

**FARG‘ONA DAVLAT UNIVERSITETI  
HUZURIDAGI ILMY DARAJALAR BERUVCHI  
DSc.03/2025.27.12.Fil.10.05 RAQAMLI ILMY KENGASH**

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**FARG‘ONA DAVLAT UNIVERSITETI**

**DEHQONOVA MAXSUMAXON SHAVKATOVNA**

**XX ASR 80-90-YILLAR O‘ZBEK ADABIY TANQIDCHILIGI  
TENDENSIYALARI VA MUAMMOLARI**

**10.00.02 – O‘zbek adabiyoti**

**FILOLOGIYA fanlari doktori (DSc) dissertatsiyasi  
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## KIRISH (fan doktori (DSc) dissertatsiyasi annotatsiyasi)

**Dissertatsiya mavzusining dolzarbligi va zarurati.** Jahon adabiyotshunosligi va adabiy tanqidchilik ilmida badiiy ijod, adabiyotning o'ziga xosliklarini tahlil hamda talqin etish muhim ahamiyatga ega. Zero, ijodiy jarayonning taraqqiyot ko'lamini badiiy asarlar tahlilisiz belgilash mumkin emas. Bunda adabiy tanqidchilik takomili va uning tendensiyalari hamda muammolarini muayyan davrlar adabiyotshunosligi misolida yoritish, jamiyatning axloqiy-estetik, ma'naviy-ma'rifiy takomilida amaliy ahamiyat kasb etadi, chunki adabiyot va adabiy tanqidni ayro holda tasavvur etish, birini ikkinchisidan ajratib o'rganish mumkin emas.

Dunyo adabiyotshunosligida adabiy tanqidchilik, adabiy muhit, ijtimoiy-siyosiy sharoit va ijod jarayonini nazariy jihatdan uyg'unlikda o'rganishga e'tibor kuchayib bormoqda. Bu esa, o'z navbatida, badiiy asarlarga munosabat jarayoni, ushbu jarayondagi an'analar, muammo va yechimlarni ma'lum bir darajada anglash imkonini beradi. Adabiy tanqid ijodkor mahorati, adabiy jarayonda badiiy asarning o'rni, badiiy-estetik vazifasini baholab, nazariy asoslarini boyitib boradi. Bunday ilmiy nuqtayi nazar, ayni paytda, o'sha adabiy-ijtimoiy davr tahlillarida xolis va haqqoniy yondashuvlarni aniqlash imkonini beradi. Natijada o'rganilayotgan davr adabiyotshunosligida xilma-xil tur va janrlarni, tahlil bosqichlarini yaxlit holda tadqiq etish orqali mavjud qarashlarning qiyoslanishi ishning ilmiy-nazariy ahamiyati va dolzarbligini ta'minlaydi.

Zamonaviy o'zbek adabiy tanqidchiligida XX asr o'zbek adabiyoti namoyandalariga xos adabiy-estetik qarashlarni o'rganish, ularni yangicha talablar asosida tadqiq etish borasida samarali ishlar amalga oshirilmoqda. Bu esa, o'z navbatida, adabiy tanqidchilikning o'ziga xosligi, vazifasi va ilmiyligini anglash uchun asarlarning yaratilish omillari, davrlararo o'zgarishga yuz tutishini izchil talqin etish zaruratini keltirib chiqarmoqda. "Adabiyot xalqning yuragi, elning ma'naviyatini ko'rsatadi. Bugungi murakkab zamonda odamlar qalbiga yo'l topish, ularni ezgu maqsadlarga ilhomlantirishda adabiyotning ta'sirchan kuchidan foydalanish kerak"<sup>1</sup>. Ta'kidlash zarurki, XX asr o'zbek adabiyotshunosligi, xususan, tanqidchiligi adabiy-estetik tafakkur tarixida alohida o'ringa ega. Adabiy jarayonga o'z ta'sirini o'tkazib kelayotgan o'zbek adabiy tanqidchiligi materiallari va ularni bir-biridan farqlab turuvchi xususiyatlarni ilmiy asoslash muhim masalalardan sanaladi. Shu ma'noda, XX asrning 80-90-yillar adabiy tanqidchiligi adabiyotshunoslikda o'ziga xos davrni tashkil etadi. Bu davrda tadqiq etilgan asarlar va tahlillar adabiy tanqidchilik ilmining rivojida muhim bosqich bo'lib qoldi. Shuning uchun o'tgan asrning 80-90-yillar tadqiqotlariga xos adabiy-estetik qarashlarni o'rganish bosqichlarini tizimli tahlil etish soha rivojida alohida ahamiyat ega.

O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi Oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2020-yil 20-oktabrdagi PF-6084-son

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<sup>1</sup> Mirziyoyev Sh. Adiblar xiyobonidagi nutqi. <https://uzreport.news/politics/shavkat-mirziyoyev-alisher-navoiy-nomidagi-ozbekiston-milliy-bogida-barpo-etilgan-adiblar> (murojaat sanasi: 28.11.2022.).

“Mamlakatimizda o‘zbek tilini yanada rivojlantirish va til siyosatini takomillashtirish chora-tadbirlari to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari; 2019-yil 29-oktabrdagi O‘RQ-576-son “Ilm-fan va ilmiy faoliyat to‘g‘risida”gi Qonuni hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya muayyan darajada xizmat qiladi.

**Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi.** Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining 1. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

**Dissertatsiya mavzusi bo‘yicha xalqaro ilmiy tadqiqotlar sharhi**<sup>2</sup>. Tanqid ilmi uzluksiz rivojlanib borishi, tanqidiy tafakkurning taraqqiyoti, xususiyatlari, taraqqiyot bosqichlari, tendensiya va muammolari jahonning yetakchi oliy ta‘lim muassasalari va ilmiy markazlarida, xususan, University of Harvard, Yale University, Columbia University (Kolumbiya), University of Chicago, Northwestern University, Cornell University (Kornel) (AQSH), University of Cambridge, University of Oxford, University College London (Buyuk Britaniya), Sorbonne Universite (Fransiya), Goethe University Frankfurt (Germaniya), Berdaq nomidagi Qoraqalpoq davlat universiteti (Qoraqalpog‘iston), O‘zRFA O‘zbek tili, adabiyoti va folklori instituti, Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti, Buxoro davlat universitetida keng ko‘lamda tadqiq etilmoqda.

Jahon adabiyotshunosligida adabiy tanqid tadqiqiga oid izlanishlardan quyidagi ilmiy natijalar olingan: adabiy tanqid nazariyasi va qiyosiy adabiyotshunoslik bo‘yicha fundamental ishlar amalga oshirilgan (Harvard universiteti, AQSH), matn tadqiqi va tanqidiy matnlar, matn va til falsafasiga oid chuqur nazariy ishlar o‘rganilgan (Yale universiteti, AQSH), adabiy tanqidning ijtimoiy ahamiyati, siyosiy kontekstdagi talqini tadqiq etilgan (Kolumbiya universiteti, AQSH), tanqid va uning adabiy janrlarni o‘rganishga ta’siri masalasi, matnning ichki tuzilishini, shakliy elementlarini va janr qonuniyatlarini tahlil qilish kabilar tahlil etilgan (Chikago universiteti, AQSH), tanqidning matn konteksti, adabiyot va madaniyatning ijtimoiy tizimlarga ta’sirini o‘rganuvchi nazariy masalalar amalga oshirilgan (Shimoliy-g‘arbiy universitet, AQSH), zamonaviy tanqidchilik, ijtimoiy-siyosiy adabiy tanqid, nazariy tadqiqotlarni falsafa va siyosiy fanlar tutashuvi asosida talqin etish muammolari aniqlangan (Kornel universiteti, AQSH), ingliz adabiyoti, adabiy tanqidi, klassik adabiy matnlarni fundamental tahlil qilish, adabiyot tarixi, qadimgi davrdan zamonaviy adabiyotgacha bo‘lgan davr tanqidiy tafakkurning rivojlanishi kabilar tahlil qilingan (Kembridj

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<sup>2</sup>Dissertatsiya mavzusi bo‘yicha xorijiy ilmiy-tadqiqotlar sharhi <https://www.harvard.edu/>; <https://www.yale.edu/>; <https://www.ox.ac.uk/>; <https://www.sorbonne-universite.fr/en/>; <https://www.columbia.edu/>; <https://www.uchicago.edu/>; <https://www.northwestern.edu/>; <https://www.cornell.edu/>; <https://www.ucl.ac.uk/>; <https://www.goethe-university-frankfurt.de/en/>; <https://karsu.uz/uz/>; <https://www.academy.uz/>; <https://www.google.com/search?q=http://uzlit.uz/>; <https://uzmu.uz/>; <https://buxdu.uz/> va boshqa manbalar asosida amalga oshirildi.

universiteti, Buyuk Britaniya), mumtoz tanqid, ritorika, adabiy janrlar evolyutsiyasi muammolari o'rganilgan (Oxford universiteti, Buyuk Britaniya), Yevropa madaniyatlari kontekstida tanqid nazariyasi masalasi tadqiq etilgan (London kolleji, Buyuk Britaniya), strukturalizm, semiotika, adabiy matn tahlilining lingvistik asoslari, fransuz adabiy tanqidchiligi tarixi, matn tuzilishi, semiotika orqali adabiy asarni tahlil qilish nazariyasi yaratilgan (Sarbonna universiteti, Fransiya), adabiyotning ijtimoiy tahlili, adabiyotning jamiyat va siyosat bilan aloqadorligi orqali tanqidiy yondashuvni shakllantirish masalasi tadqiq etilgan (Gyote universiteti, Germaniya), o'zbek-qoraqalpoq adabiy aloqalaridagi tanqidiy qarashlarning o'ziga xosligi, adabiy tanqidiy tafakkurning mintaqaviyligi kabilar o'rganilgan (Berdaq nomidagi Qoraqalpoq davlat universiteti, Qoraqalpog'iston), o'zbek adabiy tanqidchiligi tarixi, nazariyasi, matnshunoslik, mumtoz adabiyot tadqiqi muammolari chuqur o'rganilgan (O'zRFA), o'zbek adabiy tanqidining fundamental muammolari, milliy maktablarning shakllanishi kabilar aniqlangan (O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti), hozirgi o'zbek adabiy jarayonini tanqidiy tahlil qilish, adabiy janrlar nazariyasi, adabiy aloqalarga oid tadqiqotlar amalga oshirilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti), mumtoz adabiy tanqid, Buxoro adabiy maktabi, fors-tojik va o'zbek mumtoz adabiyotida tanqidiy qarashlar masalasi yoritilgan (Buxoro davlat universiteti).

Jahon adabiyotshunosligida adabiy tanqid tadqiq etish bo'yicha quyidagi yo'nalishlarda izlanishlar olib borilmoqda: muammolari, matn tanqidi, 1980-1990-yillar tanqidida ijtimoiy va siyosiy muammolar, tanqidiy tafakkurning mazmuniy yangilanishlari borasidagi qarashlarni takomillashtirish, shakl va mazmunning o'zaro mutanosib ekanligini dalillash, nasr, lirika, dramaturgiya xususiyatlari va poetikasini dalillash.

**Muammoning o'rganilganlik darajasi.** Jahon va rus adabiyotshunosligida ma'lum bir davr adabiy jarayonini yaxlit o'rganish borasida qator tadqiqotlar olib borilgan. 80-90-yillar ijodkorining ilmiy-ijodiy faoliyati, adabiy-estetik dunyoqarashi, adabiy-tanqidiy asarlari, alohida adiblar ijod namunalari o'zida oid monografiya, risola, maqola va qaydlarini tadqiq qilishga qaratilgan ilmiy izlanishlar amalga oshirilgan<sup>3</sup>.

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<sup>3</sup> Ruelle Marc De. The tangible, the local and the know: the ideology of english literary criticism. Doctoral thesis, Universite Libre de Bruxelles, 1993; Zhang Dandan. F.R.Leavis and T.S. Eliot: literary criticism, culture and the subject of English. Thesis, University of Birmingham, 2018; Култышева О.М. Творчество В.Маяковского во взаимодействии с литературным процессом 1910-1920-х годов: Автореф. дисс. ... д-ра. филол. наук. – М., 2007; Абрамова О.Г. Творчество Владимира Маяковского в литературе и критике Швеции: Автореф. дисс. ... канд. филол. наук. – Воронеж, 2013; Степина М.Ю. Н.А.Некрасов в русской критике 1838-1848 гг: Автореф. дисс. ... канд. филол. наук. – СПб., 2013; Жуковский А.Ю. Т.С.Элиот как арбитр поэзии: литературная критика 1920-х-1930-х гг: Автореф. дисс. ... канд. филол. наук. – М., 2014; Покотыло.М.В. В.В.Маяковский в оценке отечественной критики и литературоведения: Автореф. дисс. ... канд. филол. наук. – Ставрополь, 2008; Крылов.В.Н. Русская символистская критика: генезис, традиции, жанры. Монография. – Казан, 2005; Чупринин С.И. Творческая индивидуальность критика и литературный процесс 1960-1980-х годов: Автореф. дисс. ... д-ра. филол. наук. – М., 1993; Липныцкая Е.А. Эволюция творчества А.С.Пушкина – критика и публициста: Автореф. дисс ... канд. филол. наук. – Архангельск, 2011; Бреева Т.Н. Литературно-критическая деятельность М.А.Волошина: Автореф. дисс. ... канд. филол. наук. – Казань, 1996; Худойдодов А. Холик Мирзозода и таджикское литературоведение XX века: Автореф. дисс. ... д-ра филол. наук. – Душанбе, 2015; Курбонова С.И. Абдулгани Мирзоев – исследователь истории персидского

O‘zbek adabiyotshunosligida I.Sultonov, B.Nazarov o‘zbek adabiy tanqidchiligi tarixi, tanqidchilikda adiblar roli, B.Valixo‘jayev o‘zbek adabiyotshunosligi tarixi, R.Tojiboyev XX asr boshlari o‘zbek adabiy tanqidchilik tarixi, I.Yoqubov, Otajon Hoshim tanqidiy faoliyati va shu davr tanqidchiligi, O‘.O‘tayeв o‘zbek adabiy tanqidchiligi va uslub masalalari, A.Rasulov 80-90-yillarda talqin muammosi, B.Yo‘ldoshev adabiy tanqidchilikda uslub va mahorat muammolari, B.Karimov XX asrning 20-yillari tanqidchiligi, Sh.Ahmedova adabiy tanqid janrlari kabi tanqidchilikning ma‘lum bir davrlari, masalalari bo‘yicha tadqiqotlar olib borganlar<sup>4</sup>. Shu bilan birga, adabiy tanqidchilik sohasida qator tadqiqotlar, monografiya, risola va maqolalar yaratilgan<sup>5</sup>. Lekin 80-90-yillar adabiy tanqidchiligining tendensiya va muammolari monografik ko‘lamda o‘rganilmagan.

**Tadqiqotning dissertatsiya bajarilgan oliy ta‘lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi.** Dissertatsiya Farg‘ona davlat universiteti ilmiy-tadqiqot ishlari rejasining “Poetika muammolari” mavzusi doirasida bajarilgan.

**Tadqiqotning maqsadi** XX asrning 80-90-yillarida yaratilgan dissertatsiya, monografiya, risola, maqolalarni izchil tarzda tadqiq va tahlil etish, turli qarashlarni qiyoslash jarayonida shu davrga doir muammo hamda tendensiyalarni ijtimoiy-siyosiy jarayon bilan bog‘liq holda yoritib berishdan iborat.

#### **Tadqiqotning vazifalari:**

o‘zbek adabiy tanqidchiligi genezisi, uning shakllanish tarixi, XX asrdan 80-90-yillargacha o‘zbek adabiy tanqidchiligining taraqqiyot bosqichlarini tizimli o‘rganish;

80-90-yillar adabiy tanqidchiligidagi tahlil va talqin muammolari, shu davrga doir tadqiqotlarning miqyosi, yo‘nalishlari, yetakchi tendensiyalari, yutuqlari va ilmiy ahamiyatini yangicha qarashlar asosida o‘rganish;

XX asrning 80-90-yillarida mumtoz lirika, zamonaviy she‘riyat hamda o‘zbek dostonchiligiga adabiy tanqidchilikning turli yondashuvlar asosidagi tendensiyalari va muammolarini belgilash;

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<sup>4</sup> Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80-90-йиллар материаллари асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002; Танқидчилик уфқлари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1985; Ҳайитметов А. Алишер Навоийнинг адабий-танқидий қарашлари. – Тошкент: Фан, 1959; Тожибоев Р. XX аср бошлари ўзбек адабий танқиди тарихидан: Филол. фан. номз. ... дисс. – Тошкент, 1993; Эгамкулова Н. XX аср бошлари адабий жараёни муаммолари (1906 – 1917 йиллар ўзбек вақтли матбуоти мисолида): Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Тошкент, 2021; Ўтаев Ў. Танқид ва услуб. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979; Ёқубов И. Отажон Ҳошимнинг адабий-танқидий қарашлари: Филол. фан. номз. ... дисс. – Тошкент, 1993; Каримов Б. Вадуд Маҳмуднинг 20-йиллар адабий танқидчилигидаги ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995; Йўлдошев Б. Ўзбек адабиётшунослиги ва адабий танқидчилигида услуб ва маҳорат муаммолари (60-70-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 2000.

<sup>5</sup> Каримов Н. Абдулла Қодирий замондошлари. – Тошкент: Akademnashr, 2020; Қувонов З.О. Абдуқодир Ҳайитметовнинг адабиётшунослик фаолияти: Филол. фан. б. фалс. док. (PhD) ... дисс. автореф. – Самарқанд, 2020; Хабохунова Р. Академик Азиз Қаюмовнинг “Хамса” тадқиқиға ёндашув мезонлари //Алишер Навоий ва XXI аср. Халқаро конференция материаллари. – Тошкент, 2019.

o'zbek hikoya va qissalari tahlilidagi o'ziga xosliklar, ularga adabiy tanqidchilik munosabati hamda muammolarni aniqlash;

romanchiligimiz taraqqiyotidagi muammo, ulardagi yutuq va kamchiliklarning adabiy tanqidchilikda o'rganilishini yoritish;

mazkur davr dramaturgiyasining o'ziga xosligini hamda sohaga adabiy tanqidchilik munosabati, mustaqillik davri dramaturgiyasi xususidagi qarashlarni aniqlash;

adabiy tanqidchilikning tendensiyalari, muammolari, XX asr 80-90-yillar adabiy jarayonidagi o'rni va unga ta'sirini o'rganish.

**Tadqiqotning obyekti** sifatida, asosan, adabiy tanqidchilik sohasida tadqiqot olib borgan M.Qo'shjonov, H.Abdusamadov, O.Sharafiddinov, U.Normatov, N.Karimov, A.Rahimov, I.G'afurov, A.Rasulov, Y.Solijonov, N.Rahimjonov, B.Nazarov, Q.Yo'ldoshev, S.Meliyev, D.Quronov, I.Haqqul, B.Karimov, U.Hamdam, adabiyotshunos olimlar A.Hayitmetov, A.Sabirdinov, I.Yoqubov tadqiqotlariga e'tibor qaratilgan.

**Tadqiqotning predmetini** XX asrning 80-90-yillarida o'zbek adabiy tanqidchiligi manbalari asosida nasr, nazm, dramaturgiyaga tanqidchilarining munosabati va adabiy tanqidchilik muammolarini aniqlash tashkil etadi.

**Tadqiqotning usullari.** Tadqiqot jarayonida kompleks tahlil, sotsiologik, qiyosiy, biografik metod va germenevtik yondashuvlardan foydalanilgan.

**Tadqiqotning ilmiy yangiligi** quyidagilar bilan belgilanadi:

XX asr 80-90-yillar o'zbek adabiy tanqidchiligi "o'tish" va "o'zgarish" lar bosqichi sifatida tubdan yangilanishlarni yuzaga keltirganligi, xotira, esse (badiya) janrlari takomillashuvi, adabiyotda ham ijtimoiy-siyosiy o'zgarishlar o'z ifodasini topganligi, XX asrning 80-yillar tanqidchiligida sho'ro davri "sotsrealizm" metodi hukmronligi ijodkor hamda adabiy jarayonga salbiy ta'siri, 90-yillarda istiqloq bois adabiy tanqidchilikning sinfiy, partiyaviy yondashuvlardan xalos bo'lganligi, badiiy asarlarni baholashda xolislik va haqqoniylik, obraz yaratishda yangicha yondashuvlar kuzatilganligi asoslangan;

80-90-yillar Sharq mumtoz adabiyotida "ideal" qahramon yaratish tamoyillari mohiyatining chuqur anglana boshlanganligi, badiiy asarga qayta baholash, milliylik asosida yondashish va o'zlikni anglash, qadriyatlarni tiklash, unga badiiy inkishof mahsuli sifatidagi talqinning kuchayganligi, 80-yillar adabiy tanqidchiligida mumtoz asarlarning, asosan, shakliy jihatlari o'rganilgan bo'lsa, 90-yillardan ilmiy-adabiy matnlar to'liq e'lon qilinib, ularni tahlil va talqin etishda yuzaga kelgan hurfikrlilik asosida asar mohiyatining chuqur tahlil etilgani, mumtoz she'riyat muammolari aniqlanib, zamonaviy she'riyat badiiy-estetik, ma'no qatlamlari va shakliy jihatdan yoritila boshlanganligi isbotlangan;

80-yillar adabiy tanqidchiligida ijtimoiy yondashuv saqlanib qolgan bo'lib, tahlil va talqinda ochiqlik, oshkoralikning boshlangani, inson ruhiyati va ong osti in'ikoslarini kashf etishga doir talqinlar kengayganligi, qodiriyshunoslik, oybekshunoslik, qahhorshunoslik maktablarining yangicha – germenevtik tahlillar asosida jonlanganligi, bu davr adabiy tanqidida turli janr (esse, adabiy portret, tanqidiy-biografik ocherk, adabiy-tanqidiy maktub, adabiy-tanqidiy suhbat)lar takomili kuchayganligi yoritilgan;

o'rganilayotgan yillardagi nasriy janrlarni tahlil etishda ko'proq obraz ijtimoiyligiga e'tibor qaratilishi, jamiyatdagi ma'naviy inqiroz tasviri chetda qolayotgani, shaxs ichki dunyosi talqinidagi muammolar, qahramonni "mehnat kishisi" qiyofasida tasvirlash ustuvorligi, 90-yillardan jadid adabiyoti namoyandalari hayoti va faoliyati atroflicha o'rganila boshlangani, milliy romanchiligimizdagi yangilanishlar – janr, nutq, uslub, poetika masalalari adabiy tanqidchilikning o'rganish asosi bo'lganligi dalillangan;

XX asrning 80-90-yillari o'zbek tanqidchiligida dramaturgiyaga nisbatan e'tiborning sustligi, dramatik asarlarning badiiy va mazmuniy jihatdan mukammal emasligi, bu davrda ko'proq 20-60-yillar dramalarining tadqiq etilgani, shunga qaramay, dramaning janr xususiyatlari va tabiati, qahramon va xarakter masalalari nazariy jihatdan shakllana boshlangani, deyarli tadqiq etilmagan o'zbek dramaturgiyasi tadrijini chuqur o'rganish va baholashga hanuzgacha ehtiyojning mavjudligi asoslangan.

**Tadqiqotning amaliy natijalari** quyidagilardan iborat:

ilmiy tadqiqotlarining tizimli holda o'rganilishi natijasida o'zbek adabiyotshunosligi, xususan, zamonaviy adabiy tanqidchilik tarixi uchun zarur ilmiy fakt hamda ma'lumotlarni aniqlash bo'yicha taklif va tavsiyalar ishlab chiqilgan;

tadqiqot davomida chiqarilgan xulosalar hozirgi o'zbek adabiyotshunosligi taraqqiyot bosqichlarini ko'rsatib, uni ilmiy-nazariy ma'lumotlar bilan boyitishga xizmat qiladi;

"O'zbek mumtoz adabiyoti", "O'zbek adabiyoti tarixi", "Adabiyot nazariyasi", "Adabiy tanqid tarixi" kabi fanlardan yaratiladigan ishchi dastur, darslik va qo'llanmalarning mukammallashuviga yordam beradi;

o'zbek adabiy tanqidchiligining XX asr 80-90-yillariga xos bo'lgan oshkoralik, xolislik, haqqoniylikni bugungi kun o'quvchisi dunyoqarashi, tafakkurini shakllantirishdagi o'rni va ularning jamiyat axloqiy-estetik hamda ma'naviy-ma'rifiy takomilida muhim ahamiyat kasb etishi aniqlangan.

**Tadqiqot natijalarining ishonchliligi** muammoning aniq qo'yilgani, qo'llanilgan usullarning maqsadga muvofiqligi, nazariy ma'lumotlarning ilmiy manbalarga asoslanganligi, xulosalarning amaliyotga joriy etilganligi, natijalarning vakolatli tizimlar tomonidan tasdiqlangani bilan belgilanadi.

