

**THE IMPORTANCE AND RELEVANCE OF THE PRINCIPLES OF CURRENT
MODERN SHORT STORY**

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Abstract

The article further harmonizes the feelings of nationality and universality inherent in modern short stories. In such short stories, it is discussed that national traditions and values are reflected in common human problems. It also examines the fact that literature serves the spiritual identity of the nation, and that in the global process, in the work of our modern writers, while preserving national values, Uzbek literature increasingly addresses universal themes such as humanity, peace, environmental problems, and migration.

Keywords: literature, spirituality, ideology, genre, principle, person.

Introduction

In the current literary process, one of the main principles of Uzbek literature is to preserve nationality and harmonize it with universal values, and our writers have also focused on illuminating not only the culture of the nation, but also issues that are relevant for all humanity. First of all, nationality is reflected in the artistic interpretation of historical memory, folk oral traditions, national customs and values in Uzbek literature. Folk images, national symbols, and modern interpretations of ancient customs are widely used in current prose and poetry. Topics such as ecological problems, migration, global war and peace, human rights, gender equality, and youth education are increasingly being expressed in today's Uzbek literature. For example, Shukhrat Matkarim's story "Maqar" also highlights the harmony of man and nature, the impact of environmental problems on the fate of humanity from a universal point of view. The harmony of nationality and universality, in fact, consists of two important tasks: strengthening national identity, preserving the cultural heritage and historical values of the Uzbek people and passing them on to future generations, keeping pace with global values, harmonizing Uzbek literature with world literary processes and raising it to the level of modern artistic thinking. The principle of intercultural dialogue is also evident in the current literary process. For example, in the stories of Shuhrat Matkarim, a harmony of Eastern philosophy and Western literary styles is observed. This allows us to understand our national literature not only in a national context, but also in a universal context. In general, the harmony of nationality and universality ensures that Uzbek literature, while preserving its national identity, is in harmony with global processes. For this reason, this principle is considered a relevant scientific and artistic phenomenon in the current literary process. Although national values, traditions, and folk images are preserved in the stories, they are combined with the events of modern life. Heroes representing the national spirit also operate in a global environment. Throughout the historical development of Uzbek literature, the principle of nationality has been a constant artistic and aesthetic criterion. Because the main task of literature is to reflect the spirit, mentality, values, and traditions of the

people in an artistic form. At the same time, in the literary process of the 21st century, it has become important for the writer to introduce the principles of modernity into his works, while preserving nationality. Modern theorists (for example, R. Barth, Yu. Lotman) emphasize that the development of any national literature should be combined with the global literary process. So, today's Uzbek short stories also strive to connect folk images, national traditions, and elements of folklore with modern human thinking, urban culture, and information technologies. By the way, in modern short stories, nationality is reflected in the appeal to values such as family, neighborhood, neighborhood, parents, children, ancient customs, the use of folk language, proverbs and wise sayings, and the creation of a character characteristic of the national mentality.

METHODS

In modernity, however, the focus on pressing issues such as globalization, migration, information flows, and the aspirations of the new generation, the use of modernist and postmodernist means of depiction, and an open approach to genre and stylistic experiments have come to the fore. Thus, the harmony of nationality and modernity is one of the most important principles of today's short story, which connects Uzbek literature with the world literary process and at the same time preserves its national image. In the theory of literary criticism, nationality expresses the historical memory, traditions, values, and spirit of the people in the work. Universality, on the other hand, consists in the illumination of common values that are inherent in all humanity, such as goodness, justice, love, freedom, and the pursuit of happiness, in a work of art. In modern short stories, these two layers are presented in harmony. Describing scenes of national life, the writer expresses universal human pain and feelings through them. As a result, although the work is characteristic of one nation, it is understandable and valuable for readers of other nations. In modern short stories, nationality is also expressed through the heroes' adherence to traditions, love for their homeland, and preservation of family values. At the same time, their pursuit of happiness, their search for justice, and their struggle for love and loyalty are examples of universality. In the short stories of modern writers, universal human ideas are presented against the background of the national environment (for example, neighborhood, family, wedding ceremonies, folk language).

