

AMERICAN JOURNAL OF LANGUAGE, LITERACY AND LEARNING IN STEM EDUCATION



OPEN-ACCESS PEER-REVIEWED

American Journal of Language, Literacy and Learning in STEM Education**Table of Content - Volume 1 | Issue 7 (Sep 2023)**

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Modern Uzbek Literature and Art

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Annotation. Uzbek literature is the immortal creation of the creative genius of the Uzbek people, the artistic history of his life, the brightest embodiment of his freedom-loving aspirations and aspirations, love for the homeland. By "Uzbek literature" we mean the literature of the Uzbek people, written primarily in the Uzbek language. However, for a long time, the literature of the Turkic peoples who inhabited Central Asia was unified and written in the so-called Turkic language, or, as is commonly believed in domestic science, in the Chagatai (Old Uzbek) language. Consequently, that ancient Turkic literature, starting from the first monuments of ancient Turkic writing, belongs to almost all Turkic peoples who inhabited this vast region, and is an integral part of Uzbek literature, although it was not written in the Uzbek language itself.

Key words: a vast region, life-giving monument, recognition, small prose genre, modern novelistics, everyday practice, Eastern slowness,

Introduction

Uzbek literature is a life-giving monument of the historical past of the people. On its pages, in the images created by it, the spiritual development of society for centuries was captured, the national character of the Uzbek people is embodied.

This historical period was key in the history of Uzbek literature. He was no less complex and responsible than the previous one. At the same time, the skill of writers who began to create works that meet all the requirements of the modern literary process has noticeably increased. Uzbek literature was not lost in the powerful flow of development of world literature, rather the opposite: its uniqueness and originality became obvious. Said Ahmad, Askad Mukhtar, Adyl Yakubov, Primkul Kadyrov, Erkin Vakhidov, Abdullah Aripov and many others gained not only wide fame and recognition, but created works worthy of the modern era. The current period of the development of literature is characterized by both genre and thematic diversity. However, modernity has not yet found proper incarnation in domestic literature. The birth of new writers and worthy works is still waiting in the wings. We sought to consider Uzbek literature not in isolation from the general world literary process, but in connection with it. Especially such issues as the relationship and mutual influence of literature and genre enrichment. The modern Uzbek prose of small genre forms - primarily stories and stories - in its artistic decisions, developing the traditions of the preceding years, discovered a lot of new things in the study, understanding of life phenomena, and in the methods of artistic and visual solutions.

Novelistics in its best samples shows a keen interest in many-faced reality, trying to know it, to clearly capture in the wealth of plot-composite forms, methods of generalization, typification of phenomena. High citizenship permeates the work of the best novelists representing different

generations, styles, creative interests. A short story is a small prose genre comparable in volume to a story (which sometimes gives a reason for identifying them: there is a so-called. on the short story as a kind of story), but differs from it in a sharp centripetal plot, often paradoxical, lack of descriptiveness and compositional rigor. Attracted the attention of the public works with a modernist direction: Khairuddin Sultanov, Erkin Agzamov, Murad Muhammad Dusta and other writers works that took a solid place in Uzbek literature.

Uzbek modern novelistics is the work of individual unique individuals, but it is also a kind of unity of diverse handwriting that gives an idea of integrity in its manifestations of reality. Before us, as it were, is a portrait of a contemporary seen from different angles. It attracts attention not only the wealth of life material in the prose of forms, but also a sharper look at the events taking place around. The evaluability of the criteria in the narrative increases. In the story of the last period, there was an undoubted shift towards a broader view of human relations, the existing problems of life, the needs of today. In Uzbek small prose, a story with a psychological sketch was established, one of the striking examples of which is "Mirkarim-cho'l" by H. Sultanov, imbued with genuine sadness, elegiac mood. The story is not about the problem of "fathers and children," different generations. We are talking about a caring, active attitude towards life, towards others. The hero - Mirkarim - was a measure of true, not ostentatious moral values in the district.

The young generation of Uzbek prose writers, creating images of old people in their works, endow them with new qualities, strive to distinguish features in them that are socially significant, connecting the best traditions with modern reality. Ideological and aesthetic functions in works are versatile, they act primarily as a link between history and modernity, symbolizing the continuity of life, the survivability of good folk traditions. This topic is closely related to the problem of spirituality, disunity of human destinies, kinship relations, and only related, but also human ones, which is so widely discussed in Uzbek short stories. This problem is especially widespread in the prose of E. Agzamov. The story of E. Agzamov "Niece" testifies to the strengthening of analyticism in the Uzbek story. It shows everyday life, everyday life of human relations. Graduate student Buranov returns home from the institute by bus and at one of the stops sees a girl standing orphaned on the street with an old suitcase through the window. This is Buranov's niece, who came from the village to enter the institute. The hero knows that she was supposed to come, that in the big city she is for the first time, that, except for him, uncle, she has no one here. He realizes all this - and does not get off the bus, continues his path. A novice scientist tries to analyze his act and how a morally sensible person comes to the conclusion that he committed meanness. But the meaning of the story, its problems are different: why, due to what circumstances, our everyday practice often comes into direct conflict with our morality, not memorized, but personally aware? Why does the petty, knit, self-loving often prevail in a dispute with elementary human duty?