**Tadqiqot natijalarining ilmiy va amaliy ahamiyati.** Tadqiqot natijalarining ilmiy ahamiyati shundaki, uning xulosalaridan adabiyotshunoslik fanining keyingi taraqqiyotini belgilashda foydalanish mumkin. Shuningdek, tadqiqotda ilgari surilgan nazariy g'oyalar "O'zbek adabiy tanqidchiligi", "Adabiy tanqid nazariyasi", "Hozirgi adabiy jarayon", "Yangi o'zbek adabiyoti", "Adabiyot nazariyasi", "Badiiy tahlil asoslari" fanlari bo'yicha o'tkaziladigan izlanishlar, ilmiy yondashuvlar takomiliga xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati esa undagi xulosa va tavsiyalardan adabiyotshunoslar, munaqqidlar ilmiy ijodini talqin qilishda, shuningdek, oliy filologik ta'limda darslik hamda o'quv qo'llanmalari yaratishda ilmiy manba sifatida foydalanish mumkinligi bilan belgilanadi. Shu bilan birga, tadqiqotdan mumtoz adabiyot, zamonaviy o'zbek adabiyoti tarixi, yangi o'zbek adabiyoti (80-

90-yillar) kabi yo‘nalishlarning yetakchi tamoyillarini aniqlashda material sifatida foydalanish mumkin.

**Tadqiqot natijalarining joriy qilinishi.** O‘zbek adabiy tanqidchiligi mavzusida olib borilgan mazkur tadqiqot natijalari asosida:

80-90-yillarda hikoya va qissa janri bo‘yicha alohida monografik tadqiqotlar yaratilgani, 90-yillardan jadid adabiyoti namoyandalari, xususan, Cho‘lpon hikoyalariga ijobiy xulosalar berilgani, 80-yillardan keyin ham tahlilda istibdod muhitidan chiqa olmagan munaqqidlar 90-yillardan keyin romanning o‘ziga xos ifoda tarzi, shaxsni badiiy tadqiq etish, 60-70-yillar, 70-80-yillar romanlari tahlilida turg‘unlik yillarining salbiy oqibatlari, sotsialistik g‘oyalarning ta‘siridan qutula olmaslik kabilarni tahlil etgan bo‘lsa, 80-90-yillar roman janrining taraqqiyoti, milliy romanchilikka yangi yo‘nalishlarning kirib kelishi, janr poetikasi, romanda nutq va uslub poetikasi, tarixiy romanlar tadqiqi, “izm”lar ta‘siridan qutilish kabilarni asosiy tadqiq masalasiga aylangani va bu 80-90-yillar adabiy tanqidchiligining o‘ziga xos davr ekanligiga oid ilmiy xulosalaridan O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiya vazirligi ilmiy-texnik dasturlari doirasida 2021-2023-yillarda bajarilgan PF-201912258-raqamli “O‘zbek adabiyotining ko‘p tili (o‘zbek, rus, ingliz) elektron platformasini yaratish” mavzusidagi amaliy grant loyihasida foydalanilgan (O‘zbekiston Respublikasi Oliy ta‘lim, fan va innovatsiya vazirligi Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universitetining 2025-yil 7-maydagi 01/4-1928-son ma‘lumotnomasi). Natijada loyiha doirasida olib borilgan tadqiqotlar imliy materiallar bilan boyitilgan.

XX asr o‘zbek adabiy tanqidchiligi taraqqiyotida 80-90-yillar alohida bosqichni tashkil etishi, 80-yillar tanqidchiligining o‘ziga xos jihatlari, sho‘ro mafkurasining adabiyotshunoslik taraqqiyotiga ijtimoiy-siyosiy ta‘siri, sotsrealizm prinsiplarining asarlarni xolis, haqqoniy baholashga to‘siq bo‘lgani va buning adabiy jarayonga ko‘rsatgan ta‘siri, XX asrning 90-yillarida adabiy tanqidda sho‘rolarning “g‘oyaviy zaiflik”, “feodal o‘tmishni bo‘yab ko‘rsatish”, “sotsialistik voqealikni nazar-pisand qilmaslik”, “xotin-qizlar obrazini ikkinchi planda ko‘rsatish”, “partiya rahbari obrazini yaratmaslik” kabi talablardan voz kechilgani dalillangani, bahs-munozara, erkin fikrlar ortgani ko‘rsatilganligi kabi tadqiqot xulosalaridan “2021-2023-yillarda bajarilgan F3-2019081773-raqamli fundamental loyihani bajarishda “O‘zbek bolalar raqslari, raqs liboslari va taqinchoqlari nomlarining o‘zbekcha-ruscha-inglizcha-fransuzcha qisqacha izohli lug‘ati”ni yaratishda foydalanilgan (O‘zbekiston Respublikasi madaniyat vazirligi O‘zbekiston Davlat xoreografiya akademiyasining 2025-yil 6-maydagi 01/04-226-son ma‘lumotnomasi). Natijada loyiha doirasida olib borilgan tadqiqotlar ilmiy jihatdan boyigan;

XX asrning 80-yillarida boshlangan “qayta qurish” she‘riyatni ham o‘z domiga tortib, adabiy tanqidchilik ham asarlar tahliliga ijtimoiy tomondan yondashgani, she‘riyati tahlilida ijodkor tarjimai holi, u yashagan ijtimoiy muhit, shart-sharoitni e‘tiborga olish tendensiyasi, tahlil va talqin masalasida ochiq va oshkoralik boshlangani, yozuvchining ijodiy xotirasiga bag‘ishlangan esselar, badiialar yaratilgani, inson qalbini poetik kashf qiluvchi, uning psixologiyasi, ichki

ruhiyati, sezimi, niyatini anglash kabi talqinlar paydo bo'lgani, qodiriyshunoslik, oybekshunoslik, qahhorshunoslik maktablarining rivojlangani, 80-90-yillarda adabiy tanqidida (esse, adabiy portret, tanqidiy-biografik ocherk, adabiy-tanqidiy maktub, adabiy-tanqidiy suhbat) janrlari takomili asoslanganligi haqidagi xulosalardan "2022-2023-yillarda bajarilgan IZ-2019081663-raqamli fundamental loyihani bajarishda "O'zbek bolalar raqslari, raqs liboslari va taqinchoqlari nomlarining o'zbekcha-ruscha-inglizcha-fransuzcha qisqacha izohli lug'ati"ni yaratishda foydalanilgan (O'zbekiston Respublikasi madaniyat vazirligi O'zbekiston Davlat xoreografiya akademiyasining 2025-yil 6-maydagi 01/04-225-son ma'lumotnomasi). Natijada loyiha doirasida olib borilgan tadqiqotlar adabiyotga doir ilmiy manbalar bilan to'yintirilgan.

XX asr o'zbek adabiy tanqidchiligi taraqqiyotida 80-90-yillar alohida bosqichni tashkil etishi, ijtimoiy-siyosiy o'zgarishlar adabiyotda ham o'z ifodasini topganligi, 80-yillar tanqidchiligida sho'ro davrining "qayta qurish", "oshkoralik" haqidagi qarorlari, "sotsrealizm"ning ijodkor ustida hukmronligi adabiy jarayonga ta'sir ko'rsatgani, XX asarning 90-yillarida istiqloq sharofati bilan adabiy tanqidchilikda sinfiy, partiyaviy yondashuvlardan xalos bo'lganligi haqidagi xulosalaridan M.K.Ammosov nomidagi Shimoliy-Sharqiy Federal universiteti Filologiya fakultetining 45.03.01. filologiya fakulteti o'quv dasturining "Chet el adabiyoti tarixi" akademik kursi doirasida foydalanilgan (M.K.Ammosov nomidagi Shimoliy-Sharqiy Federal universiteti Filologiya fakultetining 2025-yil 30-maydagi 654-2-sonli ma'lumotnomasi). Natijada o'quv dasturi ilmiy-nazariy jihatdan boyitilgan;

yetuk munaqqidlar tadqiqotlarida dramaturgiyaga boshqa turlarga nisbatan kamroq o'rganilganligi, mustaqillikdan keyingi tadqiqotlarda ham bu turdagi asarlar yaratilgan bo'lsa-da, 20-60-yillar dramalari tadqiq etilgani, izlanishlar soha tadqiqi uchun yetarli emasligi ko'rsatib berilgani kabi xulosalaridan O'zbekiston milliy teleradiokompaniyasi "Mahalla" radiokanalining 2023-yilda efirga uzatilgan "Adabiyot gulshani" eshittirishi dasturini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasining 2023-yil 22-dekabrda 7-son ma'lumotnomasi). Natijada mazkur eshittirish ma'naviy-ma'rifiy hamda badiiy jihatdan boyigan, xalqchilligi ortgan.

Sharq mumtoz adabiyotidagi ijobiy qahramon va ideal qahramon tushunchasining mazmun-mohiyatini chuqur anglash boshlangani, mumtoz asarlarni yangicha yondashuvlar asosida qaytadan kashf etish, milliy o'zlikni anglash, milliy qadriyatlarga munosabat tubdan o'zgarib, mumtoz asarlar adabiy tanqidchilikda qayta baholanganligi, 80-yillar mumtoz asarlarni asosan shakl xususiyati 90-yillarda matn osti ma'nosi, shoirning maqsadi ochiq-oshkora tahlil etilgani kabi xulosalardan O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" teleradiokanalining 2023-2024-yillarda efirga uzatilgan "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishi dasturini tayyorlashda foydalanilgan (O'zbekiston milliy teleradiokompaniyasining 2025-yil 5-maydagi 26-36-981-son ma'lumotnomasi). Natijada mazkur eshittirish ma'naviy-ma'rifiy hamda adabiy jihatdan boyigan.

**Tadqiqot natijalarining aprobatsiyasi.** Tadqiqot natijalari 18 ta ilmiy-amaliy anjumanlarda, shulardan 16 ta xalqaro va 2 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

**Tadqiqot natijalarining e’lon qilinganligi.** Dissertatsiya mavzusi bo‘yicha 30 ta ilmiy maqola nashr etilgan. Shundan 1 ta monografiya, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 11 ta maqola, ulardan 9 tasi respublika va 2 tasi xorijiy jurnallarda nashr qilingan.

**Tadqiqot tuzilishi va hajmi.** Dissertatsiya kirish, o‘n bir faslni o‘z ichiga oluvchi to‘rt asosiy bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, hajmi 262 sahifani tashkil etadi.

## DISSERTATSIYANING ASOSIY MAZMUNI

**Kirish** qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, o‘rganilganlik darajasi yoritilgan; tadqiqotning maqsadi, vazifalari, obyekti va predmeti aniqlangan; ishning fan va texnologiyalarni rivojlantirishning muhim yo‘nalishlariga mosligi ko‘rsatilgan hamda tadqiqotning ilmiy yangiligi, amaliy natijalari, natijalarning ishonchliligi, nazariy va amaliy ahamiyati, natijalarning amaliyotga joriy etilishi, nashr etilgan ishlar va dissertatsiya tuzilishi to‘g‘risidagi ma’lumotlar o‘rin olgan.

Dissertatsiyaning birinchi bobi **“O‘zbek adabiy tanqidchiligining genezisi, taraqqiyot tendensiyalari”** deb nomlangan va uning birinchi faslida “O‘zbek adabiy tanqidchiligi takomili” o‘rganilgan. Sharq adabiyotshunosligida “ilmi naqd” badiiy asarni baholaydigan soha tarzida rivojlangan. Yunonchada “kritik” so‘zi bilan ifodalangan tanqid keng ma’noda “mulohaza bildirmoq”, “fikir yuritmoq” ma’nolarida qo‘llanib kelingan. Arab tilida “tanqid” so‘zi “نقد”, ya’ni “saralamoq, tanqidiy muhokama qilmoq, tanqid qilmoq”<sup>6</sup> ma’nolarida keladi. M.Behbudiy tanqid haqida “yangi maktab va muallimlari va anda o‘qulaturgon kitoblarni ma’nan taftish etib, andagi nuqsonlarni bayon etmoq tanqidur”<sup>7</sup>, degan edi. “Adabiyotshunoslik lug‘ati”<sup>8</sup>da tanqid (arabcha, “saralash, saylash, muhokama qilmoq”) – badiiy tanqid; keng ma’noda hozirgi badiiy jarayon muammolarini o‘rganish, yangi paydo bo‘lgan san’at asarlarini muhokama qilish, ularning mazmun-mohiyati, yutuq va kamchiliklarini ochib berish, badiiy tafakkur taraqqiyotining joriy holati va ijtimoiy did nuqtayi nazaridan baholash bilan shug‘ullanuvchi soha deb ta’rif berilgan. Aflotun, keyinchalik Arastu, Gegellarning badiiy adabiyot xususidagi mulohazalari, adabiy tanqidga “doimiy harakatdagi estetika” sifatida qarashlari adabiy-tanqid rivojiga muhim hissa bo‘lib qo‘shilgan. G‘arb tanqidshunosligida esa matn talqiniga ko‘proq e’tibor qaratilgan. XVIII asrlarda Yevropa adabiyotida estetik tafakkurning shakllanishi tufayli tanqid adabiy jarayonning muhim qismi sifatida ajralib chiqdi. XIX asrda Fransiyada Sh.O.Sent-Byov boshchiligidagi “biografik tanqidchilik”, Rossiyada

<sup>6</sup> Бушро. Арабча-ўзбекча луғат.Olimxon@bk.ru. (murojaat sanasi: 05.08.2023.).

<sup>7</sup> Qarang: Бехбудий М. Танқид – сараламоқдур // Ойна, 1914. – № 32.

<sup>8</sup> Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 310.

V.G.Belinskiy, N.A.Dobrolyubov, N.G.Chernishevskiy ijodi bilan bog‘liq rus sotsiologik tanqidchiligining shakllanishi ushbu sohaning adabiy hayotdagi ahamiyati behad oshdi, maqsad va vazifalari esa tubdan o‘zgardi. Adabiy tanqid Forobiyning Arastu “Metafizika”siga bitilgan sharhlari bilan jonlandi. Shuningdek, qadimda yozuvchilar yangi yozgan asarlarini turli davralarda, yig‘in va saroylarda o‘qib berishgan, davra qatnashchilari esa ushbu asarlarning yutuq va kamchiliklarini qayd etib, ayni damda ham kitobxon, ham tanqidchi vazifasini bajarib kelganlar. Bu tanqid tarixining og‘zaki davri hisoblanadi. O‘zbek tanqidchiligi yozma adabiyotdagi ilk namunalari paydo bo‘lishi tazkirachilik maktabi shakllanishi bilan bevosita bog‘liqdir. “Al-mo‘jam”, “Badoyi’ us-sanoye” kabi asarlar Sharq tanqid ilmi tarixini yoritishda muhim o‘rin tutadi. O‘tmish adabiyotimizda “tanqid” atamasi tushunchasi o‘rnida “naqd, mashvarat, nuqqod” so‘zlari ham ishlatilgan. O‘zbek adabiyotshunosligining tanqidiy ildizlari XI asrdan shakllana boshlagan. XI-XIII asrda Jorulloh az-Zamaxshariy, Yusuf Sakkokiy, Rashiddin Votvot kabilarning aruz vazni haqidagi asarlari, lug‘atlari XX asrgacha Sharqda asosiy manbalardan bo‘lgan. Mumtoz adabiyotimizda tazkira, manoqib dastlabki tanqid janrlaridan hisoblanadi. O‘zbek adabiy tanqidchiligining soha sifatidagi taraqqiyoti esa XV asrlarga to‘g‘ri keladi. O‘zbek adabiy tanqidchiligi XX asr boshlarida dastlab matbuotda o‘zini namoyon etdi. Jadid harakati namoyondalari o‘z g‘oyasini matbuot orqali keng yoyishdi. Bu davrda M.Behbudiy, M.Abdurashidxonov, A.Sa‘diy, A.Fitrat, A.Qodiriy, Elbek kabilar adabiyotshunoslik ilmi taraqqiyotiga o‘z hissalarini qo‘shdilar. Fasl davomida o‘zbek adabiyotida zamonaviy tanqidning paydo bo‘lishi, XX asrning 10-yillari Cho‘lponning “Adabiyot nadir?” (“Sadoyi Turkiston”, 1914) va “Muhtaram yozuvchilarimizg‘a” (“Sadoyi Turkiston”, 1915), Mahmudxo‘ja Behbudiyning “Tiyotr nadur?” (“Oyna”, 1914) singari maqolalari e‘lon qilinishi bilan o‘zbek tanqidi tom ma‘nodagi tarixini boshlagan. O‘zbek adabiy-tanqidiy qarashlarining shakllanishida S.Ayniy, V.Zohidov, E.Bertels, V.Abdullayev, N.Mallayevlarning xizmatlari haqida to‘xtalganmiz. Adabiy tanqidchilik rivojida O.Hoshim, I.Mo‘minov, O.Sharafiddinov, M.Shayxzoda, V.Zohidov, I.Sultonov, V.Abdullayev, G‘.Karimov, A.Qayumov, N.Mallayev, S.G‘aniyeva, H.Qudratullayevlarning xizmatlari katta bo‘lgan. Akademik B.Nazarovning ta’kidlashicha, 80-yillarga kelib adabiy tanqidchilik sezilarli darajada taraqqiy etdi<sup>9</sup>. O‘zbek adabiy tanqidchiligi XX asr boshlarida taraqqiy topishni boshlaganiga qaramay, uning nazariy asoslari deyarli sayoz edi. Tanqidchilar asosan sotsiologik metoddan qurol sifatida foydalanishgan. 80-yillarda tanqidchiligimizning nazariy manbalari yaratildi. Bu davrga qadar olib borilgan tadqiqotlar faqatgina amaliy jihatdan o‘zini namoyish etgan bo‘lsa, 1980-yillarda esa amaliy tadqiqotlar uchun nazariy manbalar to‘laqonli shakllandi, deyish mumkin. Umuman, o‘zbek adabiy tanqidchiligi mumtoz adabiyotshunoslik zaminida kamol topib, XX asrda o‘zining yuqori bosqichiga ko‘tarildi. Biz o‘rganayotgan 80-90-yillar adabiy tanqidchiligi esa ushbu taraqqiyot davrining

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<sup>9</sup> Назаров Б. Адабий танқидчилик ҳақида // Ўзбек тили ва адабиёти, 1982. – № 1. – Б. 3.

ma'lum bir qismini tashkil etadi. Mazkur davrni o'zbek adabiy tanqidchiligining "o'tish" yoki "o'zgarish" davri deyishimiz mumkin.

Bobning ikkinchi faslida "80-90-yillar o'zbek adabiy tanqidchiligida tahlil muammolari" tadqiq etilgan. Faslda adabiy tanqidchilikda tahlil muammosi, tahlilning talqindan farqini izohlab o'tilgan. Falsafa fanida hermenevtika sharhlash va tushuntirish san'ati, ko'p ma'noli belgi, ishoralarni hamda Gomer va qadimgi mutafakkirlar asarlarini talqin qilish ta'limoti sifatida ham ta'riflanadi. Hermenevtik an'ana diniy ilm ahliga muqaddas ("Tavrot", "Zabur", "Injil" va "Qur'on") kitobni sharhlash va tushuntirishga xizmat qilgan<sup>10</sup>. Professor D.Quronovning nuqtayi nazari<sup>11</sup> biz o'rgangan manbalar ichida ilmiy mushohadaga boyligi va zamonaviy yondashuvi bilan ajralib turadi. Tadqiqotimizda, asosan, 80-yillar tendensiyasiga e'tibor qaratilgan. Ya'ni, adabiy tanqidning ijodkorga munosabati o'rganilgan. Biz o'rganayotgan davrning tendensiyasi ham tanqidchilarning munosabatida ko'rinadi. Biz o'rganayotgan 80-90-yillar adabiy tanqidchiligining tendensiyalarini quyidagicha belgilash mumkin. 1. Ushbu davr o'zbek adabiy tanqidchiligida "o'tish" yoki "o'zgarish" davri ekanligi. 2. 80-yillarda munaqqidlarning an'anaviy tahlil yo'lidan borganligi. 3. Asar personajlarining ishchi sifatidagi qahramonliklariga e'tibor qaratilganligi. 4. 90-yillarga kelib badiiy asarga turlicha talqinlar asosida yondashish mezonlarining paydo bo'lganligi. 5. 90-yillarda badiiy asarda qahramon qalbi, ruhiyati, insoniy kechinmalarining tahlilga tortilish kuzatilganligi. 6. Adabiy tanqidchilikning inson ruhiyati, uning ma'naviy olamiga kirib borish ko'zga tashlangani. 7. Mustabid tuzum davrida ayta olmagan fikrlarini bayon qilish uchun imkoniyatlarning maydonga kelganligi.

80-90-yillar adabiy tanqidchiligi adabiyotshunos A.Rasulov<sup>12</sup> tomonidan ham o'rganilgan. Uning dissertatsiyasida adabiy tanqidchilikdagi metodologik yondashuvlarning shu davr materiallarida aks etgani, mangu asar, semiotik tahlil, uslub tahliliga e'tibor qaratilgani bilan ahamiyatlidir. Bizning tadqiqot ishimizda esa bu davr adabiy tanqidchiligi tahlillarida tendensiyalar va muammolarga asosiy urg'u berganimiz ishimizning farqli jihatini ko'rsatadi. 80-90-yillar adabiy tanqidchiligining o'z mezonlari va tamoyillari bo'lgan. Biz o'rganayotgan davr ham aynan shu mezonlar asosida shakllangan. "Qariyb chorak kam bir asr davom etgan sovet tuzumi davrida badiiy adabiyot ham, adabiyotshunoslik ilmi ham faqat sotsialistik realizm metodining cheklangan qoliplari doirasida ish olib borishga majbur bo'lgan edi"<sup>13</sup>. Olim sanagan badiiy adabiyot, adabiyotshunoslik shu qolipda shakllanib borgan. Unga yondosh bo'lgan adabiy tanqidchilik ham badiiy adabiyotdan sotsialistik realizmning yutuqlarini izlagan. Professor Y.Solijonov ta'kidlaganidek, biz o'rganayotgan 80-90-yillargacha bo'lgan davrda sotsialistik realizm metodi adabiyot chegarasini belgilovchi mezon bo'lib qoldi. Uning nutq haqidagi qarashlarini o'rganar ekanmiz, "partiyaviylik", "sinfiylik" kishanlaridan

<sup>10</sup> Qarang: Аллаярова С. Герменевтика. – Тошкент: Extremum-press, 2017.

<sup>11</sup> Куронов Д. Талқин имкониятлари. – Тошкент: Turon zamin ziyo, 2015.

<sup>12</sup> Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002.

<sup>13</sup> Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002. – Б. 3.

ozod bo'lgan, sotsialistik realizm qolipidan xalos bo'lib rang-baranglashgan o'zbek adabiyotida muallif nutqining doirasi kengayganligini qayd etish joiz. 80-90-yillarni o'rganish jarayonida gazeta va jurnallarda adabiy tanqidchilik va adabiyotshunoslikka doir ko'plab maqola va taqrizlar, adabiy suhbatlar, bahs va munozaralar e'lon qilingan. Shu jihatdan manbalar statistik jihatdan aniqlangan. Unga ko'ra: "Sharq yulduzi" jurnalida adabiy tanqidiy tahlillar 51 ta, she'riyat tadqiqi 25 ta, dramaturgiya tahlili 11 ta, mumtoz asarlar 10 ta, nasriy asarlar 13 tani tashkil etadi. "O'zbekiston adabiyoti va san'ati" gazetasida 73 ta maqola nashrdan chiqqan. Jumladan, adabiy tanqid bo'yicha 51 ta, she'riyat masalalari bo'yicha 8 ta, mumtoz adabiyot yuzasidan 7 ta, nasriy asarlar 8 tani tashkil etadi. "O'zbek tili va adabiyoti" jurnalida adabiy tanqidiy ishlar 20 ta, mumtoz asarlar tadqiqiga bag'ishlangan ishlar 12 ta, nasriy asarlar 13 ta, she'riyat tahlillari 23 tadan iborat. Shuningdek, 80-90-yillarda ijod qilgan tanqidchilarni ham adabiy-tanqidiy faoliyatiga ko'ra tasnif qilindi. Unga ko'ra: 1. Badiiy adabiyotga an'anaviy adabiyotshunoslik nuqtayi nazaridan yondashgan tanqidchilar (badiiy, g'oyaviy, ijtimoiy, falsafiy jihatlariga urg'u berish kabilar yetakchi): H.Yoqubov, H.Abusamadov, M.Qo'shjonov, O.Sharafiddinov, B.Nazarov, U.Normatov, I.G'afurov, N.Rahimjonov. 2. Badiiy asarlarga yangicha qarashlar bilan, struktural nuqtayi nazardan yondashgan tanqidchilar (asarga badiiy-estetik hodisa sifatida qarash): A.Rahimov, N.Karimov, A.Rasulov, Y.Solijonov, D.Quronov, S.Meliyev, Q.Yo'ldoshev, I.Haqqul, B.Karimov, U.Hamdani. 3. Umumiy oqim davomchisi bo'lgan tanqidchilar: B.Yo'ldoshev, A.Quljonov, Q.Qahramonov, Sh.Ahmedova. Bu bizning tasnifimiz, mutlaqlikdan holi, deb bilamiz. 80-90-yillar o'zbek adabiy tanqidchiligida tahlillarni o'rganish jarayonida quyidagi muammolar aniqlangan: mafkura ta'siridan chiqqan olmaslik (ijtimoiy talab asosida ish olib borish); yozuvchining shaxsiga qarab baholash (bunda ijodkorning talanti inobatga olinmadi); yosh va iqtidorli ijodkorlarning tan olinmasligi (ularning yangiliklari qabul qilinmagan); adabiy merosga e'tibor pastligi (90-yillargacha saqlanib qolgan); mustaqillik davri boshlaridagi ikkilanishlar (so'z erkinligi boshlanganiga qaramay, hadikning saqlanib qolishi). Umuman olganda, 80-90 yillar tanqidchilarning badiiy asarga munosabati, tahlillar orqali shu davr adabiy tanqidchiligidagi hukmron g'oya, muammo, tendensiyani anglab olish mumkin. 1980-1990-yillar o'ziga xos murakkab davr bo'lib, sho'ro mafkurasi ta'siri ketmagan, mustaqillik tanqid uchun yangilikka yo'l ochgan davr hisoblanadi. Xullas, adabiy tanqid ijtimoiy-siyosiy voqeligida yangilanishlarning xosilasi sifatida o'zgarishlar bosqichiga kirdi. Umuman olganda, 80-90-yillar tanqidchilarning badiiy asarga munosabati, tahlillar orqali shu davr adabiy tanqidchiligidagi hukmron g'oya, muammo, tendensiyani anglab olish mumkin.