Thus, in modern stories, the harmony of nationality and universality is revealed to the reader through the depiction of national values, revealing the spirit of the people. Against the background of these values, the common pains and dreams of humanity are illuminated. This serves to make the story understandable and relevant not only for one nation, but also for world literature.

In the current modern narrative style, attention has been paid to the human personality. Man began to be discovered in a new way. In modern stories, the image of an ordinary person was introduced. In storytelling, the inner world of the heroes became the center, and their relationship with society, personal views and values began to be analyzed. The writer was able to show the general problems in society through the image of a single hero. Most importantly, the fate of an ordinary person was brought to the center of realism. One of the main principles of realism in literary criticism is the concept of the "little man". That is, realism is revealed

through the life of an ordinary person, his daily worries, and aspirations, rather than through major historical events in society. Heroes are often depicted as workers, teachers, ordinary students, or people facing family problems. In their lives, not grand events, but ordinary life problems (unemployment, worries about livelihood, family crisis, search for dignity) serve as the main conflict. This is also a vivid expression of vitality and realism - because many people experience such problems. Realism and vitality in modern stories are that they encourage the reader to look at their own lives by depicting the everyday worries, mental anguish, and life experiences of an ordinary person rather than major historical events. Thus, the depiction of the fate of an ordinary person provided a truthful reflection of life in accordance with the main requirement of realism. It confronted the reader with life problems. It gave the work of art credibility and vitality. Modern stories reflected everyday problems in society through the image of an ordinary person. The hero's life contradictions were revealed through a realistic depiction of his inner psyche. This made modern storytelling close, credible, and vital for the reader. The heroes were not ideal heroes, but made mistakes and showed weakness in the face of life's difficulties. In modern stories, they often remained between human needs and societal pressure. Naturalness in their speech, through folk expressions and lively conversations, made the reader clearly see them as "living people".

In modern stories, through the natural depiction of the hero, the characters began to be shown in harmony with their virtues and shortcomings. The spiritual experiences of the characters began to be given in a life-like logic. Even their speech and actions were brought closer to the reader. As a result, the hero appeared as a "living person" rather than an "ideal type".

RESULTS AND DISCUSSION

In the renewal of the interpretation of the hero, while in modern stories, first of all, there were more types fighting for a different society than in traditional stories, in current works the inner world of an ordinary person, the process of self-awareness, the concept of "little man" is being put forward. The introduction of new characters and the renewal of the interpretation of the hero are one of the most important renewals of artistic thinking in modern storytelling. If in the stories of the middle of the 20th century the hero was mainly embodied as a person who fights for society and takes on social responsibility, in today's literary process more attention is paid to the inner world and personal experiences of a person. Now the hero is not at the center of major social events, but in ordinary life, in everyday worries. His spiritual world, inner experiences, and the process of self-realization become the main object of research for the writer. The concept of "little man" in literary studies means the emergence of an ordinary person as a literary hero in the center. If in previous periods stories often depicted types who actively participated in major social processes, fought for society, and performed heroic deeds, in today's modern stories ordinary people - teachers, students, workers, housewives, young people - are becoming heroes. Their heroism is seen not in major events, but in their struggles, inner suffering, and spiritual searches in everyday life. The "little man" does not seek to change society, but first of all to understand himself, to find his place. The inner world of such a hero is revealed more through psychological analysis, internal monologue, and subjective experiences. So, the concept of the "little man" is to bring the inner world of a person, his

process of self-awareness in ordinary life, to the artistic center. In new stories, the hero's self-listening, internal monologues, self-questioning, and spiritual searches have become the leading style. This indicates a deepening of artistic thinking and a desire for a philosophical analysis of the human personality. Another of the biggest innovations in current stories is a deep penetration into the psyche and inner world of the hero. In internal monologues and experiences, the hero is depicted with his thoughts, memories, doubts, and fears rather than external events. Through this, the reader gets closer to his spiritual world.

