



MODERN UZBEK PROSE AND LINGVOPOETICS OF ULUGBEK HAMDAM

Gayratova Gulzoda Sanat daughter

Bukhara State University

She is a student of the Uzbek language faculty of philology and language teaching

gayratovaguli@gmail.com

+998919792319

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Received	September 26 th 2020	No field of literature has the potential to renew a person's thinking, to inculcate a certain idea in his mind. From this point of view, the new XXI century has had a significant impact on the development of human thinking, its rapid growth and renewal. Because literature makes a radical change in the psyche of the masses through the use of artistic words and images. To do this, the creator must have the right to breathe freely, to write on any subject, to raise any problem, and, of course, to portray a hero in a way that pleases him. Such "freedom", which had not been practiced on paper for almost a quarter of a century, put our writers in a quandary. Due to independence, this fall was interrupted. Literature, the art of speech, was given true freedom and was enshrined in law. As a result, there have been great positive changes in the literature.
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The effect of this was soon apparent: literary and artistic thought was formed and developed under the influence of rapidly growing political, social, and economic thought. Initially, the literary community began to work hard on the subject from the first years of the new century, refraining from depicting the difficulties of swimming in the ocean of economic crises, the pain of drowning, hesitation, and surfing. In recent years, the market and human destiny have become the most worked-out problems of Uzbek prose.

A work of art is like a living organism. In it, every detail, every cell, fulfills its mission. The formation of the character of the protagonist in the story "Prayer" can be compared with the internal factor, not with the external factor. From time immemorial, our ancestors raised thought to the level of faith. Our highly spiritual, educated and intelligent Aryans used the weapon of thinking. For this reason, the character of the Stranger is also drawn in Munojot. At first glance, the young boy's actions seem to fit into the so-called genre of storytelling, and on the other hand, the essence of the story seems to infuse the flames of universal thinking. Because, in essence, the story uses a multi-layered image method. The reader who wants to enjoy the beauty and elegance of Isajon Sultan's creative world should be the first to read "Munojot" and feel it deeply. In the rest of his works, the worldview, the scope of thinking expands, and the image of the Stranger in different names and appearances, who is trying to understand the mysteries of life around the world. By the way, the protagonist of all the works of Isajon Sultan is a stranger in "Munojot". Only name and environment are different. Maybe even when the author calls his book Strange, the content doesn't change.

It is well known that a particular direction in art does not arise spontaneously. It will have its own foundation and history. It is based on the change of time and epoch. The renewal and emergence of principles in the narrative of the independence period depends on the same factors. That is, the restoration of forgotten ancient values, enlightenment - the religion that is the basis of spirituality, the strengthening of attention, the emergence of a democratic orientation in public administration, the formation of a market economy, and so on. This change is forcing people to act differently. Clearly, all such efforts are guided by the mind. Because of this, the evolution of thought is inevitable and natural in literature. A work that has an unbroken idea of the activities of the protagonists, their spiritual world, as well as the background of the events, is not a work of art in the full sense of the word. In a true work of art, the system of events does not have to be based on an idea, and the protagonists do not have to speak or act on an idea. In order to be considered a true work of art, the idea, the purpose, the intention of the writer's work must flow from the world of events to the activities of the heroes.

Indeed, Gharib, who has managed to turn the concept of enlightenment into a motto of life, is overwhelmed by the pain that beats his heart as he reads the reply letter of Mashrab, who painted with his own hands, and other images of nature. After all, he had worked so hard to draw a picture of Mashrabi Donish. Wasn't his childhood gaze turning into the gaze of youth and beyond? That was it. In fact, the answer of an ignorant artist should be considered as the first stone thrown at a stranger. He realizes the peaks he has not reached in Gharib's talent and recognizes him

as a rival. The stranger, on the other hand, not only knows, but continues to search for answers to the questions of his heart.

Just as the economic power of any country is determined by the development of its heavy industry, the contribution of any national literature to the aesthetic thinking of mankind is determined by the weight of its works of art. Because the work of art reflects the level of development of the nation's artistic thinking. The term "hero" is defined in the glossary of literary terms as follows: Understanding the term in this sense implies the categorization of the characters of an epic or dramatic work: the plot events are organized around the protagonist, and other characters are included in the reality of the work in connection with him; they are in an integrative relationship with the protagonist (the ruler-subordinate) and perform auxiliary functions towards him. In large-scale works with a complex multi-line plot structure, not one, but several characters can move. In this case, the character system is divided into microsystems, in the center of which is one of the heroes.

