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FILOLOGIYA

PHILOLOGY

THE TURBULENT BUT CREATIVE 1960TH IN AMERICAN AND UZBEK PROSE

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ANNOTATION This article reflects the WWII in American and Uzbek literature, specially on the field of prose. The narrative landscape since World War II has indeed transformed dramatically, reflecting a rich tapestry of influences and innovations. The emergence of diverse literary movements, such as European existentialism, has challenged traditional storytelling by emphasizing individual experience and the absurdity of existence. Similarly, Latin American magical realism has blurred the lines between reality and fantasy, inviting readers to explore deeper truths through imaginative narratives. As a result, narratives now encompass a wider array of styles, themes, and mediums, creating a rich dialogue between high art and popular expression. This evolution not only enriches the narrative tradition but also invites audiences to engage with stories in new and meaningful ways.

Key words: WWII, fiction, absurdism, anti-war novel, freedom and democracy.

БЕЗУМНЫЕ, НО ТВОРЧЕСКИЕ 1960-Е ГОДЫ В АМЕРИКАНСКОЙ И УЗБЕКСКОЙ ПРОЗЕ

АННОТАЦИЯ В данной статье отражена Вторая мировая война в американской и узбекской литературе, особенно в области прозы. Нарративный ландшафт после Второй мировой войны действительно радикально изменился, отразив богатую палитру влияний и инноваций. Появление разнообразных литературных движений, таких как европейский экзистенциализм, бросило вызов традиционному повествованию, подчеркивая индивидуальный опыт и абсурдность существования. Точно так же латиноамериканский магический реализм стирает границы между реальностью и фантазией, предлагая читателям исследовать более глубокие истины посредством творческих повествований. В результате повествования теперь охватывают более широкий спектр стилей, тем и сред, создавая богатый диалог между высоким искусством и популярным выражением. Эта эволюция не только обогащает повествовательную традицию, но и предлагает зрителям взаимодействовать с историями новыми и содержательными способами.

Ключевые слова: Вторая мировая война, художественная литература, абсурдизм, антивоенный роман, свобода и демократия.

AMERIKA VA O‘ZBEK NASRIDAGI SHIDDATLI, AMMO IJODKORONA 1960-YIL.

ANNOTATSIYA Ushbu maqolada ikkinchi jahon urushi Amerika va o‘zbek adabiyotida, xususan, nasr sohasi taraqqiyoti aks etgan. Ikkinchi jahon urushidan keyin hikoyalar manzarasi haqiqatan ham ta'sir va innovatsiyalarning boy manbasini aks ettirdi. Turli adabiy oqimlarning paydo bo'lishi, masalan, Yevropa ekzistensializmi, individual tajriba va mavjudlikning bema'niligini ta'kidlab, an'anaviy hikoya qilishni shubha ostiga qo'ydi. Xuddi shunday, Lotin Amerikasi sehrli realizmi haqiqat va fantaziya o'rtasidagi chegaralarni yo'qotib, o'quvchilarni xayoliy hikoyalar orqali chuqurroq haqiqatlarni o'rganishga taklif qildi. Natijada, hikoyalar endi uslublar, mavzular va vositalarning keng doirasini qamrab oladi va yuksak san'at va ommabop ifoda o'rtasidagi boy dialogni yaratadi. Ushbu evolyutsiya nafaqat hikoya an'anasini boyitibgina qolmay, balki tomoshabinlarni yangi va mazmunli yo'llar bilan hikoyalar bilan shug'ullanishga taklif qiladi.

Kalit so'zlar: Ikkinchi jahon urushi, fantastika, absurdizm, urushga qarshi roman, erkinlik va demokratiya.

INTRODUCTION

Narrative since World War II resists generalization: It is extremely various and multifaceted. It has been vitalized by international currents such as European existentialism and Latin American magical realism, while the electronic era has brought the global village. The spoken word on television has given new life to oral tradition. Oral genres, media, and popular culture have increasingly influenced narrative.

