability to deeply artisticize the concept of self-awareness, achieving will and spiritual heights.

In recent times, when creating a subject in Uzbek prose, many motifs of folk oral art, including myths and legends, and paranormal images, have been increasingly used. In the works being created, we encounter new images of mythological images. They are absorbed into the essence of the subject of the work and become the main means of expressing the creative concept. As is known, myths are considered a figurative expression of the initial ideas of ancient people in perceiving and understanding the world, the universe. The main reason why the mythological subject has been the basis for literature from ancient times to the present day is also determined by the content expressed in essence, the reality and images in it, the initial views of human imagination and knowledge of the world. Accordingly, in modern Uzbek prose, when creating a subject, through the effective use of myths, legends, stories, sources such as the Holy Quran, Hadith, neo-mythologizes, and paranormal episodes in the implementation of the creative intention of the creator, a mutation of genres, syncretism, and a deepening of religious-philosophical and educational content are achieved. The same principles are evident in the work of the talented writer Isajon Sultan. The subject of the writer's story "In the footsteps of Hazrat Khizr" is also created based on the stories about Khizr. The compositional structure of the story is also unique, consisting of six parts, each part of which consists of stories and stories, neo-mythologizes that artistically explore (formulate) the general concept. The book has a coherent subject dynamics, and in the essence of the work, in each episode we encounter the uniqueness of the stories and legends that reflect a certain part of this motif. These subject lines are summarized in a single whole in the image of Khizr. The author, as an observer narrator, witnesses his adventures. To what extent does this method of creating a work create a basis for the renewal of the subject? If we approach the issue from this perspective, the peculiarities are revealed.

In the story presented in the first part of the story, the miracles of Hazrat Khizr are warned. As is known, the word Khizr means green. This person was endowed with the divine gift of reviving even the dried grass and plants in the desert, turning the place he stepped into a lush green garden. According to the five-volume explanatory dictionary of the Uzbek language, Khizr "expresses the meaning of خضر - "to turn green", "to become green". A pious person mentioned in Islamic traditions who drank from the "father of life" from the fountain of life and became immortal; he appears to people in difficult situations in the form of an old man, a horseman, or a passenger, and eases their difficulties."

The young talented writer Kholyor Safarov is known to the literary community for a number of short stories and stories, such as "Nights without a Moonset", "Honor and Life", "Wingless Birds", "Father", "Secret", "Returning to Home", "The Boy Counting Stars", "Awakening", "Consequence", "My Mother's Lies". These creative works are unique in that they depict the national spirit, the way of life of ordinary people, the dialectics of the heart and the pain of the heart in a sincere and painful spirit, in a realistic direction, in a fluent style, in the lively "Lampmaster's dialect", and in the effective use of the art of secrecy and peripeteia in creating the plot. In this regard, the astute reader will find the deep dramatism of the writer's work in O'tkir Hoshimov, the generous spirit of Togay Murod, the art of keeping secrets and peripeteia in Abdulla Qodiriy, and the symbolism and metaphorical expressions in Nazar Ishonkul's work, which show their creativity and creative influence, but the uniqueness of the depiction of a person and his spiritual world, the vivid images that take on

an individual appearance, painful feelings, national color, folk and sincere spirit, give originality to the writer. Such aspects show the writer's stylistic uniqueness. In general, the reader who reads the writer's works for the first time reads them without stopping, as if he had achieved something valuable that he had long been waiting for. The charm and artistic power of the creative work provide the reader with a process of catharsis, not a depressed soul, and encourages him to be optimistic and combative. In this regard, the writer's stories and stories such as "The Year When the Sumalak Has Not Ripened", "Light in the Darkness", "Oriyat", "Ayritomlik oshnalar", "Homage and Life" are characteristic.

Another aspect of the creative style is the contradictory, logically contradictory symbolic expressions in the titles of his works. For example, "Wingless Birds", "Nights When the Moon Has Not Set", "The Year When the Sumalak Has Not Ripened", "My Mother's Lies", "Light in the Darkness", "The Man Who Lost His Heart", etc. If the formal contradiction in the titles of these stories initially attracts the reader's attention, the contradictory reality of life in the ideological content of the work, the philosophical conclusion to be drawn, encourages a person to observe and examine his own identity.