Indeed, whether a work of art is a novel and a story or a narrative, each work has its own protagonist. Therefore, it is important to classify and study the aspects of their manifestation. To understand the present and predict the future of prose, it is necessary to determine why, when, and where the genre originated, and to assign its leading characters. Today, Uzbek prose has reached a polyphonic stage of development. It is now clear that the urgency of the subject, whether the events are interesting or the language is juicy, may not ensure the longevity of the work, making it readable.

The author of modern Uzbek prose is required to understand and portray each character in a completely different way. In this regard, we can cite the works of prose writers such as U. Hamdam, I. Sultan. Ulugbek Hamdam's artistic research is unique. In each case, they have seized it, despite obstacles we can scarcely imagine. " In his 2003 novel *Rebellion and Obedience*, he portrayed Akbar in full. In it, the conflicting relationships that Akbar experienced as a result of his journey - the heavy losses - are not the product of the writer's imagination, but appear as a reality created in harmony with life. Akabar is not only a man of science, but also a hero who fights tirelessly for happiness and success.

It is known that when analyzing a work of art, it should be borne in mind that the psychological image performs different functions in different works. In some works, psychological analysis and psychological details are not so much used, but only to help the author achieve his goal. In such cases, we can only talk about the elements of the psychological image. In some cases, however, the psychological image, while occupying a significant part of the text, acquires independence from other elements and becomes an extremely important aspect of understanding the content of the work. Literary portraits - characters perform important expressive functions as one of the main means of artistic expression: is an "introduction" to the character; identifies its important aspects; clarifies the integrity of the character; one or more portraits of a single character show the lifelessness or dynamism of the character. U. Hamdam entrusts the complete image of the hero to the imagination of the reader, and is limited to a few bright details in the description of him. The writer's attention may be focused on the individual aspects of the character, and the rest we will recreate and draw in our minds. So, through the psychological image, the spiritual world of the protagonist becomes clear. The artist tries to move the portrait to illuminate the heart and inner world of the image.

We all know that in recent years, especially among the epic genres, symbolism and metaphorical interpretation have become one of the leading elements in the novel. In fact, in the works of poetry, that is, in the period before the Jadid literature, the emotional experience (in this case, more in lyric), the meaning of life and philosophical and spiritual ideas in the image of natural beings, sometimes in harmony. It is clear to all of us that the tradition is growing. A vivid example of this can be seen in the parables of Gulkhani, Turdi Faroghi, Sufi Allahyar. As literary evolution continued, at the beginning of the twentieth century, at a time when prose was becoming a tradition, a special approach was taken in the works of such prolific writers as Kadyri and Cholpon. In particular, the established literary traditions gained a special significance during the period of independence.

In Hamdam's second novel, *Rebellion and Obedience*, a unique form of image is the conciseness of the image, the brevity of the details, and in this process the mastery of the divine-religious inserts in the development of the artistic development of the character acquires artistic integrity. The novel begins with an unexpected situation. So, in the preface of the work - the symbol of the night and the first day of Creation, there is a reference to the next life of the hero, his fate. The internal discipline of the genre, the sequence of events, the writer's artistic intent and scale also logically justify the fact that humanity is moving towards purification - rebellion. In the process of reading and analyzing, one can feel that in the novel, various manifestations of the human spiritual being are exaggerated. Because the events of the work are logically connected in a consistent manner - three parts, eighty-eight chapters, in each chapter the writer briefly dwells on the event being described, and this conciseness is to understand the world of the person, to be aware of the contradictions of the time. evokes in the reader a serious observation of the past and the future:

"Darkness reigned in the world at that time. There was no light and no movement. Probably they were. But he was sinking in the depths of darkness. On the other hand, there was no creature that could see or perceive light or movement. There was only God. When the time came, He wanted to be known. He intended to tear the belly of darkness and create a whole world. And, "Let there be light!" he said. Then the heart of darkness cracked and light flowed from inside. Darkness and light, night and day appeared in the world. This was the first day of creation. In this preface to the novel, the writer thinks about the creation of the universe. It is the writer who logically emphasizes the unique style of artistic reality - the image of the soul, without deviating from the essence of conditionality. There is no

mention of the psyche here. But the details of the novel point to subsequent events. Because the protagonist Akbar's "looking out of the prison hole" gives artistic lines to the conflict with himself. It should be noted that Ulugbek Hamdam reflects the strengths and weaknesses of the human race in different perspectives. In particular, the use of positive entries in the comparative analysis with the early history of mankind has yielded positive results.

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