In the past, elite culture influenced popular culture through its status and example; the reverse seems true in the United States today. Serious novelists like Thomas Pynchon, Joyce Carol Oates, Kurt Vonnegut, Jr., Alice Walker, and E.L. Doctorow have borrowed from and commented on comics, movies, fashions, songs, and oral history. To say this is not to trivialize recent literature: Writers in the United States are asking serious questions, many of them of a metaphysical nature. Writers have become highly innovative and self-aware, or "reflexive." Often they find traditional modes ineffective and seek vitality in more widely popular material. To put it another way: American writers, in recent decades, have developed a post-modern sensibility. Modernist restructurings of point of view no longer suffice for them: Rather, the context of vision must be made new.

DISCUSSION

As in the first half of the 20th century, fiction in the second half reflects the character of each decade. The late 1940s saw the aftermath of World War II and the beginning of the Cold War.

World War II offered prime material: Norman Mailer (*The Naked and the Dead*, 1948) and James Jones (*From Here to Eternity*, 1951) were two writers who used it best. Both of them employed realism verging on grim naturalism; both took pains not to glorify combat. The same

was true for Irwin Shaw's *The Young Lions* (1948). Herman Wouk, in *The Caine Mutiny* (1951), also showed that human foibles were as evident in wartime as in civilian life. Later, Joseph Heller cast World War II in satirical and absurdist terms (*Catch-22*, 1961), arguing that war is laced with insanity. Thomas Pynchon presented an involuted, brilliant case parodying and displacing different versions of reality (*Gravity's Rainbow*, 1973); and Kurt Vonnegut, Jr., became one of the shining lights of the counterculture during the early 1970s following publication of *Slaughterhouse-Five*; or, *The Children's Crusade* (1969), his antiwar novel about the firebombing of Dresden, Germany, by Allied forces during World War II (which he witnessed on the ground as a prisoner of war). The 1940s saw the flourishing of a new contingent of writers, including poet-novelist-essayist Robert Penn Warren, dramatists Arthur Miller and Tennessee Williams, and short story writers Katherine Anne Porter and Eudora Welty. All but Miller were from the South. All explored the fate of the individual within the family or community and focused on the balance between personal growth and responsibility to the group. The 1950s saw the delayed impact of modernization and technology in everyday life, left over from the 1920s -- before the Great Depression. World War II brought the United States out of the Depression, and the 1950s provided most Americans with time to enjoy long-awaited material prosperity. Business, especially in the corporate world, seemed to offer the good life (usually in the suburbs), with its real and symbolic marks of success -- house, car, television, and home appliances.

Yet loneliness at the top was a dominant theme; the faceless corporate man became a cultural stereotype in Sloan Wilson's best-selling novel The Man in the Gray Flannel Suit (1955). Generalized American alienation came under the scrutiny of sociologist David Riesman in The Lonely Crowd (1950). Other popular, more or less scientific studies followed, ranging from Vance Packard's The Hidden Persuaders (1957) and The Status Seekers (1959) to William Whyte's The Organization Man (1956) and C. Wright Mills's more intellectual formulations -- White Collar (1951) and The Power Elite (1956). Economist and academician John Kenneth Galbraith contributed The Affluent Society (1958). Most of these works supported the 1950s' assumption that all Americans shared a common lifestyle. The studies spoke in general terms, criticizing citizens for losing frontier individualism and becoming too conformist (for example, Riesman and Mills), or advising people to become members of the "New Class" that technology and leisure time created (as seen in Galbraith's works). (Hazel Hutchison, 2015, 67)

The 1950s actually was a decade of subtle and pervasive stress. Novels by John O'Hara, John Cheever, and John Updike explore the stress lurking in the shadows of seeming satisfaction. Some of the best work portrays men who fail in the struggle to succeed, as in Arthur Miller's Death of a Salesman and Saul Bellow's novella Seize the Day (1956). Some writers went further by following those who dropped out, as did J.D. Salinger in The Catcher in the Rye (1951), Ralph Ellison in Invisible Man (1952), and Jack Kerouac in On the Road (1957). And in the waning days of the decade, Philip Roth arrived with a series of short stories reflecting his

own alienation from his Jewish heritage (Goodbye, Columbus, 1959). His psychological ruminations have provided fodder for fiction, and later autobiography, into the 1990s.

