

## UZBEK PROSE PORTRAITS OF THE INDEPENDENCE PERIOD

**Ulug'bek Hamdamov\***

\*Professor,  
Doctor of philological sciences,  
Head of the Department "20th Century,  
Process", Institute of Uzbek Language, Literature and Folklore,  
Uzbek Literature and Current Literary,  
Academy of Sciences of the Republic of UZBEKISTAN  
Email id: ulugbek1968.68@mail.ru

**DOI: 10.5958/2278-4853.2022.00231.2**

---

### ABSTRACT

*The article analyses the great changes that took place in national literature, especially in prose, and their nature after Uzbekistan gained independence (1991). It also talks about the tasks of literary generations who are actively creating during this period.*

**KEYWORDS:** *Independence Period, Modern Prose, Literary Generation, Literary Memory, Artistic Thinking, Synthesis, Universal And Universal Criteria, Changes In Content And Form.*

---

### INTRODUCTION

More than 30 years have passed since Uzbekistan became independent (1991). This is an opportunity for a generation to be born, come of age, and stand in line. So, the processes of change in worldview are taking place. The foundation stone for changes was laid in 1989, when our mother tongue was given the status of the State language. These processes are events related to the realization of national identity, which has not stopped from the first days of independence until now. The changes made serious changes in the artist's artistic thinking. Their essence is that the artist's thinking was freed from the entanglement of ideology alien to the nation's mentality. At the moment, on the one hand, he has read and mastered, on the one hand, holy books such as the Qur'on, Injil, Torah, and Psalms, great masterpieces of the East, and on the other hand, unique works of philosophy and literature of the West and, in general, the whole world. In addition, he felt the freedom of choice and expression of the subject. As a result, the artists of the Independence period began to write works that are considered the great blessing of independence - the fruit of free thinking. The main ones of these works are certainly not fragments of tradition, but rather, they were born and continue to be the continuation of that series. At the same time, the fact that it manifests itself as a product of free artistic thinking (as a whole system, that is, as a whole system) makes one very happy. Today, the creator of our country focuses his point of view, as in ancient Eastern literature, on the world sugro - Man, his heart. And complex internal processes are not only written down by means of narration (because there is such a way, it exists and it is very natural), but at the same time, relying on universal and universal criteria, they put it on paper and turn it into art with the help of **Majoz**. Because literature, by its nature, is different from, for example, the subject of history. If history is a chronicle of the activities of states and societies, mainly from the outside, literature is more a picture of the activities of a citizen of these states and societies, taken from the inside. In this sense, they complement each other as

---

they draw strength from each other. Today, general scenes of Uzbek prose of the Independence period can clearly attract the language of not only the ordinary reader, but also the most demanding specialist in the field. Because it is very diverse and promising. Diversity is the coexistence of various trends in literature based on mutual tolerance, while optimism is determined by the free thinking of the creator who created this diversity.

Today, the world lives in a mood of renewal and change. Therefore, the person of today is not the person of yesterday. Of course, he did not take off his human clothes and completely change his appearance. Man still sees, understands, and feels the world through his five senses. He still rejoiced at the good as he did yesterday, and was not saddened by the bad as he did yesterday. Regardless, many aspects of his worldview and attitude towards the world have changed. These evolutions were and are being reflected in world literature in one form or another. In other words, he seriously affected the level of artistic perception of the world. In particular, great changes took place in the thinking of each member of independent Uzbekistan. Great Uzbek poet Abdulhamid Cho'lon wrote in the preface of the 20th century, "The same, the same, the same... the heart seeks something new", and he laid the foundation stone of a large and rich literature worthy of being called new together with his fellow professionals and patriots such as Behbudiy, Hamza, Fitrat, Qadiri was.

In the world of literature, such updates are needed again today, because the world and people have not stopped changing even for a moment. After all, only literature and art, which have stepped side by side with their time and put a diagnostic finger on its throbbing arrow, have the right to live.

Today, in the world of literature, the process of synthesizing, crossing the boundaries of genres, and making various experiments is going on rapidly. Consequently, the need and desire for renewal has covered all aspects of our artistic, aesthetic, philosophical, and scientific outlook. The first sign of the time we live in, which is directly related to fiction, is that it is far from ideological oppression. Consequently, Uzbek literature of the period of independence was a product of freedom of artistic and aesthetic thinking, which gave its first fruits in the fields of prose, poetry, dramaturgy, literary studies. Below we will try to imagine prose scenes. Uzbek literature has been developing on the ground of the rich artistic heritage of the East for many years. From the beginning of the 20th century, along with this national literary heritage, he rapidly assimilated the best examples of world artistic thought and entered a new era based on this synthesis. As a result, new shoots sprouted from the thousand-year-old azim tree of our literature: the foundation of the direction of novel writing, the creation of a completely new Uzbek poetry in terms of content and form, and the creation of dramaturgy are proof of our word. But unfortunately, such good works, which started with great global hope and potential, were curbed by the ideology of the Shura period and were put into certain patterns and styles for seventy years, literature and art were not left in their own state: looking at the world through a small hole and expressing only what was seen from here permission was granted. Finally, in 1991, our country became independent: our minds and hearts could breathe without the influence of the ruling ideology. In this sense, if we say that the real freedom in the world of artistic thinking is related to the period of Independence, we are not saying an empty statement, but an existing reality.

Thus, as fruits of free thinking, artistic works of various genres began to be written one after another. To sum up, Uzbek prose of the period of independence is the product of that free thinking according to its content and form.