"Abdulla Qodiriy, Oybek, Abdulla Qahhor ijodi va o'zbek adabiy tanqidchiligi" deb nomlangan uchinchi faslda o'rganilayotgan davrning adabiy tanqidchiligidagi tendensiya va muammolar M.Qo'shjonov, O.Sharafiddinov, U.Normatov, N.Karimovning qodiriyshunoslik, oybekshunoslik, qahhorshunoslikka bag'ishlangan tadqiqotlari asosida qiyosiy tahlil qilingan. Qodiriyshunoslik 80-90-yillar adabiy tanqidchiligida keng o'rganildi. 80-yillardan oshkoralik boshlangan bo'lsa ham, yozuvchi asarlariga munosabatda

tanqidchilarimiz o'zlarini ehtiyot qildilar. A.Qodiriyning yozuvchilik mahorati, yuksak saviyasini M.Qo'shjonov va U.Normatov keng ommaga taqdim qildi. Mustaqillikdan keyingi yillarda ham ularning qodiriyshunoslikdagi faoliyati yangicha yondashuvlar asosida davom etdi. N.Karimov Abdullar Qodiriy asarlarini biografik metod asosida tahlil qilib, yangi yo'nalishning taraqqiyotiga hissa qo'shgani, 80-yillardan Oybek ijodiga munosabat yangilanib, qator tadqiqotlar olib borilgani, xususan, oybekshunoslik M.Qo'shjonov, O.Sharafiddinov, U.Normatov hamda N.Karimov tadqiqotlari asosida taraqqiy etgani, qahhorshunoslik 80-90-yillar oralig'ida chuqur o'rganildi. Yozuvchining so'z qo'llash mahorati, badiiy saviyasi, tili, uslubi turlicha baholandi. Ammo asarlarning matn osti ma'nosi, yozuvchining ideali, ichki niyati biroz chetda qoldi. 90-yillardan keyingi tadqiqotlardagina yuqoridagilar aks eta boshladi. Shuningdek, ushbu ilmiy maktablar tadqiqida ham o'ziga xos jihatlar mavjud. Qodiriyshunoslik: Abdulla Qodiriy ijodi kashf etildi, ijodkorning badiiy-estetik ideali kabi masalalar o'rganildi, yangi tahlil metodlariga tayanildi, kitobxon ommasiga yetkazish vasifasi avj oldi. Oybekshunoslik: ijodkor shaxsiyatiga e'tibor kuchaydi, asarlari hayotiy dalillar asosida tekshirildi, ayniqsa, she'riyati qayta o'rganildi. Qahhorshunoslik: ijodkor asarlari tahlilida ziddiyatli qarashlar yuzaga keldi. Mahorati, shaxsiyati tadqiq etildi. Qodiriyshunoslik, oybekshunoslik, qahhorshunoslik maktablari shu yillarda shakllandi. Xarakterli tanqidchilarimizgina Abdulla Qodiriy ijodiga munosabat bildirgan bo'lsa, Oybek, Abdulla Qahhor ijodi ayni shu davrda keng o'rganildi. Shu davrda qodiriyshunoslikka tamal toshi qo'yilib, oybekshunoslik, qahhorshunoslik chuqur o'rganilgani qayd etilgan.

Tadqiqotning ikkinchi bobi **“O'zbek tanqidchiligi va she'riyat masalalari”** deb nomlangan. Bobning “Mumtoz lirika muammolarining o'rganilishi” deb atalgan birinchi faslida 80-yillarida ijtimoiy-siyosiy sohadagi sho'ro davrining “qayta qurish” deb atalgan yangilanishlari tufayli adabiy jarayonda muhim o'zgarishlar, xususan, mumtoz adabiyotni qayta kashf etish, mumtoz asarlarning mohiyatini teran talqin qilishga bag'ishlangan ilmiy maktablar soni ortgani o'rganilgan. “60-yillardan boshlab, adabiy tanqidchilikda yozuvchining hayoti va ijodini yaxlit olgan holda ilmiy-tadqiq qilish, umuman, tarixiy-adabiy jarayondagi san'atkorning o'rni masalasiga qiziqish kuchaydi. Natijada, mumtoz va XX asr adabiyotining ko'plab atoqli namoyandalarining ilmiy-tanqidiy biografiyasini yaratish borasida samarali ilmiy tadqiqotlar yuzaga keldi. Ayniqsa, Alisher Navoiy, Bobur, Furqat, Muqimiy singari yirik mumtoz adabiyot vakillari... ilmiy-tanqidiy biografiyasini yaratish bobidagi ilmiy tadqiqotlar diqqatga sazovordir”<sup>14</sup>. Bu davrga kelib adabiyotshunoslikda shoirlar she'riyati tahlilida uning tarjimai holi, u yashagan ijtimoiy muhit, shart-sharoitni e'tiborga olish tendensiyasi kuchayadi. Ayniqsa, 80-yillardan keyin adabiy tanqidchilikda o'z so'zini ayta oladigan qator tadqiqotchilar fanning nazariy qimmatini oshishiga hissa qo'shdilar. 90-yillarga kelib esa mumtoz adabiyot namunalarini qayta baholash va asarlarni yangicha talqin etish avj oldi. Shu ma'noda, mumtoz asarlar tadqiqi an'anaviylikdan chekinmagan holda, zamonaviy tadqiq usullari bilan boyitilib, talqin etildi. Adabiyotshunos

<sup>14</sup> Йўлдошев Б. Ўзбек адабиётшунослиги ва адабий танқидчилигида услуб ва маҳорат муаммолари (60-70-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 2000. – Б. 238.

olimlar mumtoz matnlarni talqin qilish bilan birga, shoirlarning hayoti, ijodiy muhiti va uning badiiy adabiyotga ta'siri, ichki kechinmalari xususida bahs yurita boshladilar. "80-yillarning o'rtalaridan boshlab o'zbek mumtoz adabiyotining yetuk namoyandalari hayoti va ijodi haqida keng kitobxonlar ommasiga mo'ljallangan, hozirgi adabiy jarayon bilan bog'lanib ketadigan maqola, badia, risolalar yaratilmoqda"<sup>15</sup>. Adabiyotshunos olim A.Rasulov ta'kidlaganidek, mumtoz asarlarni kitobxonlar ommasiga yetkazish birinchi galdagi vazifa bo'lib qoldi. Yillar davomida qo'lyozma sifatida saqlangan, avlodlar bexabar bo'lgan xazinalarning qaytadan ko'rib chiqilishi adabiyotshunoslik fani boyishiga xizmat qildi. Xususan, A.Hayitmetov Alisher Navoiyning lirikasida orifona g'azallarni tahlil etadi. "Navodir ush-shabob"dagi falsafiy, ijtimoiy, ma'rifiy g'azallarni orifona g'azallar sifatida beradi. *Har gadikim, bo'ryoyi faqr erur kisvat anga, Saltanat zarbaftidin hojat emas xil'at anga*. Kim fano tufrog'iga yotib qo'yar tosh uzra bosh, Taxt uza ermas muzahhab muttako hojat anga. Ushbu bayt orqali podshohlarning ochko'zligi qoralanadi, ularga toshni yostiqlik qilgan darveshlarni qarama-qarshi qo'yadi. Olimning fikricha, bu satrlar Navoiyning saxiylik qarashlariga yaqin turadi, uning orifona g'azallarida real hayot masalalari yoritiladi. Olim tadqiqotida shoir lirikasidagi mulohazalar, xalqparvarlik, vatanparvarlik kabi masalalarni tahlilga tortadi. "Bizda lirika tahlili Navoiydan boshlangan, – desak, xato qilmagan bo'lamiz"<sup>16</sup>. Adabiyotshunos olim I.Haqqulning "O'zbek adabiyotida ruboiy"<sup>17</sup>, "Bobir she'riyatida tanosib san'ati"<sup>18</sup>, "Tasavvuf va she'riyat"<sup>19</sup> nomli tadqiqotlarida tasavvufning Sharq xalqlari tafakkurida tutgan o'rni masalasi, tasavvuf va uning mohiyati, tasavvuf ahli, shuningdek, tasavvufning Alisher Navoiy, Zahiriddin Muhammad Bobur she'riyatiga ta'siri kabilar tadqiq etilgan. 80-yillardan tadqiqotchilar o'z maqolalari, monografiya va dissertatsiyalarida "o'tmishni ulug'lash" kabi ayblovlardan qutulib, erkinroq ijod qila boshlaganlar. 80-90-yillar o'zbek adabiy tanqidchiligida sho'ro davrining tazyiqi kamayib, mumtoz lirika ham badiiy-estetik jihatdan o'rganila boshladi. Ushbu davrda mumtoz lirika o'rganilishining quyidagi muammolari mavjud edi: mumtoz lirika tahlilida sinfiy kurash tahlili; lirik obrazlarning o'z ma'nosida talqin qilinishi; mumtoz lirikani ijodkor ichki dunyosi bilan bog'lab o'rganmaslik; lirik janrlarni badiiy-estetik jihatdan qayta ko'rib chiqish. Xullas, 80-yillarga kelib mumtoz asarlarning o'rganilishi biroz kengaygan bo'lsa, 90-yillarga kelib adabiyotshunosligimizda mumtoz adabiyotimiz namoyandalarini qayta baholash va yangicha talqin etish borasida qator ishlar amalga oshirildi.

Ikkinchi fasl "Zamonaviy she'riyat masalalari" tahliliga bag'ishlangan. XX asrning 80-yillariga kelib she'riyatda ham, tanqidchilikda ham qator o'zgarishlar vujudga keldi. Adabiyotshunoslar lirikani chuqur tahlil etgan holda she'rni asl

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<sup>15</sup> Rasulov A. Hozirgi ўzbek tanqidchiligida ta'hlil va talqin muammosi (XX asrning 80-90-yillari materiallari asosida): Filol. fan. d-ri ... diss. – Toshkent, 2002. – B. 136.

<sup>16</sup> Hayitmetov A. Meros va ixlos. – Toshkent: Faqur Fulom nomiдаги Adabiёт va san'at nashriёti, 1985. – B. 19.

<sup>17</sup> Haqqulov I. Ўzbek adabiётida ruboiy. – Toshkent: Fan, 1981.

<sup>18</sup> Haqqulov I. Bobir she'riyatida tanosib san'ati // Ўzbek tili va adabiётi, 1981. – № 5. – B. 22-27.

<sup>19</sup> Haqqulov I. Tasavvuf va she'riyat. – Toshkent: Faqur Fulom nomiдаги Adabiёт va san'at nashriёti, 1991.

qiymati darajasida baholay boshladilar. Shunga qaramay, she'riyatdan ijtimoiy-siyosiy yangilik izlash tahlilda yaqqol ko'zga tashlanib turdi. M.Qo'shjonov, O.Sharafiddinov, N.Rahimjonov, I.G'afurov, N.Karimov, U.Hamdamiy va boshqalar lirik tur bo'yicha qator tadqiqotlar yaratdilar. "80-yillarning o'rtalarida "oshkoralik", "qayta qurish" jarayonlari boshlanishi bilan jamiyat siyosiy jihatdan faollashdi: siyosat haqida o'ylamagan, gapirmagan, yozmagan odam qolmadi, hisob....Va albatta, o'ta ijtimoiylashgan va publitsistik oshkorlik kasb etgan she'riyat o'sha bolta bilan naq o'q tomirni mo'ljalga oldi. Bungacha shoirlarimiz bo'g'zida qolib kelgan haqiqatning yarmisi bo'lsa ham, endi she'rlarga shiddat-la quyildi. O'zbek xalqining mustamlaka sharoitidagi fojiali hayoti, mustabid siyosat oqibatlari davr she'riyatining yetakchi mavzusiga aylandi"<sup>20</sup>. U.Hamdamiy ta'kidlaganidek, 80-yillardan boshlab she'riyatda ham, adabiyotda ham o'zgarishlar davri bo'ldi. Shoir va yozuvchilar qisman erkin ijod qila boshladi. Shunga qaramay, hali ham siyosiy bosim qutqusidan chiqa olmaslik, qat'iy tendensiyaga aylangan sotsiologik metod unsurlari ijodkorlar va tanqidchilar ishlarida ko'zga tashlanar edi. 80-90-yillar zamonaviy she'riyatning o'rganilishida quyidagi muammolar mavjud edi: she'riyat tahlilida ijtimoiy mavzularning ustuvorligi; she'riyatga poetik tafakkur mahsuli sifatida qaralmagani; tahlillarda mumtoz va zamonaviy she'riyatning uzviy aloqasiga e'tibor qaratilmagani.

80-yillar she'riyati bo'yicha maxsus tadqiqot olib borgan adabiyotshunos No'monjon Rahimjonovning "Davr va o'zbek lirikasi"<sup>21</sup> monografiyasida lirika taraqqiyotining xarakterli xususiyatlari tadqiq etilgan. Davr va she'riyat, mahorat masalalari yoritilgan. 80-yillarda she'riyat talqiniga bag'ishlangan Ozod Sharafiddinovning ham bir qator tadqiqotlari mavjud. Jumladan, uning "Adabiy etyudlar"<sup>22</sup>, "Adabiyot – hayot darsligi"<sup>23</sup>, "Hayot bilan hamnafas"<sup>24</sup> kabi ilmiy tadqiqotlarida she'riyat xususida jiddiy fikrlar berilgan. She'riyatga mustaqillikdan oldingi davr umumiy fonida munosabat bildirilgan, tanqidchilarning "majburiy fikrlar kiritish"i davr kamchiliklari ochib bergan bo'lsa, keyinroq istiqloq sharofati bilan inson ruhiyati va uning ichki olami, inson "meni"ga keng izn berildi. Shoirlarning ijod namunalari mundariyasi xilma-xil bo'lgani kabi, unga munosabatlar ham xilma-xil bo'lishi munaqqidlarimizning chiqishlarida aniq ko'zga tashlandi. Xususan, N.Karimov, N.Rahimjonov, U.Hamdamiy she'riyatning nozik qirralarini xolisona baholab, mustaqillik davri adabiyotshunosligida she'rlarning ta'sir manbalari, shakl va mazmun borasidagi o'ziga xosliklar, jahon andozalari asosidagi ijod namunalari ekanligini chuqur yoritib berdilar. Shuningdek, shu davr tanqidchiligida she'riyat boshqa janrlardan ko'ra jiddyroq, salmoqliroq o'rganildi.

Bobning uchinchi fasli "O'zbek dostonchiligining adabiyotshunoslikda o'rganilishi"ni tadqiq etishga bag'ishlangan. XX asr so'nggi choraklarida o'zbek

<sup>20</sup> <https://kh-davron.uz/yangiliklar/ulugbek-hamdamiy-70-yillar-avlodi-she'riyati-xurshid-davron.html> (15.07.2022).

<sup>21</sup> Раҳимҷонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979.

<sup>22</sup> Шарафиддинов О. Адабий этюдлар. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1968.

<sup>23</sup> Шарафиддинов О. Адабиёт – ҳаёт дарслиги. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1981.

<sup>24</sup> Шарафиддинов О. Ҳаёт билан ҳамнафас. – Тошкент: Ёш гвардия, 1983.

dostonlari shakl va mazmun jihatdan har tomonlama badiiy taraqqiy etdi. Adabiy tanqidchilikda 80-90-yillar o'zbek dostonchiligi bo'yicha ham bir qator tadqiqotlar baholandi. Boshqa janrlarga nisbatan biroz kam o'rganilgan bo'lsa-da, shu davr adabiy tanqidchiligi mahsuliga aylandi. 80-90-yillar dostonchiligining o'rganilishida quyidagi muammolar mavjud edi: asosan, sotsialistik realizm metodi asosida tahlil qilingan; dostonlar mavzu va g'oya jihatidan o'rganilgan; badiiy yangilik sifatida ko'rilmagan. Keyinchalik o'zbek adabiyotiga poema atamasining kirib kelishi avvaldan mavjud bo'lgan doston janrini zamonaviy variantiga aylandi. XX asarning 80-90-yillarida turli mavzudagi dostonlar yozilishi bilan birga, yaratilgan dostonlarni tahlil qilish tendensiyasi ham jonlandi. O'zbek adabiy tanqidchiligida lirik turning barcha janrlari nazariy jihatdan o'rganilgani kabi o'zbek dostonchiligi ham adabiy tanqidchilik e'tiboridan chetda qolmadi. "Saksoninchi yilda dunyoga kelgan o'zbek shoirlarining salmoqli dostonlariga xos bo'lgan umumiy belgilarni topishni istasak, buni avvalo, dostonlarning qahramonlaridan qidirmoq kerak. Bu qahramonlarga teran nigoh bilan qaraganda, ularni yana Gomer ifodasi bilan aytadigan bo'lsak, "ma'rifatli qalb"ga ega bo'lgan shaxslar ekanligi ravshan bo'ladi"<sup>25</sup>. Shu ma'noda, adabiy tanqidchilikda dostonlar qahramonlari doimo asosiy tahlil markazida bo'lgan. O'zbek adabiyotida dostonlar bo'yicha N.Rahimjonov keng tadqiqot olib borgan. Uning "Lirik poema"<sup>26</sup> mavzusidagi dissertatsiyasi XX asr dostonchiligi haqida ma'lum tasavvur bera oladi. Tadqiqotda lirik poemaning janr xususiyatlari, lirik poemaning taraqqiy etishidagi manbalar, davrning yetakchi tendensiyalarini dalillash maqsad qilib olingan. I.G'afurov tahlillarida A.Oripovning "Hakim va ajal" dostonidagi yuksak ma'rifat egasi Ibn Sino, E.Vohidovning "Ruhlar isyoni" dostonida erkinlik va tenglik uchun isyon qilgan ma'rifat egalari, Sharq inqilobiy shoiri Nazrul Islom, B.Boyqobilovning "Shukuhli karvon" dostonida mutafakkir Navoiy siymosi, Muhammad Alining "Boqiy dunyo" dostonida ma'rifatparvar muallim va shoir, R.Bobojonning "Yusuf va Zulayho" dostonida jaholatga qarshi ma'rifatli inson isyoni kabilar orqali bu davr dostonchiligining taraqqiyotini belgilab bergan. Shu izlanishlarning davomi sifatida U. Normatov<sup>27</sup> dostonnavislarning zamon bilan hamnafas qirralarini tekshiradi. O'zbek dostonchiligi shu davrga qadar hayotning ijtimoiy-siyosiy, ma'naviy-axloqiy masalalarini keng yoritmagan. Uning fikricha, doston davr muammolari va hayot haqiqatini aks ettirishda lirika, drama, proza bilan tenglashishga harakat qilgan. E.Vohidovning "Ruhlar isyoni", "Istambul jofiasi", O.Matjonning "Gaplashadigan vaqtlar", A.Muxtor "Dol qoya", Muhammad Alining "Inqilob", I.Otamurodovning "Yarador umid otlari" kabilarni shu qatoridagi dostonlar safiga kiritadi. E.Vohidovning "Istambul fojiasi" va O.Matjonning "Gaplashadigan vaqtlar" dostonini qiyosiy tahlil qiladi. Unga ko'ra, "Istambul fojiasi"da murakkab taqdir, mukammal xarakterlar, adashgan, gunohkor shaxslar, "Gaplashadigan vaqtlar" qahramoni esa, mashaqqatli taqdir egasi, o'z davri odamlaridan yuqori fikrlaydigan oddiy inson. "Istambul fojiasi"da

<sup>25</sup> Гафуров И. Мўъжизалар ҳар куни керак // Шарқ юлдузи, 1981. – № 7. – Б. 224 - 230.

<sup>26</sup> Раҳимжонов Н. Лирик поэма (1961-1973 йиллар ўзбек поэзияси материаллари асосида): Филол. фан. канд. ... дисс. – Тошкент, 1975.

<sup>27</sup> Норматов У. Достон ва замон // Шарқ юлдузи, 1987. – № 10. – Б. 173 - 180.

lirik qahramon voqealar kuzatuvchisi, “Gaplashadigan vaqtlar”da shoir lirik qahramonning voqealarga aralashuvidan keng foydalangan. Tanqidchi yuqoridagi dostonlarda davrning dolzarb muammolariga murojaat etib, insonlar ruhiyati, hayot haqiqati va murakkab ziddiyatli vaziyatlarni talqin etish tendensiyasi kuchayganini xulosa qiladi. Yaqin yillarda D.Quvvatovning 80-90-yillar dostonchiligi haqida tasavvur bera oladigan tizimli tadqiqoti yaratildi. Dissertatsiyada XX asr ikkinchi yarmi o‘zbek dostonchiligi poetik strukturasi, taraqqiyot tamoyillari, o‘zbek va jahon adabiyotshunosligidagi poema janriga oid ilmiy izlanishlar, janr taraqqiyoti konsepsiyalari, o‘zbek dostonlarining tarkibiy ko‘rinishlari, an’anaviy xalq va mumtoz dostonchilik yo‘nalishidagi asarlarning tabiati, mustaqillik davri dostonlari mazmuni kabi masalalar izchil yoritildi. Adabiy tanqidchilikda 80-90-yillar dostonlarining o‘rganilishini xulosalaydigan bo‘lsak, barcha janrlarda kuzatilgani kabi 80-yillar boshlarida yaratilgan doston personajlarining mehnat kishisi sifatidagi qahramonliklari ko‘kka ko‘tarilgan bo‘lsa, 90-yillarga kelib, ularning qalbi, ruhiyati, insoniy kechinmalari tahlilga tortildi.

Ishning uchinchi bobi “**O‘zbek tanqidchiligi va nasriy janrlar**” deb nomlangan bo‘lib, birinchi faslida “Hikoyalar tahlilidagi o‘ziga xosliklar” muammosi tadqiq etilgan. XX asrning 80-90-yillari o‘zbek adabiy tanqidchiligida nasriy asarlarni o‘rganish borasida yangi izlanishlar davri bo‘ldi. Hikoyalarning o‘rganilishida quyidagi muammolarni kuzatdik: ijtimoiy ahamiyatning yuqoriligi; obrazlar psixologiyasining to‘liq yoritilmagani; modernistik hikoyalarning e’tibordan chetda qolayotgani. Bu davr tanqidchiligida H.Yoqubov, M.Qo‘shjonov, I.Sulton, L.Qayumov, O.Sharafiddinov, N.Karimov, U.Normatov, I.G‘afurov, A.Rasulov, Y.Solijonov, H.Boltaboyev, D.Quronovlar asar tahlilida qator yutuqlarga erishdi. “Hozirjavob janr imkoniyatlari ayni shunday keskin burilish davrlarida ko‘zga tashlanishi, 80-yillarning ikkinchi yarmi va 90-yillarning avvalidagi o‘zbek adabiyoti misolida ham bu yaqqol o‘z isbotini topdi. Bu davr o‘zbek adabiyotini, asrimiz boshidagi uyg‘onish hodisasiga qiyosan, “ikkinchi katta uyg‘onish davri adabiyoti” deyish mumkin”<sup>28</sup>. Shu yo‘nalishdagi tadqiqotlardan biri tanqidchi I.G‘afurovning “Prozaning shoiri”<sup>29</sup> nomli ijodiy ocherkidir. Unda Said Ahmadning “Iqbol chiroqlari”, “Muhabbatning tug‘ilishi”, “Muhabbat”, “Sevgingga sodiqman”, “Bahor suvlari”, “Xotin”, “Mehribon”, “To‘lqinlar” kabi hikoyalari tahlil qilinadi. XX asrning 60-80-yillarida Abdulla Qahhor ijodi ko‘plab tanqidchilarning e’tiborini tortdi. Xususan, M.Qo‘shjonovning bir qator tanqidiy ishlari ham uning ijodiga bag‘ishlandi. Tanqidchi yozuvchilarning xarakter yaratish mahorati, uning shakllanishi, shu bilan bir qatorda, syujet, kompozitsiyasi muammolarini ham tahlil qildi. Tanqidchining “Hayot va nafosat”<sup>30</sup> nomli tadqiqotida Abdulla Qahhor hikoyalari munosabat bildirdi. Yozuvchining fojiviy taqdirlarni tasvirlash mahorati borasida dalillash san’atiga ham alohida to‘xtaladi. Jumladan, “Anor”

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<sup>28</sup> Дўстмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол. фан. номз. .... дисс. – Тошкент, 1995. – Б. 5.