The fiction of American Jewish writers Bellow, Bernard Malamud, and Isaac Bashevis Singer -- among others prominent in the 1950s and the years following -- are also worthy, compelling additions to the compendium of American literature. The output of these three authors is most noted for its humor, ethical concern, and portraits of Jewish communities in the Old and New Worlds.(Gray, Richard, 2004, 80) The alienation and stress underlying the 1950s found outward expression in the 1960s in the United States in the Civil Rights Movement, feminism, antiwar protests, minority activism, and the arrival of a counterculture whose effects are still being worked through American society. Notable political and social works of the era include the speeches of civil rights leader Dr. Martin Luther King, Jr., the early writings of feminist leader Betty Friedan (The Feminine Mystique, 1963), and Norman Mailer's The Armies of the Night (1968), about a 1967 antiwar march.

The 1960s was marked by a blurring of the line between fiction and fact, novels and reportage, that has carried through the present day. Novelist Truman Capote -- who had dazzled readers as an enfant terrible of the late 1940s and 1950s in such works as Breakfast at Tiffany's (1958) - stunned audiences with In Cold Blood (1966), a riveting analysis of a brutal mass murder in the American heartland that read like a work of detective fiction. At the same time, the "New Journalism" emerged - volumes of nonfiction that combined journalism with techniques of fiction, or that frequently played with the facts, reshaping them to add to the drama and immediacy of the story being reported. Tom Wolfe's The Electric Kool-Aid Acid Test (1968) celebrated the antics of novelist Ken Kesey's counterculture wanderlust, and Radical Chic and Mau-Mauing the Flak Catchers (1970) ridiculed many aspects of left-wing activism. Wolfe later wrote an exuberant and insightful history of the initial phase of the U.S. space program, The Right Stuff (1979), and a novel, The Bonfire of the Vanities (1987), a panoramic portrayal of American society in the 1980s. (Gray, Richard, 2004, 80)

As the 1960s evolved, literature flowed with the turbulence of the era. An ironic, comic vision also came into view, reflected in the fabulism of several writers. Examples include Ken Kesey's darkly comic *One Flew Over the Cuckoo's Nest* (1962), a novel about life in a mental hospital in which the wardens are more disturbed than the inmates, and Richard Brautigan's whimsical, fantastic *Trout Fishing in America* (1967). The comical and fantastic yielded a new mode, half comic and half metaphysical, in Thomas Pynchon's paranoid, *brilliant V* (1963) and *The Crying of Lot 49* (1966), John Barth's *Giles Goat-Boy* (1966), and the grotesque short stories of Donald Barthelme, whose first collection, *Come Back, Dr. Caligari*, was published in 1964. In a different direction, in drama, Edward Albee produced a series of nontraditional psychological works - *Who's Afraid of Virginia Woolf?* (1962), *A Delicate Balance* (1966), and *Seascape* (1975) - that reflected the author s own soul-searching and his paradoxical approach.

At the same time, the decade saw the belated arrival of a literary talent in his forties - Walker Percy - a physician by training and an exemplar of southern gentility. In a series of

novels, Percy used his native region as a tapestry on which to play out intriguing psychological dramas. *The Moviegoer* (1962) and *The Last Gentleman* (1966) were among his highly-praised books. (Rutherford, Mildred. 1902, 45)

By the mid-1970s, an era of consolidation began. The Vietnam conflict was over, followed soon afterward by U.S. recognition of the People's Republic of China and America's Bicentennial celebration. Soon the 1980s - the "Me Decade" - ensued, in which individuals tended to focus more on more personal concerns than on larger social issues.

In literature, old currents remained, but the force behind pure experimentation dwindled. New novelists like John Gardner, John Irving (The World According to Garp, 1978), Paul Theroux (The Mosquito Coast, 1982), William Kennedy (Ironweed, 1983), and Alice Walker (The Color Purple, 1982) surfaced with stylistically brilliant novels to portray moving human dramas. Concern with setting, character, and themes associated with realism returned. Realism, abandoned by experimental writers in the 1960s, also crept back, often mingled with bold original elements a daring structure like a novel within a novel, as in John Gardner's October Light (1976) or black American dialect as in Alice Walker's The Color Purple. Minority literature began to flourish. Drama shifted from realism to more cinematic, kinetic techniques. At the same time, however, the "Me Decade" was reflected in such brash new talents as Jay McInerny (Bright Lights, Big City, 1984), Bret Easton Ellis (Less Than Zero, 1985), and Tama Janowitz (Slaves of New York, 1986).