During the period of independence, along with senior generation representatives such as S. Ahmad, P. Qadirov, A. Muxtor, O. Yoqubov, Sh. Xolmirzaev, A. Azam, E. Azam, X. Dostmuhammad, N. M. Raufxan, N. Norqabilov, Sh. Botayev, N. Eshonkul, S. Vafo, N. Jaloliddin, S. Onar, A. Yo'ldoshev, I. Sulton, L. Borixon, Z. Qurolboy, Q. Norqobil, I. Shomurod, U. Hamdam, who have passed their fifties and sixties, and are considered to be almost equal to independence, and dozens such as N. Chori, J. Kengboyev, N. Ibrahimova, X. Safarov, J. Jovliyev, F. Alimardon, S. Quronov, A. Malik, M. Tilavova, B. Robiya as we bring young poets to our eyes. We are pleased to note that today we have the opportunity to get acquainted with the prose, which is the product of the outlook, mood and artistic thinking of four literary generations.

Uzbek prose of the period of independence is being updated both in terms of content and form. I would like to draw your attention to a very interesting aspect: while in the last century, the latest updates in artistic and aesthetic thinking took place in the 60s and 70s of the 20th century, in the bosom of verse, by the 21st century, this work is being carried out precisely in the breadth of prose. That is, Uzbek prose has finally overtaken Uzbek verse in terms of accepting the world artistically and aesthetically and turning it into works of art. It is pleasing to see that the ranks of our writers in modern Uzbek prose, whose styles differ sharply from each other, are expanding. The reason for this is that, unlike yesterday, our writers see the world and reality not in the same color, but in different ways and reflect it based on their creative credo. Among modern prose works, there are those written entirely in traditional ways (realism), presented as the product of deep symbolic thought (symbolism), and presented as the fruit of renewed artistic thought (modernism, postmodernism, metamodernism, metarealism). This feature is not only the main characteristic feature of today's Uzbek prose, but also of the Uzbek literature of the Independence period in general, and deserves to be evaluated as its great achievement and opportunity.

Another important aspect of Uzbek prose of the independence period is the development of themes and content. Day and night, the theme of Uzbek literature was mainly related to the Uzbek's own pain (in other words, the problems of the Empire). This was especially evident in our prose. (It should be noted that in the poetry of the generation of the 20s, 60s and 70s, there was a tendency to think on a global scale). If you carefully read modern Uzbek prose, you can be sure that today's Uzbek writer is interested not only in the pain of his own nation, but also in the atmosphere, mood, problems and concerns of the wide world, consisting of East, West, North and South. Because the world itself has already turned into a complete eco-psychological field, the sensitive soul of the artist is seeing, feeling and listening to the surroundings, recording its main features in his heart. In addition, there is a forward-looking creative person of our time, who is inclined to think in global dimensions. Not only inclined, but when the time comes, it is forced and even doomed. The fact that the pain of the Uzbek is not only his own pain, that he, as an individual and society, is a part of the infinite world, that his pain is related to the world, and that the pain of the world is also the pain of the Uzbek is clearly reflected in the stories of recent years. Mavridi has come - let's say, when we raise our literary threshing floor for the next twenty years, the summaries show that Uzbek prose, especially in the case of a small genre - short

stories, has already entered its period of great renewal. Yes, today we repeat without hesitation: our modern prose has been able to embody the main trends and changes in Uzbek and world literature. A.Azam's "Man carrying a flower", E.Azam's "Stupka", X.Dostmuhammad's "Qichqiriq", N.Eshonqul's "Qultoy", R.Rahmat's "Adashvoy", A.Yoldosh's "Puankare", I.Sultan's "Bowl of in the water", U. Hamdam's dissimilar stories such as "A cup of water" define the character of the prose of the Independence period.

But, if you look deeper, there are topics that are not covered by our prose. Even so, today, both in the country and in the world, very big, one can say, global changes have taken place and are taking place. These changes are not happening by themselves. Behind them lie modern man and his destiny. But these fates have not yet been fully reflected in Uzbek prose with their full stature and strong contradictions. True, two or three works were written on this topic, but they are not enough to comprehensively reveal the essence of the period that made a huge turn in the history of the nation. Here we are not talking about "hypocritical", "flattering", "ideological" literature. The reader wants to understand and feel the images of his contemporaries in the heart of socio-political-psychological developments in real episodes. Large-scale artistic canvases of the period should be created. If the thoughts, achievements and losses of a modern person waiting for a new society take place on the pages of novels, it will undoubtedly be an immortal artistic memory for the future generation, because the changes that the Uzbek people and Uzbeks are experiencing today are changes of historical significance. They should be recorded in history through artistic scenes. After all, what goes through the head also goes through the heart. Writing from the heart and the heart is the sacred duty of the contemporary writer, as it was yesterday. Only fiction is able to honestly preserve the mood of the times that are passing like a candle. History, which records the sequence of events, works with facts, evidence, and documents as a science. Human destiny and heart is the work of literature. So, the Uzbek prose of the Independence period will have to fulfill the historical mission that it has assumed and is coming down.

**Conclusion**, these are just a general overview of the Uzbek prose of the Independence period. There is no doubt that it has many more aspects, which deserve to be studied and analyzed separately. Importantly, the prose of this period is looking for modern ways. Somewhere he finds it, somewhere he hesitates and shows his identity.

## REFERENCES:

1. Куронов Д. Адабиёт назарияси асослари. – Тошкент: “Навоий” нашриёти, 2018.
2. Каримов Н. ва бошқ. XX аср ўзбек адабиёти тарихи. – Тошкент: “Ўқитувчи”, 1999.
3. Миллий уйғониш даври ўзбек адабиёти. Дарслик. – Тошкент: “Маънавият”, 2004.
4. Истиқлол. Адабиёт. Танқид. Сухбатлар. – Тошкент: “Турон замин зиё”, 2015.