<sup>29</sup> Гофуров И. Прозанинг шоири. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1981.

<sup>30</sup> Қўшжонов М. Ҳаёт ва нафосат. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1970.

hikoyasida siyosiy-ijtimoiy masalalar fojining yuzaga chiqishida asosiy sabab bo'lsa-da, yozuvchi buni yaqqol ko'rsatmaydi. U oddiy inson hayotidagi qiyinchilikni tasvirlash orqali uning ortida katta fojialar borligini uqtiradi. Bundan tashqari, tanqidchi yozuvchining detal orqali qahramon holatini tasvirlashiga ham e'tibor qaratadi. M.Qo'shjonovning "Abdulla Qahhor mahorati"<sup>31</sup> monografiyasida yozuvchining o'ziga xosligi, invididual ijodi, janrlardagi mahorati bo'yicha tanqidchi mulohazalari bayon etilgan. A.Qahhorni Alisher Navoiy, Abdulla Qodiriy kabi ustozlariga izdosh sifatida ko'radi. Hikoyalar tahliliga adabiyotshunos H.Boltaboyev yangicha yondashuv bilan qaradi. Uning "Uslubning tug'ilishi" maqolasida Zohir A'lamning uslubi, o'ziga xos ovozi tahlil qilindi. Hikoyadagi ichki uyg'unlik, yozuvchining qahramonlariga bo'lgan munosabati, tasvirdagi pozitsiyasini yuqori baholaydi. Shunga qaramay, asar poetikasiga doir kamchiliklar ham borligini qayd etadi. Q.Yo'ldoshevning<sup>32</sup> 80-yillar prozasi haqidagi qaydlarida shaxsni tasvirlash asosiy ekani, turg'unlik yillari adabiyotda muammoni ko'tarib chiqish, insonni tasvirlash asosiy maqsad deb aytilsa ham, shaxsni emas, uning mehnatini birinchi o'ringa olib chiqish, insonni ishchi kuchi deb qarash avj olgan. Yana shuni ta'kidlaydiki, 80-yillar nasriga xos bir xususiyat – badiiy jihatdan puxta bo'lmagan yaroqsiz asarlarning keskin kamayganligidir. Shaxsni tasvirlash 80-yillar prozasiga xos xususiyatlardan biridir. Munaqqid o'z fikrlarini dalillash maqsadida Sh.Xolmirzayevning hikoyalariга murojaat qiladi. Yozuvchining shaxs haqidagi qarashlari "Yashil Niva", "Ustoz", "Xumor" hikoyalariда shaxs taqdiri va shaxs qismati, uning iztiroblari, o'ylari orqali yetkazib beriladi. Uning fikricha, Sh.Xolmirzayevni shaxs ruhiyati, uning turfa tabiati, hatti-harakatlari silsilasi qiziqtiradi. Umuman olganda, tanqidchi 80-yillar nasrida yangilik sifatida kirib kelgan shaxs tasviri masalalarini tahlil etadi. XX asrning 80-90-yillarida zamonaviy adiblar tomonidan realistik metod bilan bir qatorda, modernistik metodning ham keng qo'llanilishi kuzatila boshlandi. Bu davrda (80-90-yillar), adabiyot maydoniga iste'dodli yozuvchilar guruhi kirib keldi. Hikoyanavislik esa yangi-yangi mavzular, yangi shakllar bilan boyidi"<sup>33</sup>. Ayniqsa, realizmdan modernizmga o'tish natijasini adabiyotga badiiy asarlarga yangi g'oya va yo'nalishlarning kirib kelishi kuzatilgan bo'lsa, adabiyotshunoslik, adabiy tanqidchilikda esa yangi yo'nalishdagi tadqiqotlar sonining ortishiga sabab bo'ldi.

Bobning ikkinchi fasli "Davr qissalariga adabiy tanqidchilik munosabati" deb nomlangan. Adabiy tanqidchilik 80-90-yillar prozasini keng tadqiq etdi. Xususan, o'zbek qissachiligi yuzasidan ham salmoqli tadqiqotlar yaratildi. Shunga qaramay, ba'zi muammolar mavjud edi: obrazning ijtimoiyligiga e'tibor qaratilishi; jamiyatdagi ma'naviy inqirozning chetda qolayotgani; murakkab shaxslarni chuqur psixologik tahliliga qadam qo'yish. O.Sharafiddinovning O.Yoqubov qissalari haqidagi tahlillari<sup>34</sup>da yozuvchining yangilikka intilganligi, hayotiylik va tabiiylik

<sup>31</sup> Қўшжонов М. Абдулла Қаҳҳор маҳорати. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1988.

<sup>32</sup> <https://www.natlib.uz/Yo'ldoshev-Q-Shaxsni-tasvirlash-bosh-mezon-11-03-2022/>.

<sup>33</sup> <https://saviya.uz/ijod/adabiyotshunoslik/zamonaviy-eron-nasrining-modernisti/> Ойдин Турдиева (murojaat sanasi: 02.11.2024.).

<sup>34</sup> Qarang: Шарафиддинов О. Истеъдод жилolari. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 206.

prinsipiga amal qilishini ta’kidlaydi. U ba’zi yozuvchilar qatori muhabbatni ikki yoshning hijroni, visol, rashk kabilarni tasvirlash bilan cheklanmagan, qissalarida muhabbat tenglik, ishonch, hurmat asosiga qurilgan. Munaqqid fikricha, yozuvchi “Tilla uzuk”, “Matluba”, “Qanot juft bo’ladi” qissalarida zamonaviy yoshlar psixologiyasidagi yangi qirralarni, ularning hayotga bo’lgan munosabatini badiiy tadqiq etadi. “Tilla uzuk”, “Matluba” qissalarida turli fikrlovchi shaxslarning muhabbat haqidagi turfa xil qarashlari va ularning oqibatida zomin bo’lgan baxt tasvirlanadi. Yozuvchi qissalarida davr ruhi chuqur ifodalab berilishi bilan birga, kitobxonga insoniylik, ezgulik kabi fazilatlaridan saboq beradi. O.Sharafiddinov<sup>35</sup> O.Yoqubovni o’zbek adabiyotining ijtimoiy-estetik mavqeini qayta mustahkamlashda jonbozlik ko’rsatgan adib deb hisoblaydi. Uning “Muqaddas” qissasida ana shu yangi tendensiyalar ifodalagan. Tanqidchining fikricha, qissada yozuvchi loqayd bayonchilikdan voz kechib, voqealar mohiyatini tadqiq etish yo’lidan borgan. O.Yoqubovning ijodidagi yangi bosqich “Muqaddas” qissasidan boshlangan. O.Sharafiddinov G’afur G’ulom qissalari<sup>36</sup> ni tahlil qilar ekan, “Netay”da o’zbek ayolining ayanchli taqdirini mahorat bilan tasvirlagani, yozuvchining butun asar davomida o’ziga xos ohangni izchil saqlay ogani, “Tirilgan murda”da esa tanbal insonning hayotga yangicha nigoh bilan qarashga o’rgatgani, qayta tiriltirgani mahoratidan dalolat berishini aytadi. Munaqqid yozuvchining “Shum bola” qissasi haqidagi xulosalarida to’laqonli xarakterlar yaratishi bilan birga, xalqning realistik tasvirini ham bera olgan. Ushbu qissa o’zbek prozasining eng baquvvat asarlaridan biri bo’lib, jahon adabiyotiga qo’shilgan ulush sifatida qarash kerak. A.Rasulov o’zining o’zbek adabiyotidagi qissalar xususida mulohazalari<sup>37</sup> da “Buxoroning jin ko’chalari”, “Jar yoqasida chaqmoq”, “Chorrahada qolgan odamlar” qissalari o’zbek prozasining eng yaxshi namunalari sifatida ko’rsatadi. Asqad Muxtor teran psixologizm, koloriti boy tilda yozsa, Tohir Malik asarlari fantastik ruhda yaratiladi. Bu asarlarning asosiy qahramoni masalasi ham keng o’rganilgan bo’lib, barcha voqealar bosh qahramonning mukammalashuvi uchun xizmat qilishi yoritiladi. U.Rasulovning tadqiqotlarida<sup>38</sup> ham 80-90-yillar qissachiligi haqida tahlillar mavjud. O’zbek qissalarida 80-yillardan milliy g’urur, e’tiqod tushunchalarini sharq islom tafakkuri asosida badiiy tadqiq etish tamoyili ko’zga tashlandi. Qissalarda yurt taqdiriga mas’ul, aloqador qahramonlar yaratildi. Xususan, Erkin A’zam, Murod Muhammad Do’st qissalariga to’xtalib, ularda davr manzarasini ichdan yoritishga harakat boshlangani, qahramon olamidagi po’rtanalarni ta’sirli ifodalash, xayol va tush motivini kompozitsion sathga singdirish usuli ortib borgani, shuningdek, qissalarda inson bajaruvchi vazifasidan fikrlovchi, o’zini taftish etuvchi maqomiga ko’tarilgan. Istiqlol adabiyotiti qissalari haqida to’xtalar ekan, yangi tasvir, yangi

<sup>35</sup> Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б 436.

<sup>36</sup> Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б 446.

<sup>37</sup> Расулов А. Эски мавзунинг янги талкини. Хаёт кўзгуси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1984.

<sup>38</sup> Расулова У. XX аср ўзбек киссачилиги (поэтик изланишлар ва тараққиёт тамойиллари): Филол. фан. д-ри ... дисс. автореф. – Тошкент, 2020.

qahramon, insonni murakkab mavjudot sifatida talqin etish, jahon an'analarini sintez qilish tamoyili ortgani, tarixiy haqiqatni tiklash, sho'ro tuzumini tanqidiy tahlil etish kabilar ko'zga tashlanganini qayd etadi. Mustaqillik davrida qissa janri yanada taraqqiy etdi. Dunyo tajribalarini o'zlashtirdi. Mazkur janrga yangi uslub, yangi tamoyil, yangi so'z, yangi tafakkur kirib keldi. 80-90-yillar adabiy tanqidchiligida qissalar bo'yicha bir qator tadqiqotlar yaratildi. Qissalarda ijtimoiy hayotda faol oddiy xalq vakillari tasviri, ijtimoiy muammolar yoritildi. O'rganilayotgan davr qissachiligida M.Muhammad Do'st, T.Murod, E.A'zamov, X.Do'stmuhammad, N.Eshonqul, Sh.Bo'tayevlar alohida burilish yasagani e'tirof etildi.

“Romanlar tahlili masalasi” deb atalgan uchinchi faslda adabiy tanqidchilikda romanlarga munosabat masalasi yoritilgan. Adabiy tanqidchilik 60-70-yillar, 70-80-yillar romanlar tahlilida turg'unlik yillarining salbiy oqibatlari, sotsialistik g'oyalarning ta'siridan qutula olmaslik, davr kishisi ruhiyatidagi o'zgarishlar, asr kishilarining mashaqqatli yo'li, oddiy fuqarolarning qahramonga aylanishi kabilarni tahlil etgan bo'lsa, 80-90-yillar roman janrining taraqqiyoti, milliy romanchilikka yangi yo'nalishlarning kirib kelishi, janr poetikasi, romanda nutq va uslub poetikasi, tarixiy romanlar tadqiqi, “izm”lar ta'siridan qutulish kabilar asosiy tadqiq masalasiga aylandi. Roman tahlilida quyidagi muammolar mavjud edi: sotsialistik realizm talablariga mosligini tekshirish; insonning ichki olamini yetarli darajada tahlil qilmaslik; modernistik romanlar tahlilida ehtiyotkorlik. Bu 80-90-yillar adabiy tanqidchiligining o'ziga xos davr ekanligini ko'rsatib berdi. Xususan, shu davrda adabiyotshunos A.Rahimov roman janri poetikasi bo'yicha yirik tadqiqotlarni boshlagan bo'lsa, Y.Solijonov romanda muallif nutqi, muallif uslubi poetikasi yo'nalishini boshlab berdi. Umuman olganda, romanlarda poetika masalasi Farg'ona adabiy tanqidchilik maktabida shakllanib, nazariy asoslar yaratildi. Shu davrdan boshlab o'zbek adabiyotida o'tmishni ulug'lash, ajdodlarning tarixiy yo'lini avlodlarga yetkazish badiiy adabiyotning vazifasiga aylana boshladi. O.Sharafiddinovning “Abdulla Qahhor”<sup>39</sup> nomli adabiy portretida “Sarob” romani tahlil qilinadi. Ayni shu mavzuda uning “Ikkinchi cho'qqi”<sup>40</sup> maqolasi ham nashrdan chiqqan. Munaqqid yozuvchining ijodiy laboratoriyasiga kirib biografik metod asosida shakllantirilgan. Tanqidchi U.Normatov ham roman janri tadqiqiga bag'ishlangan qator ilmiy mulohazalarida janr xususiyatlarini tahlilga tortgan. Xususan, “Turmushning teran tahlili”<sup>41</sup>, “Romanning mashaqqatli yo'li”<sup>42</sup>da P.Qodirovning “Olmos kamar” romanida muallif konsepsiyasini tahlil qiladi. Unga ko'ra, muallifga xos mushohadakorlik, falsafiylikka moyillik, har bir hodisadan ma'no topishga urinish romanning o'ziga xosligini belgilagan. Mustaqillikdan keyin romanga munosabat tubdan o'zgardi. Bu yuzasidan D.Quronov va U.Normatovning suhbatlari e'lon qilindi. O'zbek romani 90-yillarga qadar asosan an'anaviy realizm yo'lidan bordi. Jumladan, Omon Muxtorning 70-80-yillarda yaratgan “Yillar shamoli”, “Egilgan bosh” romanlari shu

<sup>39</sup> Шарафиддинов О. Абдулла Қаҳҳор. – Тошкент: Ёш гвардия, 1988.

<sup>40</sup> Шарафиддинов О. Иккинчи чўкки // Шарқ юлдузи, 1987. – № 4. – Б. 183-198.

<sup>41</sup> Норматов У. Турмушнинг теран таҳлили // Шарқ юлдузи, 1984. – № 8. – Б. 172-175.

<sup>42</sup> Норматов У. Романнинг машаққатли йўли // Шарқ юлдузи, 1989. – № 7. – Б. 185-190.

yo‘nalishga mansub. Ma‘lumki, jahon adabiyoti, jumladan, romanchiligi asr boshidayoq an‘naviy realizm bilan barobar modernizm, postmodernizm yo‘liga o‘tib, janrning ifoda doirasini benihoya kengaytirgan, xilma-xil falsafiy-estetik oqimlarga tayanuvchi romanchilik maktablari shakllana boshlagan edi. Ayniqsa, absurd, ekzistensializm, mifologik va diniy tafakkur asosida hayotni, shaxsni badiiy tadqiq etish, ong oqimini kuzatish, ifodalash bobida katta tajribalar to‘plandi. Professor Y.Solijonovning “XX asrning 80-90-yillari o‘zbek nasrida badiiy nutq poetikasi” nomli dissertatsiyasi<sup>43</sup> da ham o‘zbek adabiyotiga o‘ziga xos yangilik sifatida kirib kelgan M.Muhammad Do‘stning “Lolazor” romani o‘rganildi. Adabiyotshunos olim A.Rahimovning “O‘zbek romani poetikasi (syujet va konflikt)”<sup>44</sup> mavzusidagi dissertatsiyasi ham mustaqillikning dastlabki yillarida olib borilgan tadqiqotlardan biridir. Nazariy xarakterga ega tadqiqotda o‘zbek romani poetikasi masalasining badiiy muammolar bilan mushtarak ekani, roman va povestning farqli chegaralari, shu bilan birga, birinchi marta badiiy asarda muallif munosabati yoritilganligini qayd etadi va o‘zining nazariy fikrlarini dalillash maqsadida Cho‘lpon, Abdulla Qodiriy, Oybek, Said Ahmad, Asqad Muxtor, O.Yoqubov, P.Qodirov, O‘.Hoshimovlarning romanlariga murojaat qiladi. Shuningdek, faqat badiiy kashfiyot sifatida qaralgan asarlar emas, balki kashfiyot darajasiga ko‘tarilmagan romanlarda ham jiddiy yangiliklar, topilmalar bo‘lishini, roman kamchiliklaridan ham saboq olinishi kerakligini ta’kidlaydi. Professor Y.Solijonovning “XX asrning 80-90-yillari o‘zbek nasrida badiiy nutq poetikasi” mavzusidagi dissertatsiyasi<sup>45</sup> da ham ayni bizning tadqiqot obyektimizga oid o‘n yillik davr o‘rganilgan. Unda 80-90-yillar o‘zbek nasrida badiiy nutq tiplari, yangilanish jarayoni, muallif va qahramon nutqi, ikki ovozli va ko‘p ovozli nutqning o‘ziga xosligi olim tomonidan ilmiy dalillangan. Professorning ta’kidlashicha, 90-yillardan keyin o‘zbek nasri mazmunan, shaklan, ayniqsa, til xususiyatlari bilan yangilikka yuz tutdi; bu yillar o‘zbek romanlarida muallif nutqining vosita sifatidagi maydoni kengaydi. 80-90-yillarga kelib personaj nuqtayi nazarini ifodalovchi vositalar kengaydi, badiiy nutqning tiplari, yigirmaga yaqin turi hamda shakllari nutqiy jarayonni shakllanish bosqichiga olib chiqdi. Muallif bayoniga personaj nuqtayi nazari va ong oqimining kirib kelishi kabi jihatlar kuzatildi. Mustaqillik yillari o‘zbek romanchiligi erishgan yutuqlar sifatida nutqiy jarayonlarning yangilanganligi, syujet va kompozitsion qurilishdagi o‘ziga xosliklar, to‘la ma’nodagi fikrlovchi shaxslarning kirib kelganligi, polifonizimning yaqqol ko‘zga tashlanishi, dialogning ham shaklan, ham mazmunan yangilanganligini qayd etish mumkin.

Dissertatsiyaning to‘rtinchi bobi **“O‘zbek tanqidchiligi va dramaturgiya”** deb nomlanib, uning birinchi faslida “XX asr dramaturgiyasining o‘rganilishi” tadqiq etilgan. O‘zbek dramaturgiyasi XX asrning o‘ninchi yillarida shakllanishni, yigirmanchi yillardan rivojlanish bosqichiga o‘tdi. “O‘zbek

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<sup>43</sup> Солижонов Ё. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002.

<sup>44</sup> Раҳимов А. Ўзбек романи рэтикаси (сюжет ва конфликт): Филол. фан. д-ри ... дисс. – Фарғона, 1993.

<sup>45</sup> Солижонов Ё. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002.

dramaturgiyasi bevosita folklor an'analari zaminida shakllanganligi sababli yozma adabiyotimizda yaratilgan dastlabki dramatik asarlarning aksariyatida folklor syujetlari, motivlari, obrazlari va xalq ijodiga xos badiiy tasvir usullari yaqqol ko'zga tashlanib turadi"<sup>46</sup>. XX asr dramaturgiyasining o'rganilishidagi muammolar quyidagicha: tanqidchilar tahlillarining yetishmasligi; sahna asarlariga e'tibor pastligi; adabiy tanqidning dramaturgiya bilan aloqasi sustligi. Dunyo adabiyotida bo'lgani kabi o'zbek adabiyotida ham dramaturgiya dastlab ma'rifatparvarlik teatri yo'nalishida faoliyat boshladi. I.Sulton aytganidek, dramaturgiya aynan adabiyotga mansubligini yo'qotmagan holda sahna va ekranda ikkinchi bor tug'ilib, yashay olishida. Shu ma'noda, o'zbek dramaturgiyasi bugungacha taraqqiy etib kelyapti. Adabiy tanqid esa o'zbek dramaturgiyasi sohasining taraqqiy etishida asosiy omil vazifasini bajaradi. O'zbek adabiyotida "drama" janrining yuzaga kelishi uchun zamin vazifasini o'tagan asosiy estetik omillardan biri folklor hisoblanadi. O'tmishda yaratilgan ko'pgina folklor asarlari teatrlashtirilgan usulda ijro etilgan. Xalq raqslari, dorbozlik, masxarabozlik, qo'g'irchoqbozlik, nayrangbozlik, dostonchilik san'atida teatrga xos spetsifik belgilar mavjud edi<sup>47</sup>. O'zbek yozma dramaturgiyasi o'ninchi yillarga kelib tug'ildi va shakllanish bosqichiga o'tib, o'zining munosib namoyandalariga ega bo'ldi. Buni adabiyot tarixida o'zbek dramaturgiyasining boshlovchilari sifatida nom qoldirgan Mahmudxo'ja Behbudiy, Hamza Hakimzoda Niyoziy, Abdurauf Fitrat siymolarida ko'ramiz<sup>48</sup>. M.Behbudiy, A.Avloniy, Hamza, G'.Zafariy, Fitrat kabilarning asarlari ma'rifatparvarlikni targ'ib etdi.

1920-30-yillarda G'ulom Zafariy, Fitrat, Cho'lpon, Ziyoy Said, Xurshid, Sobir Abdulla kabilar dramaturgiya sohasini rivojlantirdi. Jadid adabiyotining yetuk namoyandasi M.Behbudiy Markaziy Osiyo ijodkorlari orasida birinchilardan bo'lib milliy dramatik asar yaratdi.

1940-yillardan dramaturgiya Ikkinchi Jahon urushi va urushdan keyingi davr vazifalarini yelkasiga olgan holda rivojlanib bordi. Xalqning ruhiyatini ko'tarish, siymolarning hayotiy voqeliklari orqali qahramon inson yaratish vazifasidan kelib chiqib, H.Olimjon "Muqanna", I.Sulton, Uyg'un "Alisher Navoiy", M.Shayxzoda "Jaloliddin Manguberdi", "Mirzo Ulug'bek" kabi tragediya va dramalarini yaratdi. O'zbek dramaturgiyasining keyingi davrlari Abdulla Qahhorning "Shohi so'zana", "Tobutdan tovush", I.Sultonning "Imon", O'.Umarbekovning "Qiyomat qarz" pyesalari bilan boyidi. XX asr o'zbek dramaturgiyasining shakllanishi va taraqqiyotining muhim bosqichi bo'lib qoldi.

O'zbek adabiyotida XX asrda rivoj topgan adabiy tanqid Behbudiy, Hamza, Fitrat, Cho'lpon kabilarning ijod mahsuli bilan boyib bordi. Yuqorida ta'kidlaganimizdek, dramaturgiya sohasi adabiy tanqidchilikda nasr va nazmga nisbatan biroz kam tadqiq etildi. XX asrda nasr va nazm masalalarini tadqiq va tanqid qilgan minglab maqolalar va bir qator kitoblar nashr etildi. Shunga qaramay,

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<sup>46</sup> Турсунова Н. Ҳозирги ўзбек драматургиясида фольклор стилизацияси: Филол. фан. б. фалс. док (PhD). ... дисс. – Тошкент, 2020. – Б. 14.

<sup>47</sup> Абдурахимов Т. Ўзбек драматургиясининг шаклланиши ва таракқиетида фольклорнинг ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995. – Б. 26.

<sup>48</sup> Жўраев Қ. 20-йиллар ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – Б. 39.

dramaturgiyani o'rganish oqsoq edi. Buning sababini esa dramaturgiya sohasining keyinroq paydo bo'lgani bilan yoki dramaturgiyaning o'rganilishi bo'yicha tajribalarning yetishmasligi bilan bog'lash to'g'riroq bo'ladi. H.Abdusamatovning fikricha, dramaturgiya tajribasini o'rganadigan, nazariyasini o'zlashtiradigan manba o'zbek madaniyati tarixida bo'lmagan.