In literature, drama, and film, grotesque or morbid humor used to express the absurdity, insensitivity, paradox, and cruelty of the modern world. Ordinary characters or situations are usually exaggerated far beyond the limits of normal satire or irony. Black humor uses devices often associated with tragedy and is sometimes equated with tragic farce.

The close of the 1980s and the beginnings of the 1990s saw minority writing become a major fixture on the American literary landscape. This is true in drama as well as in prose. August Wilson who is continuing to write and see staged his cycle of plays about the 20th-century black experience (including Pulitzer Prize-winners Fences, 1986, and The Piano Lesson, 1989) - stands alongside novelists Alice Walker, John Edgar Wideman, and Toni Morrison.

Asian-Americans are also taking their place on the scene. Maxine Hong Kingston (The Woman Warrior, 1976) carved out a place for her fellow Asian-Americans, among them Amy Tan, whose luminous novels of Chinese life transposed to post-World War II America (The Joy Luck Club, 1989, and The Kitchen God's Wife, 1991) have captivated readers. David Henry Hwang, a California- born son of Chinese immigrants, has made his mark in drama, with plays such as F.O.B. (1981) and M. Butterfly (1986).

A relatively new group on the literary horizon are the Hispanic-American writers, including the Pulitzer Prize-winning novelist Oscar Hijuelos, the Cuban-born author of The Mambo Kings Play Songs of Love (1989); short story writer Sandra Cisneros (Women Hollering Creek and Other Stories, 1991); and Rudolfo Anaya, author of Bless Me, Ultima (1972), which sold 300,000 copies, mostly in the western United States.

There is nothing new about a regional tradition in American literature. It is as old as the Native American legends, as evocative as the works of James Fenimore Cooper and Bret Harte, as resonant as the novels of William Faulkner and the plays of Tennessee Williams. For a time, though, during the post-World War II era, tradition seemed to disappear into the shadows - unless one considers, perhaps correctly, that urban fiction is a form of regionalism. Nonetheless, for the past decade or so, regionalism has been making a triumphant return in American literature, enabling readers to get a sense of place as well as a sense of time and humanity. And it is as prevalent in popular fiction, such as detective stories, as it is in classic literature - novels, short stories, and drama. There are several possible reasons for this occurrence. For one thing, all of the arts in America have been decentralized over the past generation. Theater, music, and dance are as likely to thrive in cities in the U.S. South, Southwest, and Northwest as in major cities such as New York and Chicago. Movie companies shoot films across the United States, on myriad locations. So it is with literature. Smaller publishing houses that concentrate on fiction thrive outside of New York City's "publishers row." Writers workshops and conferences are more in vogue than ever, as are literature courses on college campuses across the country. It is no wonder that budding talents can surface anywhere. All one needs is a pencil, paper, and a vision. (Campbell, Donna M. 2010, 56)

The most refreshing aspects of the new regionalism are its expanse and its diversity. It canvasses America, from East to West. A transcontinental literary tour begins in the Northeast, in Albany, New York, the focus of interest of its native son, one-time journalist William Kennedy. Kennedy, whose Albany novels - among them *Ironweed* (1983) and *Very Old Bones* (1992) -- capture elegaically and often raucously the lives of the denizens of the streets and saloons of the New York State capital city.

Prolific novelist, story writer, poet, and essayist Joyce Carol Oates also hails from the northeastern United States. In her haunting works, obsessed characters' attempts to achieve fulfillment within their grotesque environments lead them into destruction. Some of her finest works are stories in collections such as *The Wheel of Love* (1970) and *Where Are You Going, Where Have You Been?* (1974). Stephen King, the best-selling master of horror fiction, generally sets his suspenseful page-turners in Maine - within the same region.