In complex spiritual quests, the process of a person's self-awareness, such as "who am I?" and "what is the meaning of my life?", comes to the artistic center. While in previous literature, external struggles (against society, against the enemy) were more often depicted in the internal form of contradictions, in modern stories, the struggle of a person with himself and his internal contradictions are shown. In harmony with symbolic thinking, the mental state of the hero is often expressed through external space (nature, city, home). While in previous literature, when deviating from society to the individual, the hero puts the interests of society above himself, in today's stories he first of all strives to find himself and understand his personal values. Through this, the writer tries to show a person not as a "victim of the era", but as an independent thinker. For many periods in the history of literature, the hero was embodied mainly as a type who seeks the interests of society, "fighting for the people". This was especially strong in the short stories of the Soviet era. But the literary process of the present day is gradually moving away from such an approach to the center of the individual. In previous stories, the hero thought more about the interests of society, the people, and the state than about himself. His value was assessed by the criterion of "serving the community." In today's stories, the hero first of all tries to understand his own personality, to find the meaning of his life. This brings the person himself, not society, to the center. As a result, literary thought interprets society not through "big events," but through the inner world and small life experiences of an ordinary person. For example, although the heroes are ordinary people, the spirit of the entire era is revealed through their personal experiences. New writers are trying to show the search for freedom of the individual even in the conditions of virtual space and technological society. So, the deviation from society to the individual is an interpretation of a person not as a tool of the era, but as an independent thinker and a person seeking the meaning of his life. Under the influence of global literary trends, the concept of "Little Man" is close to modernist and existentialist views in Russian and Western literature. In Uzbek short stories, this trend has also led to the modernization of artistic thinking. The influence of global literary trends – in modern short stories, Uzbek short stories are absorbing the experience of world literature along with local literary traditions. This process is clearly visible in the renewal of the interpretation of the hero. Under the influence of modernism and postmodernism, in modern short stories, free interpretation of time and space, symbolic images, internal monologues, and the presentation of reality in a fragmented form are characteristic features of modernist and postmodernist movements. If in the concept of "Little Man" this trend was formed in Russian literature (Gogol, Dostoevsky), then in modern Uzbek short stories, the psyche and personal experiences of an ordinary person are taking center stage. Under the influence of existentialism, philosophical questions such as human loneliness, the search for freedom, and the attempt to find the meaning

of life are expanding in short stories. Like trends in Western literature in the technological and virtual space, the image of a person under the influence of technology is also emerging in Uzbek writers. Thus, modern short stories combine national traditions with trends in world literature, forming a new hero and a new artistic thinking. As a result, modern short stories expand the socio-philosophical function of literature by putting man, not society, at the center and renewing the interpretation of the hero. As is known, in literary studies, the hero is considered the central image of a work of art. The interpretation of the hero in the short story genre has changed depending on the era. For example, in classical realism, the hero is more of a positive type fighting for society, while in the literature of the Soviet period he is depicted as an "ideal", perfect, socially active person. In conclusion, in modern short stories, the interpretation of the hero has been renewed. He is no longer perfect, but an ordinary person, a person full of internal conflicts. In the concept of an ordinary person, the hero in modern stories took center stage as an ordinary member of society, a "little man".

CONCLUSION

In the psychological interpretation, the hero's inner world, spiritual contradictions, and stream of consciousness became the main means of depiction. In subjectivity, the author does not idealize the hero's life, but describes it along with his weaknesses, hesitations, and mistakes. Today, in the personal quests of writers, the hero began to fight not for society, but primarily for his life goals, for self-realization. In modern stories, the interpretation of the hero was updated with the fact that the ideal hero was replaced by an ordinary person, psychological analysis intensified, and the hero's weaknesses were also openly shown, and he was fighting, rather than for society, for the realization of his own life.

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