Behbudiyning "Padarkush" dramasi sahna yuzini ko'rganidan so'ng taqrizlar birin-ketin bosilib chiqdi. Mana shu sahna asari dramaning o'rganilishi uchun asos bo'ldi, desak adashmagan bo'lamiz. 30-yillardan drama nazariyasi bo'yicha tanqidiy ishlar yaratila boshlandi. Miyon Buzrukning "O'zbek teatri tarixiga oid materiallar"i hamda Cho'lpon, Avloniy, Sotti Husayn, Izzat Sulton, Komil Yashinlarning dramaturgiya va teatr haqidagi mulohazalari bu sohaning o'rganilishi uchun muhim manba hisoblanadi. Bu manbalar hozirgi dramaturgiya tanqidchiligining taraqqiyi va rivoji, dramaturgiya nazariyasining shakllanishida katta rol o'ynadi. 50-60-yillarda drama tanqidchiligi ancha rivojlandi. Milliy dramaturgiya tarixi, ijodkorlar asarlari xususida qator tadqiqotlar, tanqidiy ocherklar yaratildi. L.Qayumov, O.Sharafiddinov, B.Imomov kabilarning kitoblari bunga misol bo'la oladi. "Novator san'atkor sifatida Hamza o'zbek adabiyotiga publitsistika, realistik proza va dramaturgiya janrlarini olib kiradi. Drama va teatrga murojaat qilar ekan, ulug' adib bu san'at turining ommaviyligini nazarda tutadi. ... Uning dramalarida o'tmish zamon eski aravasining chiranib g'ichirlashi va yangi zamonning otashin guldurosi baralla yangradi. "Boy ila xizmatchi", "Maysaraning ishi", "Paranji sirlari" asarlari o'zbek adabiyoti va teatri san'atining ilk durdonalaridan bo'lib qoldi"<sup>49</sup>. "1943-1944-yillarda "Muqanna" (Hamid Olimjon), "Jaloliddin Manguberdi" (Shayxzoda), "Mahmud Tarobiy" (Oybek), "Ona" (Uyg'un), "Alpomish" (S.Abdulla), "Qaltis hazil" (Uyg'un), "Oftobxon" (Yashin), "Alisher Navoiy" (Uyg'un, Izzat Sulton) dramalarida xalq orzulari ko'rindi"<sup>50</sup>. Dramalar yaratilgan davrda, albatta, ularga matbuotda munosabatlar ham paydo bo'la boshladi. M.Buzruk, S.Husayn, I.Sultonlar drama bo'yicha bir qator ishlarni amalga oshirdi. "Cho'lpon, Hamza, Abdulla Avloniy, K.Yashin, Uyg'un, Abdulla Qahhor, I.Sultonlar amaliy-ijodiy ishlari bilan birga, o'zlarining nazariy-estetik qarashlari, fikrlari bilan drama va teatrning taraqqiyotiga ulkan hissa qo'shdilar"<sup>51</sup>. Keyinchalik bu borada L.Qayumov, O.Sharafiddinov, H.Abdusamadov, B.Imomovlar ham drama bo'yicha bir qator tadqiqotlar yaratdilar. Munaqqid M.Qo'shjonov<sup>52</sup> ham dramalar bo'yicha o'z mulohazalarini bildirgan. Shukrulloning "Tabassum o'g'rilari" dramasida obrazlar xarakteri tasviriga munosabatini ifodalaydi. B.Imomov<sup>53</sup>ning N.Safarov pesalari haqidagi qarashlari shu yo'nalishdagi ishdir. Shu yillar B.Imomovning "Tragediya va xarakter"<sup>54</sup> nomli tadqiqotida dramaning janr xususiyatlari, dramada shaxs fojiasi, drama

<sup>49</sup> Раҳимов А. Ҳамза ва замонамиз // Ўзбек тили ва адабиёти, 1989. – № 1. – Б. 31.

<sup>50</sup> Nazarov B, Rasulov A, Qahramonov Q, Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 121.

<sup>51</sup> Абдусаматов Х. Драма назарияси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2000. – Б. 279.

<sup>52</sup> Қўшжонов М. Ижод сабоқлари. – Тошкент: Ёш гвардия, 1973. – Б. 106.

<sup>53</sup> Имомов Б. Талантнинг муҳим кирраси // Шарқ юлдузи, 1980. – № 1. – Б. 221-226.

<sup>54</sup> Имомов Б. Трагедия ва характер. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1977. – 175 б.

tabiati, voqelik va tragediya kabilar tadqiq etildi. 80-90-yillar dramaturgiyasida mavzu ko‘lami kengaydi. O‘zbek dramaturgiyasi jahon dramaturgiyasining tajribalaridan samarali foydalandi. Bu yillarda ko‘plab she‘riy dramalar yaratildi. Xususan, E.Vohidovning “Istambul fojiasi”, A.Oripovning “Sohibqiron”, U.Qo‘chqorning “Rasululloh kotibi”, R.Bobojonning “Yusuf va Zulayxo” kabi asarlari shu yo‘nalishda yozildi. Dramaturgiyaning yangilanganligi, ayniqsa, tarixiy mavzudagi sahna asarlar ko‘payganligi sezildi. Tarixga munosabat o‘zgardi. Amir Temur, Ahmad al-Farg‘oniy, Mashrab kabi ulug‘ tarixiy shaxslar haqida rang-barang janrlarda turli sahna asarlari dunyoga keldi. 80-90-yillar dramaturgiyasi shakl va mazmun tomonidan yangilandi, janr imkoniyatlari kengaydi. 80-90-yillarda yaratilgan Sh.Boshbekovning “Temir xotin”<sup>55</sup> jiddiy komediyasi ham o‘zbek dramaturgiyasining yutuqlaridan biri bo‘ldi. XX asr dramaturgiyasi adabiy tanqidchilikning e‘tiborida bo‘ldi va bu janr taraqqiyotiga ta‘sir ko‘rsatdi. 80-90-yillar, asosan, jadid dramalari o‘rganildi. O‘zbek dramaturgiyasi jahon dramaturgiyasining tajribalaridan unumli foydalanayotganiga e‘tibor qaratildi.

Bobning ikkinchi fasli “Mustaqillik davri dramaturgiyasi va adabiy tanqid” deb nomlangan bo‘lib, bu faslda mustaqillik davrida dramaturgiyaning o‘rganilishiga e‘tibor qaratiladi. Mustaqillik yillarida dramaturgiya janri tez sur‘atlarda rivojlandi. Xalq tafakkuridagi o‘zgarishlar, yozuvchilar ijodiy imkoniyati kengayganligi dramaturgiyaning ham rivojiga turtki bo‘ldi. Sohaning o‘rganilishida ba‘zi muammolar ko‘zga tashlandi: sahna asarlari tahlilining ozligi; yangi avlod dramaturglari asarlarining o‘rganilmagani. Mustaqillikdan keyingi yillar adabiyotshunoslikning barcha sohalarida bo‘lgani kabi, dramaturgiyaning o‘rganilishi yuzasidan ham qator tadqiqotlar olib borildi<sup>56</sup>. Xususan, Abdurauf

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<sup>55</sup> [https://www.ziyouz.com/books/uzbek\\_dramaturgiyasi/Sharof%20Boshbekov.%20Temir%20xotin%20\(komediya\).pdf](https://www.ziyouz.com/books/uzbek_dramaturgiyasi/Sharof%20Boshbekov.%20Temir%20xotin%20(komediya).pdf) (murojaat sanasi: 04.07. 2022.).

<sup>56</sup> Имомов Б. Драматургик маҳорат сирлари. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа бишлашмаси, 1991; Раҳматуллаева Д. Ўзбек драматургиясида тарихий мавзу тараққиёти ва шоирлар сиймоси талқини: Санъат. фан. номз. ... дисс. – Тошкент, 1993; Намозов А. Ҳозирги ўзбек драматургиясининг комик табиати (Саид Аҳмад ва Ўлмас Умарбеков комедиялари асосида): Филол. фан. номз. ... дисс. – Самарқанд, 1994; Жўраев Қ. 20-йиллар ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 1994; Абдурахимов Т. Ўзбек драматургиясининг шаклланиши ва тараққиётида фольклорнинг ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995; Тожибоева О. 80-йиллар ўзбек драматургиясининг сахнавий талқин муаммолари: Санъат. фан. номз. ... дисс. – Тошкент, 1996; Рустамова И. Ўзбек драматургиясида қаҳрамон муаммоси (70-80-йиллар): Филол. фан. номз. ... дисс. – Тошкент, 1999; Расулмуҳамедова Д. Истиклол даври ўзбек драматургиясида Амир Темур образини яратиш муаммолари: Филол. фан. номз. ... дисс. – Тошкент, 2000; Раҳматуллаева Д. XX аср ўзбек драматургияси ва театр санъатида тарихий драма (шаклланиш ва ривожланиш муаммолари): Санъат. фан. д-ри ... дисс. – Тошкент, 2004; Шоимов А. Ҳусайн Жовид ва ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 2008; Абдулхайров Б. Миён Бузрук Солиҳов – ўзбек жадид драматургияси ва театри тадқиқотчиси: Филол. фан. номз. ... дисс. – Тошкент, 2010; Солиев А. Ўзбек драматургиясида инсон талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2012; Якубов Б. Замонавий ўзбек драматургияси ва унинг сахнавий талқини: Санъат. фан. б. фалс. док. ... дисс. – Тошкент, 2019; Турсунова Н. Ҳозирги ўзбек драматургиясида фольклор стилизацияси: Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2020; Абдусаматов Ҳ. Драма назарияси. – Тошкент: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 2000; Абдусаматов Ҳ. Шошма, қуёш. – Тошкент: Янги аср авлоди, 2004; Ганиев И. Фитрат драмалари поэтикаси. – Тошкент: Фан, 2005; Отажонов М. Иззат Султоннинг сўнгги йиллар драматургиясида замон ва қаҳрамон концепцияси: Филол. фан. номз. дисс ... автореф. – Тошкент, 2017; Қаршиева Г. Ҳожиги Муин Шукрулло драматургиясининг ғоявий-бадиий хусусиятлари: Филол. фан. номз. дисс ... автореф. – Тошкент, 2008; Дадажонов О. Ўзбек ва немис маърифатчилиқ драматургиясида замон ва бадиий талқин: Филол. фан. б. фалс. док. дисс ... автореф.

Fitrat dramalari o'rganilib, uning dramaturgiyaga qo'shgan hissasi va bu sohaning taraqqiyotidagi o'rniga alohida e'tibor qaratildi. Erkinlik dramaturgiya mavzularining rang-barang bo'lishiga, son va sifat jihatidan olg'a qadam bosishiga imkoniyat berdi. Istiqlol g'oyasi ta'sirida zamonaviy ruhdagi dramalar yaratildi. O.Yoqubovning "Bir koshona sirlari", U.Azimning "Bir qadam yo'l", E.Samandarning "Arabmuhammad Bahodirxon", A.A'zamning "Dugohi Husayniy", "Jek London hikoyasidan so'ng" kabi dramalari mustaqillik yillari dramaturgiyasini boyitdi. Shuningdek, mustaqillikning o'n yilligi davrida A.Oripovning "Sohibqiron", X.Davronning "Bobirshoh", U.Azimning "Kunduzsiz kechalar", B.Ismoilovning "Behbudiy" kabi dramalari yaratilib, dramalarda shaxs muammosi, ijtimoiy-psixologik mavzular sintezi ko'zga tashlandi. Umuman olganda, bu asarlar dramaturgiyaga yirik asarlar sifatida kirib keldi: "O'zbek adabiyoti XX asrning 90-yillarigacha mustamlaka sharoitlarini boshdan kechirdi. Istibdod faqat ijtimoiy-siyosiy hayotdagina emas, madaniy-adabiy muhitda ham hukm surdi. Shunga qaramay, mavjud ayrim sharoitlarning hayotiy ta'siri badiiy adabiyotning ichki qonuniyatlarini to'g'ri va barakali idrok etish hamda adiblar iste'dodining siyosat iskanjasida, zug'um va zo'ravonlik doirasida qolib ketmay, milliy va umumbashariy yo'nalishlardagi tinimsiz izlanishlari deyarli barcha janrdagi asarlar misolida o'zining ijobiy samaralarini berdi. Adabiy tanqid ham shu jarayonlarni boshdan o'tkazdi"<sup>57</sup>. Dramashunos H.Abdusamatovning "Shoshma, quyosh"<sup>58</sup> nomli monografiyasi ham mustaqillik yillari dramaturgiya sohasida olib borilgan ilmiy yutuqlardan biridir. Tadqiqotda O'.Umarbekovning dramaturgiya sohasidagi ijodiy faoliyati chuqur tahlil qilingan. Yozuvchining "Komissiya", "Qiyomat qarz", "Shoshma, quyosh", "Kuzning birinchi kuni", "Kurort" kabi asarlarida xarakter, konflikt, syujet, kompozitsiya, til xususiyatlari o'rganilgan. Olimning fikricha, 60-70-yillarda dramaturgiyada oz bo'lsa-da, rivojlanish sezildi. Bu rivojlanishga O'.Umarbekovning asarlari zamin bo'ldi. U dramaturg sifatida xalq hayoti muammolarini, jamiyatda yuz bergan o'zgarishlarni tasvirlab, unga o'zining munosabatini ham ayta oldi. O'z tafakkuri bilan o'zbek dramaturgiyasi ufqlarini kengaytirdi va uning rivojiga jiddiy ta'sir ko'rsatgani qayd etildi. "Dramalarning eng xarakterli tomoni shundaki, u nasrda ko'p kuzatilgan kitobiy tildan jonli so'zlashuv tiliga yaqinligi bilan ajralib turadi. Bu hol tomoshabin bilan qahramon o'rtasidagi masofani kamaytiradi, ko'pincha birlashtirib ham yuboradi. Shu sababdan ham drama tiliga xalqning og'zaki nutqining tovlanishlari turlicha kirib boradi. Buni yaxshi bilgan O'.Umarbekov bayonchilikdan qochishga urinadi"<sup>59</sup>. I.G'aniyevning "Fitrat dramalari poetikasi" mavzusidagi tadqiqoti<sup>60</sup> dramaturgiya bo'yicha olib borilgan katta ilmiy manba bo'ldi. Tadqiqotda Abdurauf Fitratning "Abulfayzxon", "Chin sevish", "Ro'zalar", "Shaytonning tangriga isyoni" dramalarida qahramon tili, personaj nutqining individualligi, so'z

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<sup>57</sup> Nazarov B, Rasulov A, Qahramonov Q, Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Toshkent: Cho'lpon, 2012. – B. 371.

<sup>58</sup> Абдусаматов Х, Шошма, қуёш. – Тошкент: Янги аср авлоди, 2004.

<sup>59</sup> Абдусаматов Х, Шошма, қуёш. – Тошкент: Янги аср авлоди, 2004. – Б. 17.

<sup>60</sup> Ғаниев И. Фитрат драмалари поэтикаси. – Тошкент: Фан, 2005.

qo'llash mahorati kabi masalalar tadqiq etilgan. Olim tahlillarida dramalarning janrlarini ham belgilab bergan. "Abulfayzxon"ni psixologik fojia – tragediya, "Chin sevish" va "Hind ixtilolchilari"ni lirik drama – dilogiya, "Arslon" – psixologik drama, "Ro'zalar" – tragikomediya, "Shaytonning tangriga isyoni" – she'riy fojia sifatida ko'rsatadi. Mustaqillik yillari adabiy tanqidchilikda dramaturgiya o'rganildi. Mustaqillikdan avvalgi yillarda yaratilgan dramalar qayta baholandi. Unda obrazlarining hayotiyli va haqqoniyli, badiiy mahorat kabilar tadqiq etildi. Shuningdek, Abdurauf Fitrat dramalari o'rganilib, uning dramaturgiyaga qo'shgan hissasi va bu sohaning taraqqiyotidagi o'rni belgilandi.

## XULOSA

1. O'zbek adabiy tanqidchiligi taraqqiyotida XX asrning 80-90-yillari o'zgarish va yangilanishlar bosqichi sifatida alohida o'rin tutadi. Asarga yondashuvdagi avvalgi an'analar saqlangan holda, tanqidchiligimizning yangilangan va o'zgargan nazariy manbalari shu davrda yaratildi. Shuningdek, 80-90-yillarda mafkura ta'siridan chiqa olmaslik, yozuvchining shaxsiga qarab baholash, adabiy merosga e'tibor pastligi kabi muammolar mavjud edi.

2. XX asrning 80-yillarida avj olgan asarga sotsrealizm yetakchi prinsiplari asosida baho berish, shu talablarga javob bergan past saviyali asarlarni ko'klarga ko'tarib maqtash illatidan 90-yillarda o'zbek tanqidchiligi xalos bo'ldi. Badiiy asarga turlicha talqinlar asosida yondashish, yaqin o'tmish, unda faoliyat ko'rsatgan, ijod etgan adabiyot vakillari asarlariga yangicha qarash va baholash masalalariga tanqidchilikda alohida e'tibor ko'rsatildi.

3. Badiiy asarga milliylik nuqtayi nazardan yondashuv, qahramonlar ichki dunyosini bor murakkabligi bilan tahlil etishga e'tibor qaratildi. Mavzuning dolzarbligi va g'oyaviyligi badiiy asar qimmatini belgilovchi asosiy mezon sifatida qarashdan voz kechilib, ijodkorning badiiy mahorati masalasi, badiiy asarni haqqoniy baholashga, tahlil va talqinning turlichaligiga e'tibor qaratish adabiy tanqidchilikda yetakchi o'rinni egalladi. Ijodkor tarjimai holi, u yashagan ijtimoiy muhit, shart-sharoitni e'tiborga olish tendensiyasi kuchaydi.

4. O'zbek adabiyotshunosligida o'tgan asrning 60-yillari oxirida yuz ko'rsatgan badiiy asarda aks etgan voqelikni hayot bilan qiyoslab o'rganish tendensiyasi 90-yillarda qayta jonlandi. Qatag'onga uchrab badnom etilgan ijodkorlar hayoti va ularningi asarlarini, mumtoz adabiyotimizning sho'ro davrida qoralangan vakillari ijodini xolis, haqqoniy o'rganishga kirishildi.

5. O'zbek adabiy tanqidchiligida ijodkorning tarjimai holi, ular yashagan ijtimoiy muhit, shart-sharoitni e'tiborga olish tendensiyasi kuchaydi. Bu borada, Matyoqub Qo'shjonov, Ozod Sharafiddinov, Naim Karimov, Umarali Normatov yozuvchi va shoirlarning ijodiy yo'li, o'ziga xos ijodkorligi, uslubi, qiyofasi, adabiyot taraqqiyotida tutgan o'rnini ko'rsatib berdi. Natijada, qodiriyshunoslik, oybekshunoslik, qahhorshunoslik maktablari yangi rivojlanish bosqichiga ko'tarildi. Bu orqali o'zbek adabiy tanqidchiligiga adabiy portret janrining kirib kelishi va taraqqiyotiga katta hissa qo'shdilar. Bu davrda adabiy tanqidida janr

(esse, adabiy portret, tanqidiy-biografik ocherk, adabiy-tanqidiy maktub, adabiy-tanqidiy suhbat) imkoniyatlari kengaydi.

6. 80-yillar yillar boshlarida mumtoz adabiyot namunalari yetarlicha tadqiq etilmagan. Shunga qaramay, o'tgan asrning 80-yillarida Alisher Navoiy, Zahiriddin Muhammad Bobur ijodiga bag'ishlangan qator tadqiqotlar yaratildi. "o'tmishni ulug'lash" kabi ayblov ta'siri kamayib, mumtoz adabiyot janrlari, namoyandalar tarjimayi holi, shaxsi, badiiy mahorat masalasi, she'riy san'atlardan hamda kompozitsion vositalardan foydalanish imkoniyati kengaydi. Mumtoz asarlar tadqiqida an'anaviylikdan chekinmagan holda, yangicha tadqiq usullari bilan boyitilgan holda talqin etildi. Mumtoz asarlar tahlilida lirik obrazlarning o'z ma'nosida talqin qilinishi, mumtoz lirikani ijodkor ichki dunyosi bilan bog'lab o'rganmaslik kabi muammolar saqlanib qoldi.

7. Zamonaviy she'riyat tahlilida ijtimoiy mavzularning ustuvorligi, she'riyatga poetik tafakkur mahsuli sifatida qaralmagani, tahlillarda mumtoz va zamonaviy she'riyatning uzviy aloqasiga e'tibor qaratilmagani kabi muammolar mavjud holda, tanqidchilikda ijodkorlarning inson va tabiat murakkabliklarini tasvirlash mahoratlari tadqiqotlar uchun o'rganish obyektiga aylandi. Mustaqillik yillarida o'zbek she'riyatida Vatan, Millat, Erk uchun kurash g'oyalarining baralla kuylanishi, modernistik yo'nalishga xos unsurlarning bo'y ko'rsatishi adabiy tanqidchiligimizda mafkuraviy yondashuvdan holi, xolis, haqqoniy tahlil va talqinlarni yuzaga keltirdi.

8. O'zbek tanqidchiligida sho'ro davri ijobiy va ideal qahramoni tushunchalarining sotsiologik mohiyatini anglash, eski qolip, siyqasi chiqqan o'lchov va mezonlarning asos qilib olinishi badiiy asarni xolis va haqqoniy baholashga to'siq bo'layotganligi e'tirof etildi. Esselar, xotiralar yaratilib, inson qalbini poetik kashf qiluvchi, uning ruhiyati, sezimi, tafakkur olami talqinlarini kashf etuvchi tadqiqotlar yuzaga keldi.

9. O'zbek dostonchiligi 80-90-yillar tanqidchiligida boshqa janrlarga nisbatan kam o'rganilgan, shu yillarda yozilgan dostonlarda qahramon, badiiyat, mavzu va janr masalalari tahlil etilgan. Shuningdek, sotsialistik realizm metodi asosida tahlil qilish, dostonlarni mavzu va g'oya jihatidagina o'rganish, badiiy yangilik sifatida ko'rilmalik kabi muammolar uchradi. Istiqlol sharofati bilan inson ruhiyati va uning ichki olami, inson "meni"ga keng izn berildi. Shoirlarning ijod namunalari mundariyasi xilma-xil bo'lgani kabi, unga munosabatlar ham xilma-xil bo'lishi munaqqidlarimizning chiqishlarida aniq ko'zga tashlandi. Falsafiy dostonlarga urinish, inson qalbi, hayotiy haqiqatni anglashga intilishga qaratilgan obrazlarni talqin etish tendensiyasi kuchaydi.

10. Hikoya janri tadqiqida ijtimoiy ahamiyatning yuqoriligi, obrazlar psixologiyasining to'liq yoritilmagani, modernistik hikoyalarning e'tibordan chetda qolayotgani kabi muammolar uchragani holda M.Qo'shjonov, O.Sharafiddinov, U.Normatov, Q.Yo'ldoshev, O.Abdullayev, S.Mamajonov, D.Kuronov, U.O'ljaboyev kabi olimlarning tadqiqotlarida A.Qahhor, G'.Gulom, Oybek hikoyalari chuqur o'rganish bilan birga, Cho'lpon asarlariga xolis va ijobiy xulosalar berildi. Cho'lpon hikoyalari hayotiyligi, haqqoniyligi, badiiy-estetik qimmatga ega ekanligi isbotlandi. Sotsial metodning unsurlari saqlanib

turgan sharoitda shoirning mahorati xususida o'z fikrini bera olgani shu davr tanqidchiligi uchun katta yutuq bo'ldi.

11. XX asr 80-90-yillari o'zbek adabiy tanqidchiligida hikoya janri keng o'rganildi. Hikoyalarda realistik metod hamda modernistik tasvir usullari uyg'unligi ko'zga tashlandi. Ilmiy tadqiqotlarda, asosan, O'.Hoshimov, O'.Umarbekov, A.Dilmurod, M.Hazratqulov, A.Marasulov, M.Ismoilij, H.Nazir, Sh.Xolmirzaev, N.Qobul, S.Ahmad, A.Ibrohimov, O.Muxtor, M.M.Do'st, E.A'zamov, H.Sultonov hikoyalaridagi yutuq va kamchiliklar ko'rsatib berildi.

12. Qissalar tahlilida ham ba'zi muammolar ko'zga tashlanib turar edi. Xususan, obrazning ijtimoiyligiga e'tibor qaratilishi, jamiyatdagi ma'naviy inqirozning chetda qolayotgani, murakkab shaxslarni chuqur psixologik tahliliga e'tibor kamligi kabilar. Shunga qaramay, 80-90-yillarda bosh qahramon masalasi, mavzularning yangi talqini S.Ayniy, G'.Gulom, Oybek, Sh.Rashidov, P.Qodirov, O.Yoqubov, A.Muxtor, T.Malik, O'.Hoshimov, H.Sultonov, X.Do'stmuhammad, N.Eshonqul, Sh.Bo'tayev asarlari tahlili orqali yoritib berildi. Adabiy tanqid qissalarda ayol obrazi va uning ruhiy olami ham an'anaviy realistik uslubda, ham noan'anaviy modern uslubda teran aks etayotganini tadqiq etdi.

13. Roman janr nazariy jihatdan tekshirildi. Romanda hikoyachi shaxsning rivoji, rivoyadagi ko'pqatlamlilik, polifonik tarzda hikoya qilish, hikoyachi shaxsining rivojlangani, muallif va qahramon nutqi, ikki ovozli va ko'p ovozli nutqning o'ziga xosligi yoritildi. 60-70-yillar, 70-80-yillar romanlar tahlilida turg'unlik yillarining salbiy oqibatlari, sotsialistik g'oyalarning ta'siridan qutula olmaslik, davr kishisi ruhiyatidagi o'zgarishlar, asr kishilarining mashaqqatli yo'li, oddiy fuqarolarning qahramonga aylanishi kabilarni tahlil etgan bo'lsa, 80-90-yillar roman janrining taraqqiyoti, milliy romanchilikka yangi yo'nalishlarning kirib kelishi, janr poetikasi, romanda nutq va uslub poetikasi, tarixiy romanlar tadqiqi, "izm"lar ta'siridan qutilish kabilar asosiy tadqiq masalasiga aylandi. Shunga qaramay, sotsialistik realizim talablariga mosligini tekshirish, insonning ichki olamini yetarli darajada tahlil qilmaslik, modernistik romanlar tahlilida ehtiyotkorlik kabi muammolar ham mavjud edi.