Down the coast, in the environs of Baltimore, Maryland, Anne Tyler presents, in spare, quiet language, extraordinary lives and striking characters. Novels such as *Dinner at the Homesick Restaurant* (1982), *The Accidental Tourist* (1985), Breathing Lessons (1988), and Saint Maybe (1991) have helped boost her reputation in literary circles and among mass audiences.

A short distance from Baltimore is America's capital, Washington, which has its own literary tradition, if a shrouded one, in a city whose chief preoccupation is politics. Among the more lucid portrayers of life in and on the fringe of government and power is novelist Ward Just, a former international correspondent who assumed a second career writing about the world he knows best -- the world of journalists, politicians, diplomats, and soldiers. Just's Nicholson

at Large (1975), a study of a Washington newsman during and after the John F. Kennedy presidency of the early 1960s; In the City of Fear (1982), a glimpse of Washington during the Vietnam era; and Jack Gance (1989), a sobering look at a Chicago politician and his rise to the U.S. Senate, are some of his more impressive works. Susan Richards Shreve's Children of Power (1979) assesses the private lives of a group of sons and daughters of government officials, while popular novelist Tom Clancy, a Maryland resident, has used the Washington politico-military landscape as the launching pad for his series of epic suspense tales. (Macy, John. 1913, 67)

Moving southward, Reynolds Price and Jill McCorkle come into view. Price, Tyler's mentor, was once described during the 1970s by a critic as being in the obsolescent post of "southern-writer- in-residence." He first came to attention with his novel A Long and Happy Life (1962), dealing with the people and the land of eastern North Carolina, and specifically with a young woman named Rosacoke Mustian. He continued writing tales of this heroine over the ensuing years, then shifted his locus to other themes before focusing again on a woman in his acclaimed work, Kate Vaiden (1986), his only novel written in the first person. Price's latest novel, Blue Calhoun (1992), examines the impact of a passionate but doomed love affair over the decades of family life.

McCorkle, born in 1958 and thus representing a new generation, has devoted her novels and short stories -- set in the small towns of North Carolina -- to exploring the mystiques of teenagers (The Cheer Leader, 1984), the links between generations (Tending to Virginia, 1987), and the particular sensibilities of contemporary southern women (Crash Diet, 1992).

In the same region is Pat Conroy, whose bracing autobiographical novels about his South Carolina upbringing and his abusive, tyrannical father (The Great Santini, 1976; The Prince of Tides, 1986) are infused with a sense of the natural beauty of the South Carolina low country. Shelby Foote, a Mississippi native who has lived in Memphis, Tennessee, for years, is an old-time chronicler of the South whose histories and fictions led to his role on camera in a successful public television series on the U.S. Civil War. (Cairns, W. B. 1912) America's heartland reveals a wealth of writing talent. Among them are Jane Smiley, who teaches writing at the University of Iowa. Smiley won the 1992 Pulitzer Prize in fiction for A Thousand Acres (1991), which transplanted Shakespeare's King Lear to a midwestern U.S. farm and chronicled the bitter family feud unleashed when an aging farmer decides to turn over his land to his three daughters.

Texas chronicler Larry McMurtry covers his native state in varying time periods and sensibilities, from the vanished 19th- century West (Lonesome Dove, 1985; Anything For Billy, 1988) to the vanishing small towns of the postwar era (The Last Picture Show, 1966). Cormac McCarthy, whose explorations of the American Southwest desert limn his novels Blood Meridian (1985), All The Pretty Horses (1992), and The Crossing (1994), is a reclusive, immensely imaginative writer who is just beginning to get his due on the U.S. literary scene. Generally considered the rightful heir to the southern Gothic tradition, McCarthy is as intrigued by the wildness of the terrain as he is by human wildness and unpredictability.