So from the private life episode that formed the basis of the plot, images grow that go beyond the told case. Moral problems in essence are problems of human spiritual self-awareness. And the interest of writers in the individual world of the hero, the reproduction of reality through the self-awareness of the person is quite natural.

Khairiddin Sultanov's story "The Secret of the World" may seem sentimental, standing among the sentimental "love" stories that have inhabited literature so densely in the last decade. However, this account is not about love, but rather about insight. And the sentimentality of it seems. The heroine of the story Kunduz, having met a sick young man from a nearby sanatorium in the library where she works, daily communicating and talking with him, begins to think about her life, about the possible family happiness that previously seemed to be achieved. And after conversations with Muzaffar, Kunduz doubts her happiness, she sees. After all, having left to study as a librarian for a month upon arrival, she learns that she is proscribed. And after conversations with a sick young man, she has a

different idea of happiness. The story is small, only eight pages, and it ends with the unexpected departure of Muzaffar, who dropped deep doubts and thoughts in Kunduz's heart. H. Sultanov is lyrical, his heroine is prone to reflection, thought. Interesting observations of the narrator of the "human soul." The author goes his own way to learning his problems. The soul of the Sultansky Kunduz woke up and was overwhelmed with pain, after seeing through.

A person returns to where heat goes not from the oven, but from the heart, this is how the plot unfolds in the story of E. Agzamov "Ramazan's Apples." So in the short story of E. Agzamov, the personal principle fades into the background, or rather, overgrows with social and everyday lines, and acquires social significance.

Starting with this short story, his works sound the motive for the search for moral principles of reality, leading to a deepening of the psychologism of characters and circumstances. The story of E. Agzamov exposes the nature of indifference, sounds the alarm about the burgeoning philistinism, living in a world of invented moral values far from human ideals. How ingenious and mischievous Ramazan, who failed to enter the university, is taller, cleaner and more moral than his friends. So, they cannot stand the tests of conscience, and Ramazan, who sees the meaning of life not in a warm apartment with a phone, but in the sincere, uncompromising friendship that he puts above everything in the world, and there is that high soul actively directed towards good, towards people. His goal in life is to do good, to love people, forgiving them weaknesses, stepping over the usual attitudes and rules. The deep spirituality of the characters - people from the people living in harmony with nature, in the world of truly national, and therefore universal values - is a common feature of the narrative prose of Murad Muhammad Dust. Traditional and new moral problems that are developed by storytellers today. And the stories of Murad Muhammad Dust, included in his collection "Gdy you, echo of joy?" (1976) marked by national originality; his heroes are kind and conscientious people. This collection of short stories is riddled with the optimistic faith of the writer in man, his spiritual possibilities. But his heroes are not just kind, they are socially active, faithful to moral principles. The immediacy and directness, the depth and seriousness of the attitude to life, their own attitudes and the associated feelings of innovation clearly appear in the stories "Old Men," "Return to Galatepe" by Murad Muhammad Dust. There is neither a lyrical-elegiac nor a socio-sentimental key, but there is an oriental slowness that corresponds to the age and image of its heroes. The author shows the struggle and complex social conflicts. His heroes have their own "small homeland" - Galatepe. It is there that they can live freely, act, assert, there, in their native corner of the earth. It seems that take the author of these old people to another city, and they will lose part of their charm, the color of speech, their place in life. The brightness of the writer's language is the originality of his thinking, worldview and worldview. The artistic value of such works as the novels of M.M. Dust is determined by the author's ability to individualize the paintings of life he created. M.M. Dust goes to the disclosure of the human problem by analyzing individual psychology, the inner world, and an artistic study of the hero's worldview.

Deprived of fake notes, the stories of Murad Muhammad Dust are closely soldered with the folklore tradition. It, this tradition, naturally exists in their works, where the synthesis of the modern manner of writing with folklore artistic forms (national rites and traditions, the saturation of the language with dialect expressions, etc.) is carried out in the harmonious naturalness of the narrative. The author's relationship to original national material is devoid of "exoticism," admiration for antiquity and is imbued with analyticism, lyrical and philosophical thoughts about the connection between times and generations. The appeal to folklore is also associated with its creative interpretation. M. Dust has end-to-end characters acting in the whole cycle of his stories. As a rule, this character is complex, ambiguous, developing according to the laws of life dialectics. The writer's work is based on the search for his hero. And the incompleteness of these characters is all the more interesting because the

writer reveals them consistently throughout the cycle: a new story highlights new facets of character. However, the prose of the last decade in its best samples makes an attempt to deepen into the spiritual world of the individual, analyzes the moral and psychological problems of modern life and the person in it. This process is sometimes difficult and uneven, but the traditional form of the story and story, and innovations are associated with the clearly conscious need of writers to get involved in the general literary process, the dominant of which was the renewal of topics, characters, and conflicts.

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