14. 80-yillar so'ngida asr odamlari umri va faoliyatining bema'niligini o'ziga xos dadil aks ettiruvchi romanlar yaratilib, istiqloldan oldingi sho'ro tuzumi inqirozi muqarrarligi hukmini o'qiganligi tanqidchilikda asoslandi. Tanqidchilikda absurd, ekzistensializm, mifologik va diniy tafakkur asosida hayotni, shaxsni badiiy tadqiq etish, ong oqimini kuzatish, ifodalash borasidagi to'plangan tajribalarga 90-yillarga kelib yo'l ochilgani asoslandi. O'zbek tanqidchiligida 80-yillarda keyin ham istibdod muhitidan chiqib keta olmagan munaqqidlar 90-yillardan keyin romanning o'ziga xos ifoda tarzi, shaxsni badiiy tadqiq etish, uning ong oqimini kuzatish kabi jihatlarni o'z tadqiqotlarida oshkora yoza oldilar, milliy romanchilik rivoj topayotganini e'tirof etdilar.

15. XX asr 80-90-yillarida dramaturgiyani tadqiq etish salmog'i birmuncha ortdi. Dramalarda harakatdan ko'ra so'z ko'pligi, dramaturglarning hayotdan ortda qolayotganligi, ularda ijodkorlarning o'z pozitsiyalarini ko'rsatishda oqsoqlik qilayotgani ko'zga tashlandi. Tanqidchilar tahlillarining yetishmasligi, sahna asarlariga e'tibor pastligi, adabiy tanqidning dramaturgiya bilan aloqasi sustligi

kabilar sohaning o'rtamiyona ekanini ko'rsatdi. Shuningdek, dramatik tur bo'yicha yetuk munaqqidlar yetarlicha tadqiqot olib bormadi.

16. Mustaqillikdan keyingi tadqiqotlarda, asosan, 20- va 60-yillar dramalari tadqiq etildi. Dramalarda shaxs talqini, badiiyat masalalarini o'rganishga e'tibor qaratildi. Sahna asarlari tahlilining ozligi, yangi avlod dramaturglari asarlarining o'rganilmagani muammosi tadqiqotlar hajmini kamaytirdi. Milliy dramaturgiya va publitsistikaga asos solingani ham jadidchilik g'oyalari bilan bog'ligi, o'zbek dramaturgiyasida sifat o'zgarishlari boshlanayotgani, hayot haqiqatini haqqoniy aytishga urinish boshlanganini, dramaturgiya zamon va inson oldida doimo ma'naviy jihatdan mas'ul ekani isbotlandi.



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**FERGANA STATE UNIVERSITY**

**DEHKONOVA MAKHSUMAKHON SHAVKATOVNA**

**UZBEK LITERARY CRITICISM OF THE 80S-90S OF THE 20 th  
CENTURY: TRENDS AND PROBLEMS**

**10.00.02 – Uzbek literature**

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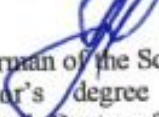
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## INTRODUCTION (Doctor of Science (DSc) dissertation abstract)

The relevance and necessity of the topic of the dissertation. In the field of world literature and literary criticism, the analysis and interpretation of the specific features of artistic creativity and literature is of great practical importance. Indeed, it is impossible to determine the scope of development of the creative process without analysing works of art. In this regard, it is particularly important to highlight the development of literary criticism and its trends and problems through the examples of literary studies of certain periods. This is because literature and literary criticism cannot be imagined separately, neither can be studied in the isolation one from the other.

In world literary studies, the theoretical study of literary criticism is under increasing attention, the literary environment, socio-political conditions and the creative process in an integrated manner. This, in turn, allows us to understand, to a certain extent, the process of responding to works of art, the traditions, problems and solutions that arise in this process. Literary criticism enriches its theoretical foundations by evaluating the creative mastery of authors, the place of a work of art within the literary process, its artistic and aesthetic function. Such a scientific approach, at the same time, makes it possible to identify objective and truthful perspectives in the analysis of that literary and social period. As a result, the comparison of existing views through a comprehensive study of various types and genres, stages of analysis in the literary criticism of the period ensures the scientific and theoretical significance and relevance of the work.

In modern Uzbek literary criticism, effective research is being conducted to study the literary and aesthetic views inherent in the representatives of Uzbek literature of the 20 th century, to reinterpret them in accordance with new scholarly requirements. This, in turn, creates the need to consistently interpret the factors influencing the creation of literary works, their inter-period transformations in order to understand the uniqueness, function and scientific foundations of literary criticism. "Literature reflects the heart of the people, the spirituality of the nation. In today's globalised times, it is necessary to use the influential power of literature to find a way into people's hearts and inspire them to noble goals"<sup>1</sup>. It should be noted that the 20 th century Uzbek literary criticism, in particular, occupies a special place in the history of literary and aesthetic thought. The scientific substantiation of the materials of Uzbek literary criticism, which have had an impact on the literary process, and the features that distinguish them from one another, is one of the important issues. In this sense, the literary criticism of the 80s-90s of the 20 th century represents a distinct period in literary criticism. The works and analyses studied during this period became an important stage in the development of the science of literary criticism. Therefore, a systematic analysis of the stages of studying literary and aesthetic views characteristic of the studies of the 80s-90s of the last century is of particular importance in the development of the field.

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<sup>1</sup> Mirziyoyev Sh. Adiblar hiyobonidagi nutqi. <https://uzreport.news/politics/shavkat-mirziyoyev-alisher-navoiy-noonidagi-ozbekiston-milliy-bogida-barpo-etilgan-adiblar> (murojaat sanasi: 28.11.2022.).

This dissertation contributes to the implementation of the tasks set out in the Decrees of the President of the Republic of Uzbekistan No. PF-5847 dated October 8, 2019 “On approval of the Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030”, No. PF-6084 dated October 20, 2020 “On measures for the further development of the Uzbek language and improvement of language policy in our country”, No. PF-60 dated January 28, 2022 “On the Development Strategy of New Uzbekistan for 2022-2026”, No. URQ-576 dated October 29, 2019 “On Science and Scientific Activity”, and other regulatory legal acts related to this activity.

**Compliance of the research with the priority areas of the development of science and technology of the republic.** The dissertation research was carried out in accordance with the priority area of the development of science and technology of the republic 1. “Social, legal, economic, cultural, spiritual and educational development of an information society and a democratic state, development of an innovative economy”.

**Review of international scientific research on the topic of the dissertation<sup>2</sup>.** The science of literary criticism, the genesis of genres and their syncretic characteristics, stages of evolution, trends and problems are being widely studied at the world’s leading higher educational institutions and scientific centers, in particular, New York University (USA), Harvard University, University of British Columbia (Canada), Academy of Korean Studies Grant (Republic of Korea), Peking University, Beijing (China), Oti University (Japan), Haji Beyrem University, Artvin Çoruh University (Turkey), Institute of Russian Literature of the Russian Academy of Sciences, Moscow State University, St. Petersburg University, Tver State University, Buryat State University, Orenburg State University (Russia), Berdaq Karakalpak State University (Karakalpakstan), Institute of Uzbek Language, Literature and Folklore of the Uzbek Academy of Sciences, and Alisher Navoi Tashkent State University of Uzbek Language and Literature.

Studies conducted at Harvard University, University of British Columbia, and the Academy of Korean Studies, among others, have substantiated the origins of literary criticism in world literary studies and examined the emergence of Uzbek literary criticism. On the basis of these international studies addressing the general problems of literary theory, the distinctive features of Uzbek literary criticism have been scientifically proven.

The emergence, development, and formation process of literary criticism within Uzbek literary scholars, the distinctiveness of Uzbek literary criticism in the 80s-90s of the last century, the research of literary scholars of this period, the evidence of different critical attitudes toward creative works, the identification of trends, the substantiation of traditions and innovations underscore the relevance and importance of the dissertation topic.

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<sup>2</sup>The research review was prepared based on scientific papers, abstracts, and information from websites. <https://www.grafiati.com/en/literature-selections/lyrics-literature/dissertation/>, <http://www.oxfordhaqngfbooks.com>; [www.atibook.ir](http://www.atibook.ir); <http://books.mgu.ru>; [www.dissercat.com](http://www.dissercat.com), [www.royallib.ru](http://www.royallib.ru), <https://www.msu.ru/search.html>, <https://www.herzen.spb.ru> <https://www.laurindajones.com.au/>, <https://www.hup.harvard.edu>, <https://www.uni-heidelberg.de>, [www.jstor.org](http://www.jstor.org), <https://en.unistra.fr/>, <https://pspu.ru/university>, <https://spbu.ru/http://pshkinskijdom.ru>.

**The level of study of the problem.** A number of studies in world and Russian literary scholars have been devoted to the comprehensive study of the literary process of a certain period. Scientific research has been carried out to examine the scientific and creative activities of the creators of the 80s-90s, their literary and aesthetic worldview, as well as their literary critical works, monographs, treatises, articles and notes on the creative samples of individual writers<sup>3</sup>. In Uzbek literary studies, I.Sultonov, B.Nazarov conducted research on the history of Uzbek literary criticism, the role of writers in criticism, B.Valikhodzhaev on the history of Uzbek literary criticism, R.Tadzhibaev on the history of Uzbek literary criticism of the early 20th century, I.Yakubov on the critical activity of Otajon Hashim and the criticism of this period, U.Utaev on Uzbek literary criticism and issues of style, A.Rasulov on the problem of interpretation in the 80s and 90s, B.Yuldashev on the problems of style and skill in literary criticism, B.Karimov on the criticism of the 20s of the 20th century, Sh.Ahmedova on the genres of literary criticism<sup>4</sup>. At the same time, a number of studies, monographs, brochures, and articles have been created in the field of literary criticism<sup>5</sup>.

**The relationship of the research with the research plans of the higher educational institution where the dissertation was completed.** The dissertation

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<sup>3</sup> Ruelle Marc De. The tangible, the local and the know: the ideology of english literary criticism. Doctoral thesis, Universite Libre de Bruxelles, 1993; Zhang, Dandan. F.R. Leavis and T.S. Eliot : literary criticism, culture and the subject of English.Thesis, University of Birmingham, 2018; Култышева О.М. Творчество В. Маяковского во взаимодействии с литературным процессом 1910-1920-Х годов: Автореф. дисс. ... д-ра. филол. наук. – М., 2007; Абрамова О. Г. Творчество Владимира Маяковского в литературе и критике Швеции: Автореф. дисс. ... канд. филол. наук. – Воронеж, 2013; Степина. М. Ю. Н.А. Некрасов в русской критике 1838-1848 гг: Автореф. дисс. ... канд. филол. наук. – Санкт-Петербург, 2013; Жуковский А.Ю. Т.С.Элиот как арбитр поэзии: литературная критика 1920-х-1930-х гг: Автореф. дисс. ... канд. филол. наук. – М., 2014; Покотыло.М.В. В.В.Маяковский в оценке отечественной критики и литературоведения: Автореф. дисс. ... канд. филол. наук. – Ставрополь, 2008; Крылов.В.Н. Русская символистская критика: генезис, традиции, жанры. Монография. – Казан, 2005; Чупринин.С.И. Творческая индивидуальность критика и литературный процесс 1960-1980-х годов: Автореф. дисс. ... д-ра. филол. наук. – М., 1993; Липныцкая Е.А. Эволюция творчества А.С Пушкина – критика и публициста: Автореф. дисс ... канд. филол. наук. – Архангельск, 2011; Бреева Т.Н. Литературно-критическая деятельность М.А. Волошина: Автореф. дисс. ... канд. филол. наук. – Казань. 1996; Худойдодов А. Холик Мирзозода и таджикское литературоведение XX века: Автореф. дисс. ... д-ра филол. наук. – Душанбе, 2015; Курбонова С.И. Абдулгани Мирзоев – исследователь истории персидского –таджикской литературы: Автореф. дисс. ... канд. филол. наук. – Душанбе, 2007; Егоров П.А, Розанов В.В. Литературный критик: проблематика, жанровое своеобразие, стиль: Автореф. дисс. ... канд. филол. наук. – М., 2002.

<sup>4</sup> Расулов А. Ҳозирги ўзбек танкидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002; Танкидчилик уфқлари. – Тошкент: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1985; Ҳайитметов А. Алишер Навоийнинг адабий-танкидий қарашлари. – Тошкент: Фан, 1959; Тожибоев Р. XX аср бошлари ўзбек адабий танкиди тарихидан: Фил. фан. номз. ... дисс. – Тошкент, 1993; Эгамкулова Н. XX аср бошлари адабий жараёни муаммолари (1906 – 1917 йиллар ўзбек вақтли матбуоти мисолида): Филол. фан. б. фалс. док. ... дисс. автореф. – Тошкент, 2021; Ўтаев Ў. Танкид ва услуб. – Тошкент: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1979; Ёқубов И. Отажон Ҳошимнинг адабий-танкидий қарашлари: Филол. фан. номз. ... дисс. – Тошкент, 1993; Каримов Б. Вадуд Маҳмуднинг 20-йиллар адабий танкидчилигидаги ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995; Йўлдошев Б. Ўзбек адабиётшунослиги ва адабий танкидчилигида услуб ва маҳорат муаммолари (60-70-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 2000.

<sup>5</sup> Каримов Н. Абдулла Қодирий замондошлари. – Тошкент: Akademnashr, 2020; Қувонов З.О. Абдуқодир Ҳайитметовнинг адабиётшунослик фаолияти: Филол. фан. б. фалс. док. ... дисс. автореф. – Самарқанд, 2020; Хабохунова Р. Академик Азиз Қаюмовнинг “Ҳамса” тадқиқиға ёндашув мезонлари //Алишер Навоий ва XXI аср. Халқаро конференция материаллари. – Тошкент, 2019.

was prepared within the framework of the research plan of Fergana State University, within the framework of the topic “Problems of Poetics”.

**The purpose of the research** is to systematically study and analyze dissertations, monographs, treatises, articles produced in the 80s-90s of the 20 th century, and to shed light on the problems and trends of this period in relation to the socio-political process, while comparing different

**Objectives of the study:**

To examine the genesis of Uzbek literary criticism, the history of its formation, a systematic study of the stages of development of Uzbek literary criticism from the 20 th century to the 80s-90s;

To analyze the problems of analysis and interpretation in literary criticism of the 80s-90s, and to determine the scope, directions, leading trends, achievements and scientific significance of research on this period based on new perspectives;

To identify the trends and problems of literary criticism based on different approaches to classical lyrics, modern poetry and Uzbek epics in the 80s-90s of the 20 th century;

To determine the specific features of the analysis of Uzbek stories and tales, the attitude of literary criticism to them and the problems;

To explore the problems in the development of our novel, the study of their achievements and shortcomings as reflected in literary criticism;

To define the distinctive features of the dramaturgy of this period and the attitude of literary criticism to the field, views on the dramaturgy of the period of independence period;

To study the trends, problems of literary criticism, its role in the literary process of the 80s-90s of the 20 th century and its influence on it.

**Object of research**

The research focuses on the works of M.Kukshjonov, H.Abdusamadov, O.Sharafiddinov, U.Normatov, N.Karimov, A.Rahimov, I.Gafurov, A.Rasulov, Y.Solijonov, N.Rahimjonov, B.Nazarov, K.Yuldoshev, S.Meliev, D.Kuronov, I.Hakkul, B.Karimov, U.Hamdam and literary scholars A.Hayitmetov, Akbarali Sabirdinov and Islam Yakubov, who have conducted research mainly in the field of literary criticism.

**The subject of the study** is the identification of the critics’ attitude toward prose, poetry, and dramaturgy and their problems based on the sources of Uzbek literary criticism in the 80s-90s of the 20 th century.

**Research methods.** In the research process, complex analysis, sociological, comparative, biographical methods, and hermeneutic approaches were employed.

**The scientific novelty** of the research is determined by the following:

It is substantiated that the development of 20th-century Uzbek literary criticism underwent a distinct phase of “transition” and “change” during the 80s and 90s, characterized by the refinement of the memoir and essay genres, and that socio-political changes found their expression in literature. Furthermore, it is argued that the dominance of the Soviet-era “Socialist Realism” method in 80s criticism negatively impacted both the creative process and the literary scene. Moreover, thanks to Independence in the 1990s, literary criticism was freed from

class and party-based approaches, allowing for the impartial and truthful evaluation of literary works;

It has been proven that during the 80s and 90s, a deep understanding of the principles of creating the ideal hero in Eastern classical literature began, leading to a re-evaluation, an approach based on national identity (milliylik), self-awareness, the restoration of values, and an intensified view of the work as a discovery. Furthermore, while literary criticism in the 80s primarily focused on the formal aspects of classical works, the 90s witnessed the full publication of the scholarly heritage, giving rise to free-thinking in the analysis and interpretation of artistic texts, which allowed for the deeper analysis of the subtextual meaning of the work. This period also saw the elucidation of the problems in studying classical lyric poetry, and contemporary poetry began to be examined from artistic-aesthetic, semantic, and formal perspectives, characterized by updated interpretations and the discovery of “lyrical tragedy”;

It has been determined that in the literary criticism of the 1980s, the social approach persisted, yet a movement toward openness and transparency in analysis and interpretation began. Initial steps were taken to speak out boldly, and interpretations expanded to discover human psychology and subconscious sensations. Furthermore, the schools of qodiristudies, oybekstudies, and qahhorstudies were revitalized based on new approaches. The 80s and 90s literary criticism also saw an intensified refinement of various genres (essay, literary portrait, critical-biographical essay/oчерk, literary-critical letter, literary-critical dialogue);

It has been established that in the study of prose genres during the 80s and 90s, attention was focused on the social aspects of the character, while the portrayal of the spiritual crisis within society was often neglected, leading to issues in interpreting the inner world of the individual. Initially, the prevailing approach prioritized depicting the protagonist not as an individual but primarily as a working person. Furthermore, the scope of monographic research on short stories and novellas significantly increased during this period. It is also evidenced that beginning in the 90s, the biographies, activities, and works of representatives of Jadid literature were studied widely and comprehensively. Finally, innovations in national novel writing—specifically issues of genre, speech, style, and poetics—became the focus of literary criticism;

It has been substantiated that during the 1980s and 1990s, Uzbek literary criticism paid less attention to dramaturgy compared to other literary genres, leading to a scarcity of analysis of stage works and a lack of artistic discovery in the dramas being created. During this period, research predominantly focused on dramas from the 1920s to the 1960s. Nevertheless, despite this, literary criticism began to widely explore the genre characteristics, nature of drama, and issues related to the protagonist and character from a theoretical standpoint. It was also proven that there was a necessity to re-examine and re-evaluate the stages of formation of Uzbek dramaturgy.

**The practical results of the research are as follows:**

As a result of a systematic study of scientific research, a set of proposals and recommendations were developed to identify the necessary scientific facts and data for the history of Uzbek literary studies, in particular, modern literary criticism;

The conclusions drawn during the research show the stages of development of current Uzbek literary studies and serve to enrich it with scientific and theoretical information;

The working program, textbooks and manuals created in such disciplines as “Uzbek classical literature”, “History of Uzbek literature”, “Literary theory”, “History of literary criticism” will help to improve;

Furthermore, it has been determined that the openness, objectivity, and truthfulness inherent in Uzbek literary criticism of the 1980s–1990s played a crucial role in shaping the worldview and intellectual development of today’s readers. These qualities remain important in fostering the moral, aesthetic, and spiritual enlightenment of contemporary society.

**The reliability of the research** results is determined by the clear formulation of the problem, the appropriateness of the methods used, the basis of theoretical information on scientific sources, the implementation of conclusions in practice, and the confirmation of the results by authorized systems.

**The scientific and practical** significance of the research results. The scientific significance of the research results is that its conclusions can be used to determine the further development of the discipline of literary criticism. Also, the theoretical ideas put forward in the study serve to improve research and scientific approaches in the disciplines of “Uzbek literary criticism”, “Theory of literary criticism”, “Current literary process”, “New Uzbek literature”, “Theory of literature”, “Fundamentals of artistic analysis”.

The practical significance of the research results is determined by the fact that the conclusions and recommendations in them can be used as a scientific source in interpreting the scientific work of literary scholars and critics, as well as in creating textbooks and study guides in higher philological education. At the same time, the research can be used as material to identify the leading principles of disciplines such as classical literature, the history of modern Uzbek literature, and new Uzbek literature (80s-90s).Implementation of research results.

**Implementation of research results.** Based on the results of this study on the topic of Uzbek literary criticism: In the 80s-90s, separate monographic studies were created on the genre of the story and short story, positive conclusions were given to the representatives of modern literature from the 90s, in particular, the stories of Chulpon, critics who could not get out of the authoritarian environment in their analysis even after the 80s, after the 90s analyzed the specific style of expression of the novel, the artistic study of the personality, the negative consequences of the years of stagnation in the analysis of the novels of the 60s-70s, 70s-80s, the inability to escape the influence of socialist ideas, etc., while in the 80s-90s, the development of the novel genre, the introduction of new trends in national novelism, the poetics of genre, the poetics of speech and style in the novel, the study of historical novels, and getting rid of the influence of "isms" became the

main research issues, and this The scientific conclusions on the fact that the literary criticism of the 80s-90s was a unique period were used in the practical grant project No. PF-201912258 on the topic “Creating a multilingual (Uzbek, Russian, English) electronic platform of Uzbek literature”, implemented in 2021-2023 within the framework of the scientific and technical programs of the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan (Reference of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi of the Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan No. 01/4-1928 dated May 7, 2025). As a result, the research conducted within the framework of the project was enriched with factual materials.

The research findings, such as the fact that the 80s-90s constituted a special stage in the development of Uzbek literary criticism in the 20 th century, the specific aspects of criticism of the 80s, the socio-political impact of Soviet ideology on the development of literary criticism, the fact that the principles of socialist realism were an obstacle to an objective, truthful assessment of works and their impact on the literary process, the abandonment of Soviet demands in literary criticism in the 90s of the 20 th century such as “ideological weakness”, “painting the feudal past”, “not ignoring socialist events”, “showing the image of women in the background”, “not creating the image of the party leader”, and the increase in debate and free thought, indicate that “the implementation of the fundamental project No. F3-2019081773 implemented in 2021-2023” It was used to create the “Brief Uzbek-Russian-English-French Dictionary of the Names of Uzbek Children’s Dances, Dance Costumes and Jewelry”. (Reference of the State Academy of Choreography of the Ministry of Culture of the Republic of Uzbekistan No. 01/04-226 dated May 6, 2025). As a result, the research conducted within the framework of the project was enriched with factual materials; served to enrich the materials scientifically;

The “perestroika” that began in the 80s of the 20 th century also captured poetry, and literary criticism also approached the analysis of works from a social perspective, the tendency to take into account the biography of the creator, the social environment, the conditions in which he lived in the analysis of poetry, the beginning of openness and transparency in the issue of analysis and interpretation, the creation of essays and poems dedicated to the creative memory of the writer, the poetic exploration of the human soul, understanding its psychology, inner psyche, feelings, intentions, etc. The conclusions about the emergence of interpretations, the development of the schools of Kadiri, Oybek, and Kahhor studies, and the improved foundation of genres in literary criticism (essay, literary portrait, critical-biographical essay, literary-critical letter, literary-critical conversation) in the 80s and 90s were used to create the “Brief Explanatory Dictionary of the Names of Uzbek Children’s Dances, Dance Costumes and Jewelry in Uzbek-Russian-English-French” during the implementation of the fundamental project No. IZ-2019081663, carried out in 2023-2023 (reference book of the Ministry of Culture of the Republic of Uzbekistan, Uzbekistan State Academy of Choreography, No. 01/04-225 dated May 6, 2025). As a result, the

research conducted within the framework of the project was enriched with factual materials and served to enrich the materials scientifically;

The conclusions that the 80s-90s constituted a special stage in the development of Uzbek literary criticism of the 20 th century, that socio-political changes were also reflected in literature, that the decisions of the Soviet era about “perestroika”, “publicity”, the dominance of “social realism” over the creative process affected the literary process in the criticism of the 80s, and that in the 90s of the 20 th century, thanks to independence, literary criticism was freed from class and party approaches were used within the framework of the academic course “History of Foreign Literature” of the philological faculty curriculum 45.03.01. of the Faculty of Philology of the North-Eastern Federal University named after M.K. Ammosov (reference book of the Faculty of Philology of the North-Eastern Federal University named after M.K. Ammosov dated May 30, 2025 No. 654-2).

**Approbation of research results:** The research findings were presented and discussed at 18 scientific and practical conferences, including 16 international and 2 national forums.