Set in the striking landscape of her native New Mexico, Native American novelist Leslie Marmon Silko's critically esteemed novel Ceremony (1977) has gained a large general audience. Like N. Scott Momaday's poetic The Way to Rainy Mountain (1969), it is a "chant novel" structured on Native American healing rituals. Silko's novel The Almanac of the Dead (1991) offers a panorama of the Southwest, from ancient tribal migrations to present-day drug runners and corrupt real estate developers reaping profits by misusing the land. Best-selling detective writer Tony Hillerman, who lives in Santa Fe, New Mexico, covers the same southwestern U.S. territory, featuring two modest, hardworking Navajo policemen as his protagonists. (Boynton, Percy. 1919, 45)

To the north, in Montana, poet James Welch details the struggles of Native Americans to wrest meaning from harsh reservation life beset by poverty and alcoholism in his slender, nearly flawless novels Winter in the Blood (1974), The Death of Jim Loney (1979), Fools Crow (1986), and The Indian Lawyer (1990). Another Montanan is Thomas McGuane, whose unfailingly masculine-focused novels -- including Ninety-Two in the Shade (1973) and Keep the Change (1989) -- evince a dream of roots amidst rootlessness. Louise Erdrich, who is part Chippewa Indian, has set a powerful series of novels in neighboring North Dakota. In works such as Love Medicine (1984), she captures the tangled lives of dysfunctional reservation families with a poignant blend of stoicism and humor.

Two writers have exemplified the Far West for some time. One of these is the late Wallace Stegner, who was born in the Midwest in 1909 and died in an automobile accident in 1993. Stegner spent the bulk of his life in various locales in the West and had a regional outlook even before it became the vogue. His first major work, The Big Rock Candy Mountain (1943), chronicles a family caught up in the American dream in its western guise as the frontier disappeared. It ranges across America, from Minnesota to Washington State, and concerns, as Stegner put it, "that place of impossible loveliness that pulled the whole nation westward." His 1971 Pulitzer Prize-winning novel, Angle of Repose, is also imbued with the spirit of place in its portrait of a woman illustrator and writer of the Old West. Indeed, Stegner's strength as a writer was in characterization, as well as in evoking the ruggedness of western life.

Joan Didion who is as much journalist as novelist and whose mind's eye has traveled far afield in recent years - put contemporary California on the map in her 1968 volume of nonfiction pieces, Slouching Toward Bethlehem, and in her incisive, shocking novel about the aimlessness of the Hollywood scene, Play It As It Lays (1970).

The Pacific Northwest -- one of the more fertile artistic regions across the cultural landscape at the outset of the 1990s - produced, among others, Raymond Carver, a marvelous writer of short fiction. Carver died tragically in 1988 at the age of 50, not long after coming into his own on the literary scene. In mirroring the working-class mindset of the inhabitants of his region in collections such as What We Talk About When We Talk About Love (1974) and Where I'm Calling From (1986), he placed them against the backdrop of their scenic surroundings, still largely unspoiled. (Pattee, Fred Lewis. 1919,65)

The success of the regional theater movement -- nonprofit institutional companies that have become havens of contemporary culture in city after city across America -- since the early 1960s most notably has nurtured young dramatists who have become some of the more luminous imagists on the theatrical scene. One wonders what American theater and literature would be like today without the coruscating, fragmented society and tempestuous relationships of Sam Shepard (Buried Child, 1979; A Lie of the Mind, 1985); the amoral characters and shell-shocking staccato dialogue of Chicago's David Mamet (American Buffalo, 1976; Glengarry Glen Ross, 1982); the intrusion of traditional values into midwestern lives and concerns reflected by Lanford Wilson (5th of July, 1978; Talley's Folly, 1979); and the Southern eccentricities of Beth Henley (Crimes of the Heart, 1979). American literature has traversed an extended, winding path from pre-colonial days to contemporary times. Society, history, technology all have had telling impact on it. Ultimately, though, there is a constant - humanity, with all its radiance and its malevolence, its tradition and its promise.