The author's story "The Year When the Sumalak Was Not Ripe" depicts the pain and suffering so touchingly and vividly that it is difficult to read this work without tears. The mental and physical state of the sick mother before her death, her relationship with her children, family and loved ones, the gloomy spirit in the family are described retrospectively and expressively through the gaze of the narrator's child with the cries of aching hearts. The boy's prayer for his mother's healing from Allah, his intention to participate in the next year's sumalak with his mother like his other friends, his "big dreams" that he tried to cheer up his sick mother, and the description of the teacher's helplessness in the face of the test of fate increased the drama of the work and deepened the content. It is known that for a person, especially a child, Mother is the most precious and reliable person, the meaning of his life. The ups and downs of a child who has lost his most precious and loving person are depicted in the work in a believable, vital and painful spirit. "– Mom, mom?! Why did you do this? Why, why?.. After all, you said that I would still recover, that we would still make sumalak at home, right? Why did this happen?.. What was the condolence ceremony like that day, how we laid my mother in the grave, how much I cried, what I said, how much I hit my father and uncles, unable to bear my mother's death, I don't know. *"But I still couldn't believe that my mother's death was real, I couldn't control myself. No matter where I looked, my mother's face, my mother's footprints, no matter who spoke to me, no matter how much encouragement I received, my mother's words kept coming to my mind."*¹⁴. The emptiness in the soul of a child who lost the meaning of his life, even his existence, the numbness, the unwillingness to acknowledge this misfortune, the unwillingness to believe in it, the desire to hide his mother's image from everyone and everything served to ensure the liveliness and individuality of the image. In a creative meeting with the writer, he mentioned that this pain in some way gave impetus to his work. Therefore, it is clear that this situation in the writer's biography - his mother's illness and the pain of losing her at a young age - also served as the basis for providing the sadness and pain, dramatism and expressiveness in his works. Therefore, this story is considered a biographical work. In the story, the writer tries to show sumalak, which is considered a national dish of our nation, through the episodic image of the neighbor, Aunt Feruza. That is, through the episode about the neighbor's mother cooking sumalak for his recovery, he was able to incorporate universal human feelings such as kindness and caring for a sick neighbor, which are typical of our people, into the essence of the work. The work also covers the means of expressing the national spirit, episodes and details, values and rituals, human relationships, the duties of parents and children in the family, and neighborly relations, albeit in one or two lines, based on the possibilities of the genre, based on the law of poetic generalization. Even the content in the title of the work expresses the aspirations of a heartbroken person whose dreams and intentions have not come true. In fact, cooking sumalak every spring is considered our national custom and tradition. In the story, the narrator, the boy, is a means and a comforter for the writer, spring and sumalak are a calling tool for the fulfillment of dreams and intentions. In

¹⁴ Сафаров Х. Номус ва ҳаёт. –Тошкент: Ф.Ғулом, 2019. – Б. 14

the plot of the story, the sumalak started by the mother is cooked, but the psychological states of a person whose dreams are scattered, whose heart is filled with the pain of loss, and who is mentally and spiritually depressed, are probably given names in a harmonious way. In general, the image of the Mother occupies a leading place in the work of Khaliyor Safarov. In the author's story "Light in Darkness", the strong will, generosity, and readiness for everything for the future of their children are also depicted on the basis of the art of peripeteia. The image of Kamola Aya embodies many qualities characteristic of Uzbek mothers. She overcomes her own misfortune for the sake of her children, honors the memory of her unfaithful and promiscuous husband, and sets him as an example for her children for a lifetime, ensuring their happiness and success. The family and child-rearing, endurance and perseverance, and raising children in a spirit of respect for their parents, which are characteristic of an Uzbek woman, are depicted to their fullest extent through this image. The image of Azimjon effectively illuminates the psyche of an orphan, the anguish and deprivation in his experiences. It should be noted that in the writer's works, the image of mothers and orphans is created in all its complexity. In this way, with the encouragement and upbringing of a wise mother from such a difficult psychological state, she strengthens her will, achieves maturity and success, and oriental philosophy and faith are also considered an important factor. After all, in our religion, unlike the West, Eastern philosophy glorifies not to be discouraged, youthfulness, and a love of life. Kamola Aya is a woman of strong will and courage who was able to find light for the success of her children from her declining happiness and darkness. The moral and educational significance of the work is also associated with the wisdom of the mother's image.