**Publication of research results.** A total of 30 scientific works have been published on the dissertation topic. These include 1 monograph and 11 articles published in peer-reviewed journals recommended by the Supreme Attestation Commission of the Republic of Uzbekistan for the publication of doctoral research results. Among these journal articles, 9 were published in national periodicals and 2 in international journals.

**Structure and volume of the research.** The dissertation consists of an introduction, four main chapters, including eleven sections, a conclusion and a list of used literature, and its volume is 262 pages.

## MAIN CONTENT OF THE DISSERTATION

The introduction explains the relevance and necessity of the dissertation topic, as well as the level of its research. It defines the purpose, objectives, object and subject of the study, indicates the correspondence of the work to important areas of scientific and technological development and includes information on the scientific novelty of the research, its practical outcomes, the reliability of the results, their theoretical and practical significance, the implementation of findings in practice, published works, and the overall structure of the dissertation.

The first chapter of the dissertation is entitled “**The Genesis and Development Tendencies of Uzbek Literary Criticism**”, and its first section studies “The Improvement of Uzbek Literary Criticism”. In Eastern literary studies, “science” has developed as a field that evaluates a work of art. Criticism, expressed in Greek by the word critical, has been used in a broad sense in the meanings of “to give feedback”, “to think”. The Arabic word for criticism is “دقن”, which means “to sort, to critically discuss, to criticize”<sup>6</sup>. M.Behbudi said about criticism, “Criticism is to spiritually examine the new school, its teachers and the books currently being

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<sup>6</sup> Бушро. Арабча-ўзбекча луғат.Olimxon@bk.ru ( murojaat sanasi: 05.08.2023.).

read and to point out the shortcomings of the current one”<sup>7</sup>. In the “Dictionary of literary Studies”<sup>8</sup>, Criticism (from Arabic, “to select, choose, discuss”) - artistic criticism; in a broad sense, it is defined as a field that deals with the study of the problems of the current artistic process, the discussion of newly emerging works of art, revealing their content, achievements and shortcomings, and evaluating them from the point of view of the current state of development of artistic thought and social taste. The reflections of Plato, later Aristotle, and Hegel on literary literature, their view of literary criticism as “aesthetics in constant motion” made an important contribution to the development of literary criticism. In Western criticism, more attention is paid to the interpretation of the text. In the 18th century, due to the formation of aesthetic thinking in European literature, criticism emerged as an important part of the literary process. In the 19th century, the emergence of “biographical criticism” in France under the leadership of Sh.O.Saint-Beuve, and the formation of Russian sociological criticism in Russia associated with the work of V.G.Belinsky, N.A.Dobrolyubov and N.G.Chernyshevsky significantly increased the importance of this field in literary life, and its goals and objectives radically changed. Literary criticism was revived with Forabi’s commentaries on Aristotle’s “Metaphysics”. Also, in ancient times, writers read their newly written works in various circles, gathering, palaces, and the participants of the circles, noting the advantages and disadvantages of these works, simultaneously performed the functions of both readers and critics. This is considered the oral period of the history of criticism. The appearance of the first examples of Uzbek criticism in written literature is directly related to the formation of the Tazykira school. Works such as “Al-mo‘jam” and “Badoyi’ us-sanoye” play an important role in illuminating the history of Eastern criticism. In our past literature, the words “naqd, mashwarat, nuqqod” were also used instead of the concept of the term criticism. The critical roots of Uzbek literary criticism began to form in the 11th century. In the 11th-13th centuries, the works and dictionaries of such figures as Jorullah az-Zamakhshari, Yusuf Sakkokiy, Rashididdin Votvot on the aruz verse were the main sources in the East until the 20 th century. In our classical literature, tazkira and manoqib are considered the first genres of criticism. The development of Uzbek literary criticism as a field dates back to the 15th century. Uzbek literary criticism first manifested itself in the press at the beginning of the 20 th century. The representatives of the Jadid movement widely spread their ideas through the press. During this period M.Behbudi, M.Abdurashidkhanov, A.Sa’diy, A.Fitrat, A.Kadiri, Elbek and others contributed to the development of literary criticism. During this period, the emergence of modern criticism in Uzbek literature, the publication of articles such as Chulpon’s “Adabiyot nadur?” (“Sadoyi Turkiston”, 1914) and “Muhtaram yozuvchilarimizg‘a” (“Sadoyi Turkiston”, 1915), and Mahmudkhodja Behbudi’s “Tiyotr nadur?” (“Oyna”, 1914), marked the beginning of the history of Uzbek criticism in the true sense of the word. We have touched upon the contributions of S.Aini, V.Zohidov, E.Bertels, V.Abdullaev, N.Mallaev to

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<sup>7</sup> Look: Бехбудий М. Танкид – сараламоқдур // Ойна, 1914. – № 32.

<sup>8</sup> Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик луғати. – Тошкент: Akademnashr, 2010. – Б. 310.

the formation of Uzbek literary and critical views. The great merits of O.Koshim, I.Muminov, O.Sharafiddinov, M.Shaikhzoda, V.Zohidov, I.Sultanov, V.Abdullaev, G.Karimov, A.Kayumov, N.Mallaev, S.Ganieva, H.Kudratullaev in the development of literary criticism were great. Academician B.Nazarov noted that by the 80s, literary criticism had developed significantly<sup>9</sup>. Despite the fact that Uzbek literary criticism began to develop at the beginning of the 20 th century, its theoretical foundations were almost shallow. Critics mainly used the sociological method as a weapon. In the 80s, theoretical sources of our criticism were created. If the research conducted until this period had only demonstrated itself in practice, it can be said that in the 1980s, theoretical sources for practical research were fully formed. In general, Uzbek literary criticism developed on the basis of classical literary criticism and rose to its highest stage in the 20 th century. The literary criticism of the 80s-90s that we are studying constitutes a certain part of this period of development. We can call this period a period of “transition” or “change” of Uzbek literary criticism.

The second part of the chapter examines “Analysis problems in Uzbek literary criticism of the 80s-90s”. The chapter explains the problem of analysis in literary criticism, the difference between analysis and interpretation. In philosophy, hermeneutics is also defined as the art of interpretation and explanation, the doctrine of interpreting ambiguous symbols, allusions, and the works of Homer and ancient thinkers. The hermeneutic tradition served religious scholars to interpret and explain the sacred books (“Torah”, “Psalms”, “Injil” and “Quran”)<sup>10</sup>. Professor Dilmurod Kuranov’s perspective<sup>11</sup> among the sources we studied, it stands out for its richness in scientific observation and modern approach. Our research mainly focuses on the trends of the 80s. That is, the attitude of literary criticism to the creator is studied. The trends of the period we are studying are also visible in the attitude of critics. The trends of literary criticism of the 80s-90s that we are studying can be defined as follows. 1. This period is a period of “transition” or “change” in Uzbek literary criticism. 2. In the 80s, critics followed the traditional path of analysis. 3. Attention was paid to the heroic deeds of the characters of the work as workers. 4. By the 90s, criteria for approaching a work of art based on different interpretations emerged. 5. In the 90s, the analysis of the hero’s soul, psyche, and human experiences was observed in the work of art. 6. The penetration of literary criticism into the human psyche, its spiritual world, is highlighted. 7. Opportunities have emerged to express ideas that could not be expressed during the authoritarian regime.

Literary criticism of the 80s-90s literary critic A.Rasulov<sup>12</sup> also studied by. His dissertation is significant in that it reflects the methodological approaches in literary criticism in the materials of this period, focuses on the analysis of the eternal work, semiotic analysis and style. In our research work the main emphasis

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<sup>9</sup> Назаров Б. Адабий танқидчилик ҳақида // Ўзбек тили ва адабиёти, 1982. – № 1. – Б. 3.

<sup>10</sup> Look: Аллаярова С. Герменевтика. – Тошкент: Extremum-press, 2017.

<sup>11</sup> Куронов Д. Талқин имкониятлари. – Тошкент: Turon zamin ziyo, 2015.

<sup>12</sup> Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002.

on the trends and problems in the analysis of literary criticism of this period highlights the distinctive aspect of our study. Literary criticism of the 80s-90s had its own criteria and principles. The period we are studying was also formed on the basis of these criteria. “During the Soviet regime, which lasted almost a quarter of a century, both fiction and literary studies were forced to work only within the limited framework of the method of socialist realism<sup>13</sup>. The scholarly literature and literary criticism were formed in this way. The literary criticism that followed it also sought the achievements of socialist realism in literary literature. As Professor Y.Solijonov noted, in the period we are studying, up to the 80s and 90s, the socialist realism method became the criterion that determined the boundaries of literature. While studying his views on speech, it is worth noting that the scope of the author’s speech expanded in Uzbek literature, which was freed from the shackles of “partyism”, “classism”, and became more diverse, freed from the mold of socialist realism. In the process of studying the 80s and 90s, many articles and reviews, literary conversations, debates and discussions on literary criticism and literary studies were published in newspapers and magazines. In this regard, we tried to statistically identify the sources. In the journal “Sharq Yulduzi”, there are 51 literary critical analyses, 25 poetry studies, 11 dramaturgy analyses, 10 classical works, and 13 prose works. In the newspaper “Uzbekistan Literature and Art”, 73 articles were published. In particular, 51 are on literary criticism, 8 on poetry issues, 7 on classical literature, and 8 prose works. In the journal “Uzbek Language and Literature”, there are 20 literary critical works, 12 works devoted to the study of classical works, 13 prose works, and 23 poetry analyses. We also found it permissible to classify critics who worked in the 80s and 90s according to their literary and critical activities. According to him: 1.Critics who approached fiction from the perspective of traditional literary criticism (leading with an emphasis on artistic, ideological, social, philosophical aspects, etc.). H.Yakubov, H.Abusamadov, M.Kushjonov, O.Sharafiddinov, B.Nazarov, U.Normatov, I.Gafurov, N.Rahimjonov. 2.Critics who approached fiction from a new perspective, from a structural perspective (viewing the work as an artistic and aesthetic phenomenon). A.Rahimov, N.Karimov, A.Rasulov, Y.Solijonov, D.Kuronov, S.Meliev, K.Yuldoshev, I.Hakkul, B.Karimov, U.Hamdani. 3.Critics who continued the general trend. B.Yuldoshev, A.Kuljonov, K.Kahramonov, Sh.Ahmedova. We consider this to be our classification, devoid of absoluteness. In the process of studying the analyses of Uzbek literary criticism of the 80s-90s, we identified the following problems: inability to escape the influence of ideology (working on the basis of social demand); assessment based on the personality of the writer (the talent of the creator was not taken into account); lack of recognition of young and talented creators (their innovations were not accepted); low attention to the literary heritage (preserved until the 90s); hesitations at the beginning of the period of independence (the preservation of the hadik, despite the beginning of freedom of speech). In general, through the analysis of the attitude of critics of the 80s-90s to the work of art, one can understand the dominant idea, problem, and

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<sup>13</sup> Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002. – Б. 3.

tendency in literary criticism of that period. The 1980s-1990s was particularly complex period, when the influence of Soviet ideology was still present, and independence paved the way for innovation for criticism. Thus, literary criticism entered a stage of change as a result of the renewal of socio-political reality. In general, the dominant idea, problem, and tendency in literary criticism of the period can be understood through the analysis of the attitude of critics to the work of art of the 80s-90s. In the third section, entitled “The Work of Abdulla Kadiri, Oybek, Abdulla Kahhor and Uzbek Literary Criticism” the tendencies and problems in literary criticism of the period under study are comparatively analyzed based on the research of M.Kushjonov, O.Sharafiddinov, U.Normatov, and N.Karimov on Kadiri, Oybek, and Kahhor studies. Kadiri studies were widely studied in literary criticism of the 80s-90s. Although publicity began in the 80s, our critics were cautious in their attitude towards the writer’s works. Abdulla Kadiri’s writing skills and high level were presented to the general public by M.Kushjonov and U.Normatov. In the years after independence, their work in Kadiri studies continued on the basis of new approaches. N.Karimov analyzed Abdulla Kadiri’s works based on the biographical method and contributed to the development of a new direction, since the 80s, the attitude towards Oybek’s work has been renewed and a number of studies have been conducted, in particular, Oybek studies have developed based on the research of M.Kushjonov, O.Sharafiddinov, U.Normatov and N.Karimov, and Kahhor studies were studied in depth between the 80s and 90s. The writer’s vocabulary, artistic level, language, and style were evaluated differently. However, the subtext of the works, the writer’s ideals, and inner intentions were somewhat neglected. Only in studies after the 1990s has<sup>14</sup>.

The second chapter of the research is titled **“Issues of Uzbek Criticism and Poetry”**. The first section of the chapter, called “The Study of Problems in Classical Lyrics” examines how significant changes occurred in the literary process during the 1980s due to the so-called “Perestroika” (restructuring) reforms of the Soviet era in the socio-political sphere. Specifically, it explores the increase in the number of scholarly schools dedicated to rediscovering classical literature and the deeper interpretation of the essence of classical works. By this time, in literary criticism, the tendency to take into account the biography of poets, the social environment and the conditions in which they lived, is increasing. Especially after the 80s, a number of researchers who could speak out in literary criticism contributed to the increase in the theoretical value of the discipline. By the 90s, a reassessment of classical literary examples and a new interpretation of works began to take place. In this sense, the study of classical works, without departing from tradition, was enriched and interpreted with modern research methods. Literary critics, along with interpreting classical texts, began to discuss the lives of poets, their creative environment, its influence on fiction, and their inner experiences. “Since the mid-1980s, articles, essays, and pamphlets have been created about the lives and works of prominent representatives of Uzbek classical

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<sup>14</sup> Йўлдошев Б. Ўзбек адабиётшунослиги ва адабий танқидчилигида услуб ва маҳорат муаммолари (60-70-йиллар): Филол. фан. д-ри ... дисс. – Тошкент, 2000. – Б. 238.

literature, aimed at a wide readership and connected with the current literary process”<sup>15</sup>. As literary critic A.Rasulov noted, bringing classical works to the readership has become a primary task. The reexamination of treasures that have been preserved as manuscripts for years and that generations have been unaware of has served to enrich the discipline of literary criticism. In particular, A.Khayitmetov analyzes orifon ghazals in the lyrics of Alisher Navoi. “Navoi presents philosophical, social, and educational ghazals in “Ush-Shabab” as orifon ghazals. *Har gadikim, Boryoyi faqr erur kisvat anga, Saltanat zarbaftidin hojat emas xil’at anga. Kim fano tufrog’iga yotib qo’yar tosh uzra bosh, Taxt uza ermas muzahhab muttako hojat anga.* According to the scholar, these lines are close to Navoi’s views on generosity, and his orifon ghazals highlight real-life issues. In his research, the scholar analyzes issues such as reflections in the poet’s lyrics, nationalism, and patriotism. We would not be wrong if we said, “The analysis of lyrics began with Navoi”<sup>16</sup>, “Rubai in Uzbek Literature” by literary scholar I.Hakkul<sup>17</sup>, “The Art of Proportion in Babur’s Poetry”<sup>18</sup>, “Sufi and Poetry”<sup>19</sup> In his studies titled “The Place of Sufism in the Thought of the Eastern Peoples”, Sufism and its Essence, Sufis, as well as the influence of Sufism on the poetry of Alisher Navoi and Zakhiriddin Muhammad Bobur, were studied. Since the 80s, researchers have been freed from the accusation of “glorifying the past” in their articles, monographs and dissertations and have begun to create more freely. In the 80s-90s, the pressure of the Soviet era in Uzbek literary criticism decreased, and classical lyrics began to be studied from an artistic and aesthetic perspective. During this period, the following problems existed in the study of classical lyrics: analysis of class struggle in the analysis of classical lyrics; interpretation of lyrical images in their own meaning; failure to study classical lyrics in connection with the inner world of the creator; reconsideration of lyrical genres from an artistic and aesthetic perspective. So, if by the 80s the study of classical works expanded somewhat, by the 90s a number of works were carried out in our literary studies on the reassessment and new interpretation of the representatives of our classical literature.

The second chapter is devoted to the analysis of “Issues of Contemporary Poetry”. By the 80s of the 20 th century, a number of changes had occurred in both poetry and criticism. Literary critics began to evaluate poetry at its true value, deeply analyzing the lyric. Despite this, the search for socio-political innovation in poetry was clearly visible in the analysis. M.Kushjonov, O.Sharafiddinov, N.Rahimjonov, I.Gafurov, N.Karimov, U.Hamdammov and others created a number

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<sup>15</sup> Расулов А. Ҳозирги ўзбек танқидчилигида таҳлил ва талқин муаммоси (XX асрнинг 80-90-йиллари материаллари асосида): Филол. фан. д-ри ... дисс. – Тошкент, 2002. – Б. 136.

<sup>16</sup> Ҳайитметов А. Кўп томлик “Ўзбек адабиёти тарихи” // Ўзбек тили ва адабиёти, 1980. – № 4. – Б. 3-6; Адабий меросни ўрганишнинг муҳим масалалари // Ўзбек тили ва адабиёти, 1987. – № 3. – Б. 3; Анъанавий поэтика ва Навоий // Ўзбек тили ва адабиёти, 1988. – № 1. – Б. 17; Алишер Навоий ижодининг манбалари // Ўзбек тили ва адабиёти, 1991. – № 1. – Б. 5-12; Алишер Навоий ижодида умуминсоний қадриятлар масаласи // Ўзбек тили ва адабиёти, 1991. – № 4. – Б. 3-8.

<sup>17</sup> Ҳакқулов И. Ўзбек адабиётида рубоий. – Тошкент: Фан, 1981.

<sup>18</sup> Ҳакқулов И. Бобир шеърисида таносиб санъати // Ўзбек тили ва адабиёти, 1981. – № 5. – Б. 22-27.

<sup>19</sup> Ҳакқулов И. Тасаввуф ва шеърят. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1991.

of studies on the lyric genre. “With the beginning of the processes of “openness” and “perestroika” in the mid-1980s, society became politically active: there was hardly a person left who did not think, talk, or write about politics, and the count.... And of course, poetry, which had become highly socialized and publicistically public, took aim at the very vein with that axe. Even if only half of the truth that had been stuck in the throats of our poets before, now poured into poems with intensity. The tragic life of the Uzbek people in colonial conditions, the consequences of tyrannical politics became the leading theme of the poetry of the period”<sup>20</sup>. As U.Hamdani noted, since the 1980s, there has been a period of change in both poetry and literature. Poets and writers began to create partially freely. Despite this, the inability to escape from the clutches of political pressure and elements of the sociological method, which had become a fixed tendency, were still noticeable in the works of artists and critics. The following problems existed in the study of modern poetry in the 1980s and 1990s: the priority of social themes in the analysis of poetry; the fact that poetry was not considered as a product of poetic thought; the lack of attention paid to the integral connection between classical and modern poetry in the analyses.

Literary critic N.Rahimjonov, who conducted a special study on the poetry of the 1980s, wrote in his book “The Era and Uzbek Lyricism”<sup>21</sup>. The monograph examines the characteristic features of the development of lyric poetry. Issues of the period, poetry, and skill are covered. There are also a number of studies by O.Sharafiddinov, who was devoted to the interpretation of poetry in the 80s. In particular, his “Literary Etudes”<sup>22</sup>, “Literature is a textbook of life”<sup>23</sup>, “In harmony with life”<sup>24</sup> in scientific studies such as, serious thoughts were given about poetry. Poetry was viewed against the general background of the pre-independence period, and the “forced introduction of thoughts” by critics revealed the shortcomings of the era, while later, thanks to independence, the human psyche and its inner world, the human “I” were given wide permission. It was clearly evident from the speeches of our critics that the diversity of the poets’ creative works matched the variety of attitudes toward them. In particular, N.Karimov, N.Rahimjonov, and U.Hamdani objectively assessed the subtle aspects of poetry and deeply illuminated the sources of influence, peculiarities in form and content, and examples of creativity based on world standards in literary studies of the independence period. Moreover, poetry was studied more seriously in the criticism of this period than in other genres.

The third part of the chapter is devoted to the study of “The study of Uzbek epic poetry in literary criticism”. In the last quarters of the 20 th century, Uzbek epic poems underwent comprehensive artistic development in terms of form and content. A number of studies on Uzbek epic poetry of the 80s-90s were also evaluated in literary criticism. Although it was studied less than other genres, it

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<sup>20</sup> <https://kh-davron.uz/yangiliklar/ulugbek-hamdani-70-yillar-avlodi-sheriyati-xurshid-davron.html> (15.07.2022).

<sup>21</sup> Раҳимҷонов Н. Давр ва ўзбек лирикаси. – Тошкент: Фан, 1979.

<sup>22</sup> Адабий этюдлар. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1968.

<sup>23</sup> Шарафиддинов О. Адабиёт – ҳаёт дарслиги. – Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1981.

<sup>24</sup> Шарафиддинов О. Ҳаёт билан ҳамнафас. – Тошкент: Ёш гвардия, 1983.

became a product of literary criticism of this period. There were the following problems in the study of epic poetry of the 80s-90s: it was analyzed mainly based on the method of socialist realism; epic poems were studied in terms of theme and idea; it was not seen as an artistic innovation. Later, the introduction of the term poem into Uzbek literature turned the pre-existing epic genre into a modern version. Along with the writing of epic poems on various topics in the 80s-90s of the 20th century, the tendency to analyze created epic poems also revived. Just as all genres of the lyrical genre are theoretically studied in Uzbek literary criticism, Uzbek epic poetry has not been left out of the spotlight of literary criticism. "If we want to find common features inherent in the great epics of Uzbek poets born in the eighties, we must first look for them in the heroes of the epics. Looking at these heroes with a deep look, it becomes clear that they are, to use Homer's expression, individuals with an "enlightened hear"<sup>25</sup>. In this sense, the heroes of epics have always been the main focus of analysis in literary criticism. N.Rahimjonov has conducted extensive research on epics in Uzbek literature. His "Lyric poem"<sup>26</sup> the dissertation on the topic can give a certain idea about the epic poetry of the 20th century. The research aims to prove the genre characteristics of the lyric poem, the sources of the development of the lyric poem, and the leading trends of the era. In I. Gafurov's analyses, he determined the development of the epic poetry of this period through the figures of A.Oripov's epic "The Sage and Death" as the great enlightener Ibn Sina, E.Vohidov's epic "The Rebellion of the Souls" as the enlighteners who rebelled for freedom and equality, the revolutionary poet of the East Nazrul Islam, the thinker Navoi in B.Boykobilov's epic "The Magnificent Caravan", the enlightened teacher and poet in Muhammad Ali's epic "The Eternal World", and the enlightened human rebellion against ignorance in R.Bobojon's epic "Yusuf and Zulaikha". As a continuation of these studies, Umarali Normatov<sup>27</sup> examines the contemporary aspects of epic writers. Until this period, Uzbek epic poetry had not widely covered the socio-political, spiritual and moral issues of life. In his opinion, epic poetry tried to be on a par with lyrics, drama, and prose in reflecting the problems of the time and the reality of life. He includes E.Vohidov's "The Revolt of the Spirits", "The Tragedy of Istanbul", O.Matjon's "The times we talk", A.Mukhtor's "The Steadfast Rock", Muhammad Ali's "Revolution", I.Otamurodov's "The Wounded Horses of Hope" among the epic poems of this series. He makes a comparative analysis of E.Vohidov's "The Tragedy of Istanbul" and O.Matjon's "The times we talk". According to him, in the "The Tragedy of Istanbul" there are complex destinies, perfect characters, lost, sinful individuals, while the hero of "The times we talk" is a simple person with a difficult fate, a person who thinks higher than the people of his time. In the "The Tragedy of Istanbul" the lyrical hero is an observer of events, in "The times we talk" the poet widely used the intervention of the lyrical hero in events. The critic concludes that in the above epics, which address the pressing issues of their time,

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<sup>25</sup> Гафуров И. Мўъжизалар ҳар куни керак // Шарқ юлдузи, 1981. – № 7. – Б. 224-230.

<sup>26</sup> Раҳимжонов Н. Лирик поэма (1961-1973 йиллар ўзбек поэзияси материаллари асосида): Филол. фан. канд. ... дисс. – Тошкент, 1975.

<sup>27</sup> Норматов У. Достон ва замон // Шарқ юлдузи, 1987. – № 10. – Б. 173-180.

there is an increased tendency to interpret the human psyche, the reality of life, and complex conflict situations. In recent years, a systematic study by D.Kuvvatova has been produced, providing valuable insights into the epic poetry of the 1980s–1990s. The dissertation consistently examines such issues as the poetic structure of Uzbek epic poetry in the second half of the 20 th century, principles of its development, scientific research on the poem genre in Uzbek and world literary studies, concepts of genre evolution, structural features of Uzbek epic poems, the nature of works within traditional folk and classical epic poetry, and the content of epic poems from the independence period. Summarizing the study of epic poems of the 1980s – 1990s in literary criticism, it becomes clear that – just as in all other genres – the heroism of epic characters portrayed as working people was exalted in the early 1980s, while by the 1990s, greater attention was given to analyzing their inner world, psyche, and human experiences.