Uzbek literature of 60-90th of the XX century was the key period in the history of Uzbek literature. It was no less complicated and responsible than the previous one. At the same time, the skill of writers increased markedly, who began to create works that meet all the requirements of the modern literary process. Uzbek literature did not get lost in the powerful stream of the development of world literature, rather the opposite: its uniqueness and originality became obvious. Said Ahmad, Askad Mukhtar, Odil Yakubov, Primkul Kadyrov, Erkin Vakhidov, Abdulla Oripov and many other writers gained not only wide recognition and but also created works which were the worthy of the modern era. (Mirzaev S., Shermuhamedov S. 1993, 87)

The Uzbek literature came cross with the various obstacles in the late 1970th of the XX century. The matrimonial situation, spiritual, political, economic, ecological crisis has increased in the country. This process has intensified sharply in the "freedom and democracy" of the 1980th. This was a real life contras to the events, the activities of the health forces in the literature.Among the outstanding active authors there were Khayriddin Sultonov, Togay Murod, Murod Muhammad Dust, Erkin A'zam, Shavkat Rahmon, Usman Azim, Halima Hudoyberdiyeva, Khurshid Davron, Muhammad Yusuf, Sharof Boshbekov . A new generation, which can be called “literary area of the nation”, turned into a new convergence battleground policy called "Uzbek business”. (Mirzaev S., Shermuhamedov S. 1993, 89)

The government fought against the people with the national religion to restore values, who gave the national status to the Uzbek language as the mother tongue and finally a national struggle for independence had already began. All these events were highlighted in the Uzbek literature. Thus, national literature is one of the most popular in our country in the 20th century a great event - the preparation of national independence.

Conclusion

The post-World War II period had an enormous impact on American society and literature. Many important events occurred and affected directly to the movement of American literature. During this period, American Literature reflected the movement of disillusionment,

and portrayed the lost generation. Many WWII writers adapted new approaches and philosophies in writing their novels. They portrayed the lost generation, anti-war perspective and explored the true meaning of “war hero”. Among them, the pioneers are Bernard Malamud, Ken Kesey and Joseph Heller, who wrote the Natural, One Flew over the Cuckoo’s Nest, and Catch-22. Affected by World War II, they found a new direction and their works highlighted the inevitability of death and the circle of life. In the darkness, there is always existence of a hero who will rescue and give hope. The destruction of war also helped them to understand human conditions with weakness and fears of death. With the changes in modern society, Kesey and Heller emphasized their work on declining humanity and individualism of civilization machines. Also, the extreme power of institutions and bureaucracy restricts people from their free will and making their independent decision.

From the mid-40th, an incredible flourishing of Jewish-American literature began in poetry, drama, and especially in prose. American writers as I. B. Singer, S. Bellow, A. Miller , B. Malamud and the following generation of writers (20–30s): Philip Roth, Norman Mailer, Herbert Gold, Joseph Heller, Edgar Lawrence Doctorow, Grace Paley, Leslie Epstein and many others started their creative activity . Post-war Jewish-American literature is distinguished from the former by a special sense of history, exacerbated by the tragic experience of Jewry. The desire of post-war generation of Jewish-American writers is connected not only with religious, political or ethnic self-determination, but also, with existential self-determination, with a sense of historical instability.

The 50-80 years of leading Uzbek literature, its advantages and disadvantages are also seen in the novel genre. Many novels have been created in this period. Naturally, their level of art is different. For example, some of them are mediocre, and even those that do not look like scandalous. At the same time, these novels have also been created that are unique in the development of Uzbek literature in one-step. Traditional - chronological picture by choosing a short, narrow circle of heroic life, deeply into the psychological character of the character, the philosophy, in the image There are also samples of polyphonic novels, with dramatic sharpness. Personality worship, dogmatism, honesty and creative thinking were described in P.Kodirov's “Uch ildiz”, A.Muhtar's “Tug’ilish”, Shukhrat's "Oltin zanglamas ". The disputable problems were reflected in the images of the Uzbek writers’ novels as G. Gulam's "Binafsha atri", Mirmukhsin's "Umid", P.Kodirov's "Qora ko’zlar", Odil Ekubov's "Diyonat", U. Khoshimov's "Nur borki,soya bor”, SH. Kholmirzaev's "So’nggi bekat", U.Usmanov's "Girdob" .Later, subjectivism, negative stereotype, stubborn ideology and psychology, a certain layer the moral atmosphere of the people, the mood of the people were described in those works. Social justice, duty, conscience, religious convictions and religious convictions were also written as the main theme in those works.

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