The author's story "Honor and Life" is a work of symbolic and philosophical nature, in which ideas such as nobility and pride, lust and honor, life and death, dreams and aspirations are artistically embodied in a wise spirit. The misfortunes and tragedies that befell Murod the butcher and his family, who were separated from their people by a single wrong decision, are reminiscent of the proverb "to seek and to seek" among our people. Murod the butcher, who was attracted by wealth and prestige, makes a big mistake by breaking the marriage of his eldest daughter Ogloy, who was betrothed to the shepherd boy Eshpolat, and giving her as a bride to Gulomboy. In the story, the melancholic flute melody and artistic details of the images served to express the content that is appropriate to the essence of the work and the author's concept. It is no secret that these details are widely used in world and Uzbek literature. For example, in Nazar Eshonkul's story "The Man Led by a Monkey", the pictures drawn by an old artist express the absurdity of the past life path, while in Kholiyor Safarov's story "Honor and Life" the pictures are considered a symbolic expression of the rebellion of a little girl who could not object to the wrong decisions of adults, a hint of the coming tragedies, the "seven truths of life". The flute played by the hero of the work, Eshpolat, and its mournful melody are not only a mournful expression of the young man's trampled pride and honor, the heartbreak of a heartbroken lover, but also a means of torment of conscience, a call to self-examination. Interestingly, the mournful sound is also one of the widely used symbolic means in N. Eshonkul's work. For example, in the writer's story "Bahouddin's Dog", the mournful howl of a dog served as a means of expressing spiritual decline, pain, identity, and essence. It is clear that the writer was creatively influenced by the works and style of N. Eshonkul in writing this story. However, the ideological concept of the story is original. In today's globalization process, when human relations, in particular, truly human qualities such as neighborliness, kindness, inseparability from one's homeland, solidarity, pride, honor, and so on, are becoming rare, the writer holds up a spiritual mirror to humanity, which is being tormented by egoism and selfishness, and is spiritually weakened, through this story, and tries to express identity and the essence of life. In general, the solution of the writer's works is of an educational-didactic nature. In each work, the fate of people who receive reward or punishment according to their deeds is artistically expressed. Also, the work expresses national values, traditions and customs, folklore examples, and the national spirit through the depiction of the lifestyle, thoughts, and relationships of simple, simple, hardworking villagers. The writer tries to vividly depict the simplicity, agility, nobility, and courage of the villagers, in short, with all their complexity. Therefore, the images he creates become dear to the reader like living people. After all, the vivid and lifelike depiction of a person with all his complexities testifies to the writer's artistic skill. There are also places in the work where the writer made some shortcomings. For example,

the episode in the story where the groom kills the bride on her wedding night is considered a bit exaggerated and unbelievable. The reader is not so convinced by the horror of the young man, who, despite being bitten by a rabid dog some time before the wedding, had no symptoms until the wedding, and then, on the wedding night, fell ill with a fever and killed the bride. The writer describes this situation as follows: “The velour cloth hung on the house net for the wedding was crumpled on the floor, the blankets and pillows on the bed were covered in blood, the bed was covered in blood, and ... the bride also died covered in blood ... It was as if this night was not a night of peace for them, but a night of blood.”¹⁵

In conclusion, the vitality of the writer's works, the individuality of his images, the depiction of the complex psyche and experiences of a person, the uniqueness of the plot construction, the unexpected solution and the method of keeping secrets, deep drama and symbolism, enlightenment, wisdom and national spirit, the priority of national color indicate the creative artist's artistic skill and stylistic originality.

The processes of renewal in modern Uzbek prose are occurring as a result of the renewal of worldview, the disappearance of ideological pressures, the support of creativity and creative people, the commonality of leading literary trends in world literature, creative influence and experimentation, free and creative environment, and most importantly, high talent and deep artistic brilliance.

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