The third chapter of the work is entitled **“Uzbek criticism and prose genres”**, and the first part examines the problem of **“Peculiarities in the analysis of stories”**. The 80s-90s of the 20 th century were a period of new research in the study of prose works in Uzbek literary criticism. We observed the following problems in the study of stories: high social significance; incomplete coverage of the psychology of images; neglect of modernist stories. In the criticism of this period, H.Yakubov, M.Kushjonov, I.Sultan, L.Kayumov, O.Sharafiddinov, N.Karimov, U.Normatov, I.Gafurov, A.Rasulov, Y.Solijonov, H.Boltaboev, D.Kuronov achieved remarkable success in the analysis of works. “The possibilities of a contemporary genre are clearly evident in such periods of sharp change, as it was clearly demonstrated in the case of Uzbek literature in the second half of the 80s and early 90s. Uzbek literature of this period, compared to the revival at the beginning of our century can be called the “literature of the second great revival”<sup>28</sup>. One of the studies in this direction is the work of critic Ibrohim Gafurov, “The Poet of Prose”<sup>29</sup>. It is a creative essay entitled “The Lights of Prosperity”, “The Birth of Love”, “Love”, “I am loyal to your love.”, “Springtime Waters”, “Wife”, “Affectionate”, “Waves” are analyzed by Said Ahmad. In the 60s-80s of the 20 th century, the work of Abdulla Kahhor attracted the attention of many critics. In particular, a number of critical works by M.Kushjonov were devoted to his work. The critic analyzed the writer’s skill in creating a character, its formation, as well as, the problems of plot and composition. In his research “Life and Elegance”<sup>30</sup> he reacted to the stories of Abdulla Kahhor. He also paid special attention to the art of reasoning about the writer’s skill in depicting tragic fates. For example, in the story “Pomegranate”, although political and social issues are the main reason for the tragedy, the writer does not clearly show this. By describing the difficulties in the life of an ordinary person, he makes it clear that there are great tragedies behind it. In addition, the critic also draws attention to the writer’s description of the hero’s

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<sup>28</sup> Досмухамедов Х. Ҳозирги ўзбек ҳикоячилигида бадиий тафаккурнинг янгиланиши (80-йилларнинг иккинчи ярми ва 90-йилларнинг аввалидаги ҳикоялар мисолида): Филол. фан. номз. .... дисс. – Тошкент, 1995. – Б. 5.

<sup>29</sup> Гофуров И. Прозанинг шоири. – Тошкент: Фафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1981.

<sup>30</sup> Қўшжонов М. Ҳаёт ва нафосат. – Тошкент: Фафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1970.

condition through detail. M.Kushjonov's "Abdulla Kahhor's Skill"<sup>31</sup> The monograph contains critical comments on the writer's originality, individual creativity, and mastery of genres. Abdulla Kahhor sees him as a follower of his teachers such as Alisher Navoi and Abdulla Kadiri. Literary critic H.Boltaboev took a new approach to the analysis of stories. In his article "The Birth of Style", Zohir A'lam's style and unique voice were analyzed. He highly appreciates the internal harmony of his stories, the writer's attitude to his characters, and his position in the image. Despite this, he notes that there are also shortcomings in the poetics of the work. Kazakbay Yuldoshev<sup>32</sup> in his notes on the prose of the 80s, he notes that the main goal of literature during the years of stagnation was to raise the problem of depicting a person, but the main goal was to bring his work, not the person, to the fore and to view a person as a labor force. He also emphasizes that a characteristic feature of the prose of the 80s is the sharp decrease in the number of artistically unsophisticated and useless works. The description of the person is one of the characteristics of the prose of the 80s. In order to prove his ideas, munaqqid refers to the stories of Sh.Kholmiraev. The writer's views on the person are conveyed through the fate and fate of the person, his suffering, and thoughts in the stories "Green Niva", "Teacher", and "Fascination". According to his opinion, Sh.Kholmiraev is interested in the psyche of a person, his diverse nature, and a series of actions. In general, the critic analyzes the issues of the image of the person, which entered the prose of the 80s as a novelty. In the 80s-90s of the 20th century, along with the realistic method, modernist methods began to be widely used by modern writers. During this period (80s-90s), a group of talented writers entered the literary field. And short stories were enriched with new themes and new forms<sup>33</sup>. In particular, the transition from realism to modernism was observed in the introduction of new ideas and directions into literary works, which led to an increase in the number of studies in new directions in literary studies and literary criticism.

The second part of the chapter is called "The attitude of literary criticism to the stories of the period". Literary criticism extensively studied the prose of the 80s-90s. In particular, significant studies were created on the subject of Uzbek short stories. Nevertheless, there were some problems: the focus on the sociality of the image; the neglect of the spiritual crisis in society; the step into a deep psychological analysis of complex personalities. O.Sharafiddinov's analysis of O.Yakubov's stories<sup>34</sup> emphasizes the writer's pursuit of innovation, adherence to the principles of vitality and naturalness. Like some writers, he is not limited to describing love as a journey, separation, jealousy, etc. between two young people; in his stories, love is built on the basis of equality, trust, and respect. According to critic, in the stories "Gold Ring", "Matluba", "Wings are in pairs", the writer

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<sup>31</sup> Қўшжонов М. Абдулла Қаҳҳор маҳорати. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1988.

<sup>32</sup> <https://www.natlib.uz/>. Yo'ldoshev Q. Shaxsni tasvirlash bosh mezon: (03.14. 2022.).

<sup>33</sup> <https://saviya.uz/ijod/adabiyotshunoslik/zamonaviy-eron-nasrining-modernisti/> Ойдин Турдиева (murojaat sanasi: 02.11.2024.).

<sup>34</sup> Look: Шарафиддинов О. Истеъдод жилолари. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1976. – Б. 206.

artistically explores new aspects of the psychology of modern youth and their attitude to life. In the stories “Gold Ring”, “Matluba” the various views of different thinking individuals on love and the happiness that results from them are described. In his stories, the writer not only deeply expresses the spirit of the era, but also teaches the reader such qualities as humanity and kindness. O.Sharafiddinov<sup>35</sup> considered O.Yakubov as a writer who has shown great dedication in strengthening the socio-aesthetic position of Uzbek literature. His story “Mukhaddas” reflects these new trends. According to the critic, in the story the writer abandoned indifferent narration and went on the path of exploring the essence of events. A new stage in O.Yakubov’s work began with the story “Mukhaddas”. When O.Sharafiddinov analyzes stories of Gafur Gulom<sup>36</sup>, he says that the author skillfully describes the tragic fate of an Uzbek woman in “Alas”, that he consistently maintains his own unique tone throughout the work and that in “The Resurrected Corpse” he teaches a lazy person to look at life with a new look, and revives him, which is evidence of his skill. In his conclusions about the story “The Mischievous Boy”, the critic author noted that, in addition to creating full-fledged characters, he was also able to give a realistic image of the people. This story is one of the most powerful works of Uzbek prose and should be considered a contribution to world literature. A.Rasulov’s comments on stories in Uzbek literature<sup>37</sup> the stories “The Mysterious Alleys of Bukhara”, “Lightning on the Cliffside”, “People at the Crossroads” are considered the best examples of Uzbek prose. While Askad Mukhtar writes in a language rich in deep psychologism and color, the works of Tohir Malik are created in a fantastic spirit. The issue of the main character of these works is also widely studied, and it is highlighted that all events serve the development of the main character. In U.Rasulova’s research<sup>38</sup> There are also analyses of the short stories of the 80s and 90s. In Uzbek short stories, since the 80s, the principle of artistic research of the concepts of national pride and faith based on Eastern Islamic thought has been highlighted. In the short stories, heroes responsible for the fate of the country and related to them were created. In particular, referring to the short stories of Erkin A’zam and Murod Muhammad Dust, it is noted that in them an attempt has begun to illuminate the landscape of the era from the inside, the method of effectively expressing the storms in the world of the hero, incorporating the motif of imagination and dreams into the compositional level has increased, and in the short stories, a person has risen from the role of a performer to the status of a thinker and self-examiner. Speaking about the short stories of the independence literature, it is noted that a new image, a new hero, the interpretation of a person as a complex being, the principle of synthesizing world traditions has increased, the restoration of

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<sup>35</sup> Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б. 436.

<sup>36</sup> Шарафиддинов О. Биринчи мўъжиза. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1979. – Б. 446.

<sup>37</sup> Расулов А. Эски мавзунинг янги талкини. Ҳаёт кўзгуси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 1984.

<sup>38</sup> Расулова У. XX аср ўзбек қиссачилиги (поэтик изланишлар ва таракқиёт тамойиллари): Филол. фан. д-ри .... дисс. автореф. – Тошкент, 2020.

historical truth, and a critical analysis of the Soviet regime have been highlighted. During the period of independence, the short story genre developed further. It absorbed world experience. A new style, new principles, new words, and new thinking entered this genre. In the literary criticism of the 80s-90s, a number of studies on short stories were created. The stories depicted ordinary people active in social life and highlighted social problems. It was recognized that Murod Muhammad Dust, Togay Murod, E.A'zamov, Kh.Dustmuhammad, N.Eshonkul, and Sh.Butaev made a special turn in the short story of the period under study.

The third chapter, entitled “The Problem of Novel Analysis” covers the issue of attitude to novels in literary criticism. Literary criticism in the analysis of novels of the 1960s-1970s and 1970s-1980s focused on the negative consequences of the years of stagnation, the inability to escape the influence of socialist ideas, changes in the psyche of the individual of that period, the difficult path of the people of the century, and the transformation of ordinary citizens into heroes. Meanwhile, the development of the novel genre in the 1980s-1990s, the introduction of new directions into national novelism, the study of the poetics of genre, speech, and style, as well as historical novels, and the process of freeing literature from the influence of “isms,” became the main research issues. The following problems existed in the analysis of the novel: excessive focus on compliance with the principles of socialist realism, insufficient attention to the analysis of the human inner world, and a cautious approach toward modernist novels. These factors indicate that the 1980s-1990s were a distinctive and transitional period for literary criticism. In particular, during this period, literary critic A.Rahimov began major research on the poetics of the novel genre, while Yuldoshkhoja Solijonov initiated the direction of the poetics of the author’s speech and author’s style in the novel. In general, the issue of poetics in novels was formed in the Fergana school of literary criticism, and theoretical foundations were created. From this period, in Uzbek literature, glorifying the past and conveying the historical path of ancestors to generations began to become the task of fiction. Ozod Sharafiddinov’s literary portrait titled “Abdulla Kahhor”<sup>39</sup> the novel “Mirage” is analyzed. On the same topic, his second article “The Second Peak” is printed<sup>40</sup>. The critic entered the writer’s creative laboratory and formed his analysis based on the biographical method. Critic Umarali Normatov, in a number of his scholarly reflections devoted to the study of the novel genre, also analyzed the characteristics of the genre. In particular, in his works “A Deep Analysis of Life”<sup>41</sup> and “The Difficult Path of the Novel”<sup>42</sup> he analyzes the author’s concept in Pirimkul Kodirov’s novel “Diamond Belt”. According to him, the author’s observation, philosophical inclination, and attempt to find meaning in each event determined the uniqueness of the novel. After independence, the attitude towards the novel changed radically. A conversation between D.Kuronov and U.Normatov was published on this subject. Until the 1990s, the Uzbek novel mainly followed the path of traditional realism.

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<sup>39</sup> Шарафиддинов О. Абдулла Қаҳҳор. – Тошкент: Ёш гвардия, 1988.

<sup>40</sup> Шарафиддинов О. Иккинчи чўққи // Шарқ юлдузи, 1987. – № 4. – Б. 183-198.

<sup>41</sup> Норматов У. Турмушнинг теран таҳлили // Шарқ юлдузи, 1984. – № 8. – Б. 172-175.

<sup>42</sup> Норматов У. Романнинг машаққатли йўли // Шарқ юлдузи, 1989. – № 7. – Б. 185-190.

In particular, the novels “The Wind of Years” and “The Bowed Head” created by Omon Mukhtor in the 1970s and 1980s belong to this direction. As is known, world literature, including novels, at the beginning of the century, along with traditional realism, went on the path of modernism and postmodernism, greatly expanding the scope of expression of the genre, and schools of novel writing began to form, relying on diverse philosophical and aesthetic trends. Especially, great experience has been accumulated in the field of artistic research of life and personality, observation and expression of the flow of consciousness based on absurd, existentialism, mythological and religious thought. Although some of our writers also tried to conduct research in harmony with those processes, the literary policy and environment during the years of dictatorship did not allow such attempts to be fully realized. By the 90s, the way was opened for this. Professor Y.Solijanov’s dissertation entitled “Poetics of Artistic Speech in Uzbek Prose of the 80s-90s of the XX Century”<sup>43</sup> M.Muhammad Dust’s novel “Field of Tulips”, which entered Uzbek literature as a unique innovation, was also studied. Literary critic Azimjon Rahimov’s “Poetics of the Uzbek novel (plot and conflict)”<sup>44</sup> His dissertation on the topic is also one of the studies conducted in the early years of independence. In the theoretical study, he notes that the issue of the poetics of the Uzbek novel is common to artistic problems, the different boundaries of the novel and the narrative, and at the same time, for the first time the author’s attitude is highlighted in a work of art, and in order to substantiate his theoretical ideas, he refers to the novels of Chulpon, Abdulla Kadiri, Oybek, Said Ahmad, Askad Mukhtor, O.Yakubov, P.Kodirov and U.Hoshimov. He also emphasizes that not only works considered as artistic discoveries, but also novels that have not risen to the level of discoveries contain serious innovations and discoveries, and that lessons should be learned from the shortcomings of novels. Professor Y.Solijonov’s dissertation on the topic “Poetics of artistic speech in Uzbek prose in the 80s-90s of the 20 th century”<sup>45</sup> also studied the same ten years of our research object. In it, the scientist scientifically substantiated the types of artistic speech in Uzbek prose of the 80s-90s, the process of renewal, the speech of the author and the hero, the uniqueness of two-voice and multi-voice speech. The professor noted that after the 90s, Uzbek prose began to innovate in content, form, especially language features; in these years, the area of author’s speech as a tool in Uzbek novels expanded. By the 80s-90s, the means of expressing the character’s point of view expanded, the types of artistic speech, about twenty types and forms brought the speech process to the stage of formation. Such aspects as the introduction of the character’s point of view and the stream of consciousness into the author’s statement were observed. The achievements of Uzbek novelism during the years of independence include the renewal of speech processes, the peculiarities of plot and compositional construction, the introduction of fully-fledged thinking figures, the

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<sup>43</sup> Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002.

<sup>44</sup> Раҳимов А. Ўзбек романи рэтикаси (сюжет ва конфликт): Филол. фан. д-ри ... дисс. – Фарғона, 1993.

<sup>45</sup> Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадиий нутқ поэтикаси: Филол. фан. д-ри ... дисс. – Тошкент, 2002.

obvious emergence of polyphony and the renewal of dialogue both in form and content.

The fourth chapter of the dissertation is entitled **“Uzbek criticism and dramaturgy”** and its first part examines “The study of 20 th century dramaturgy”. Uzbek dramaturgy was formed in the 1900s and entered a stage of development in the 1920s. “Since Uzbek dramaturgy was formed directly on the basis of folklore traditions, most of the early dramatic works in our written literature clearly reflect folklore plots, motifs, images, and artistic methods of depiction characteristic of folk art”<sup>46</sup>. The study of 20 th-century dramaturgy faced several problems, such as inadequate critical analysis, limited focus on stage productions, and an underdeveloped relationship between literary criticism and dramaturgy. As in world literature, dramaturgy in Uzbek literature initially began its activity in the direction of the Enlightenment theater. As I.Sultan said, dramaturgy is precisely in the fact that it can be reborn and live on the stage and screen without losing its belonging to literature. In this sense, Uzbek dramaturgy continues to develop till this day. Literary criticism, in turn, plays a key role in the development of the field of Uzbek dramaturgy. One of the main aesthetic factors that served as the basis for the emergence of the genre of “drama” in Uzbek literature is folklore. Many folklore works created in the past were performed in a theatrical manner. Folk dances, drumming, clowning, puppetry, trickery, and epic poetry all have specific characteristics of theater<sup>47</sup>. Uzbek written drama was born in the 1900s and having entered the stage of formation, acquired its worthy representatives. We see this in the figures of M.Behbudi, H.H.Niyoziy and A.Fitrat, who left their names in the history of literature as the pioneers of Uzbek drama<sup>48</sup> the works of M.Behbudi, A.Avloniy, Hamza, G.Zafari, Fitrat, etc. promoted enlightenment.

In the 1920 s and 1930 s, the field of dramaturgy was developed by Gulom Zafari, Fitrat, Chulpon, Ziyosaid, Khurshid, and Sabir Abdulla. M.Behbudi, a prominent representative of Jadid literature, was one of the first Central Asian writers who created a national dramatic work.

Since the 1940 s, dramaturgy has been developing, taking on the tasks of World War II and the post-war period. Based on the task of raising the morale of the people and creating a heroic person through the life realities of characters, Hamid Olimjon created tragedies and dramas such as “Mukanna”, I.Sultan “Alisher Navoi”, M.Shaikhzoda “Jaloliddin Manguberdi”, “Mirzo Ulugbek”. The later periods of Uzbek dramaturgy were enriched by the plays “Shohi sozana” by Abdulla Kahhor, “Sound from the Coffin”, “Faith” by I.Sultan, and “Debt of the Day of Judgment” by Ulmas Umarbekov. The 20 th century was an important stage in the formation and development of Uzbek dramaturgy.

Literary criticism, which developed in the 20 th century in Uzbek literature, was enriched by the creative work of such figures as Behbudi, Hamza, Fitrat, and

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<sup>46</sup> Турсунова Н. Ҳозирги ўзбек драматургиясида фольклор стилизацияси: Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2020. – Б. 14.

<sup>47</sup> Абдурахимов Т. Ўзбек драматургиясининг шаклланиши ва таракқиётида фольклорнинг ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995. – Б. 26.

<sup>48</sup> Жўраев Қ. 20-йиллар ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 1994. – Б. 39.

Chulpon. As we highlighted above, the field of dramaturgy was studied somewhat less in literary criticism than prose and poetry. Thousands of articles and a number of books were published in the 20 th century that studied and criticized issues of prose and poetry. Despite this, the study of dramaturgy was underdeveloped. It would be more correct to attribute this to the later emergence of the field of dramaturgy or the lack of experience in studying dramaturgy. According to H.Abdusamatov, there was no source in the history of Uzbek culture that would study the experience of dramaturgy and assimilate its theory. After Behbudi's drama "Parricide" was staged, a series of reviews began to appear. It would not be an exaggeration to say that this play laid the foundation for the study of Uzbek drama. Critical works on drama theory began to be created in the 1930 s. Miyon Buzruk's "Materials on the History of Uzbek Theater" and the comments on dramaturgy and theater by Chulpon, Avloni, S.Husayn, I.Sultan and K.Yashin are important sources for the study of this field. These sources played a crucial role in the development and advancement of contemporary drama criticism and the formation of dramaturgy theory. Drama criticism developed significantly in the 1950s and 1960s. A number of studies and critical essays were created on the history of national dramaturgy. Examples of this are the books of L.Kayumov, O.Sharafiddinov and B.Imomov. "As an innovative scholar, Hamza introduced the genres of journalism, realistic prose and dramaturgy into Uzbek literature. Turning to drama and theater, the great writer had in mind the popularity of this art form... In his dramas, the creaking of the old cart of the past and the fiery roar of the new era sounded harmoniously<sup>49</sup>. The works "The Rich Man and the Servant", "The Deeds of Maysara", "The Secrets of the Paranja" became one of the first masterpieces of Uzbek literature and theater art". "In 1943-1944, the dreams of the people were reflected in the dramas "Mukanna" (Hamid Olimjon), "Jaloliddin Manguberdi" (Shaykhodzade), "Mahmud Tarobiy" (Oybek), "Alpomish" (S.Abdulla), "Dangerous Joke" (Uygun), "Oftobkhon" (Yashin), "Alisher Navoiy" (Uygun, Izzat Sultan)"<sup>50</sup>. At the time of the creation of dramas, of course, attitudes towards them began to appear in the press. M.Buzruk, S.Husayn, and I.Sultan carried out a number of works on drama. "Cholpon, Hamza, A.Avloniy, K.Yashin, Uygun, A.Qahhor, and I.Sulton, along with their practical and creative works, made a huge contribution to the development of drama and theater with their theoretical and aesthetic views and thoughts"<sup>51</sup>. Later L.Kayumov, O.Sharafiddinov, H.Abdusamadov and B.Imamov also created a number of studies on drama. The critic M.Kushjonov<sup>52</sup> also expressed his opinions on dramas. He expresses Shukrullo's attitude to the portrayal of characters in the drama "The Smile Thieves". B.Imomov<sup>53</sup>'s views on N.Safarov's plays are a work in this

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<sup>49</sup> Раҳимов А. Ҳамза ва замонамиз // Ўзбек тили ва адабиёти, 1989. – № 1. – Б.31.

<sup>50</sup> Nazarov B, Rasulov A, Qahramonov Q, Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Тошкент: Cho'пон, 2012. – В. 121.

<sup>51</sup> Абдусаматов Ҳ. Драма назарияси. – Тошкент: Фафур Фулом номидаги Адабиёт ва санъат нашриёти, 2000. – Б. 279.

<sup>52</sup> Қўшжонов М. Ижод сабоқлари. – Тошкент: Ёш гвардия, 1973. – Б. 106.

<sup>53</sup> Имомов Б. Талантнинг муҳим кирраси // Шарқ юлдузи, 1980. – № 1. – Б. 221–226.

direction. During these years, B.Imomov's "Tragedy and Character"<sup>54</sup> explored the genre characteristics of drama, the tragedy of personality in drama, the nature of drama, reality, and tragedy. In the dramaturgy of the 80s and 90s, the scope of the theme expanded. Uzbek dramaturgy has effectively utilized the experiences of world dramaturgy. Many poetic dramas were created during these years. In particular, such works as "The Tragedy of Istanbul" by E.Vakhidov, "Sahibkiran" by A.Aripov, "The Secretary of the Messenger of Allah" by U.Kuchkar, "Yusuf and Zulaykha" by R.Babajan were written in this direction. The renewal of dramaturgy was noticeable, especially the increase in the number of stage works on historical themes. The attitude towards history has changed. Various stage works in various genres were created about great historical figures such as Amir Temur, Ahmad al-Farghani, and Mashrab. The dramaturgy of the 80s and 90 s was renewed in terms of form and content, and the possibilities of the genre expanded. Sharof Boshbekov's "Iron Woman"<sup>55</sup> created in the 80s-90s also became one of the achievements of Uzbek dramaturgy. 20th-century dramaturgy attracted the attention of literary criticism.

The dramaturgy of the 20 th century was the focus of literary criticism and influenced the development of this genre. In the 80s and 90s, mainly Jadid dramas were studied. Attention was also paid to the fact that Uzbek dramaturgy was effectively drawing upon the experiences and achievements of world dramaturgy. The second part of the chapter is called "Dramaturgy of the Independence period and literary criticism" and this part focuses on the study of dramaturgy during the period of independence. During the independence years, the dramaturgy genre developed rapidly. Changes in public thinking and the expansion of the creative potential of writers also encouraged the development of dramaturgy. Some problems were identified in the study of the field, such as limited analysis of stage works and the insufficient study of the works of new generation playwrights. As in all areas of literary studies during the years after independence, a number of studies were conducted on the study of dramaturgy<sup>56</sup>. In particular, the dramas of

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<sup>54</sup> Имомов Б. Трагедия ва характер. – Тошкент: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 1977. – 175.

<sup>55</sup>[https://www.ziyouz.com/books/uzbek\\_dramaturgiyasi/Sharof%20Boshbekov.%20Temir%20xotin%20\(komediya\).pdf](https://www.ziyouz.com/books/uzbek_dramaturgiyasi/Sharof%20Boshbekov.%20Temir%20xotin%20(komediya).pdf) (murojaat sanasi: 04.07. 2022.).

<sup>56</sup> Имомов Б. Драматургик маҳорат сирлари. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа бирлашмаси, 1991; Раҳматуллаева Д. Ўзбек драматургиясида тарихий мавзу тараққиёти ва шоирлар сиймоси талқини: Санъат. фан. номз. ... дисс. – Тошкент, 1993; Намозов А. Ҳозирги ўзбек драматургиясининг комик табиати (Саид Аҳмад ва Ўлмас Умарбеков комедиялари асосида): Филол. фан. номз. ... дисс. – Самарқанд, 1994; Жўраев Қ. 20-йиллар ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 1994; Абдурахимов Т. Ўзбек драматургиясининг шаклланиши ва тараққиётида фольклорнинг ўрни: Филол. фан. номз. ... дисс. – Тошкент, 1995; Тожибоева О. 80-йиллар ўзбек драматургиясининг сахнавий талқин муаммолари: Санъат. фан. номз. ... дисс. – Тошкент, 1996; Рустамова И. Ўзбек драматургиясида қаҳрамон муаммоси (70-80-йиллар): Филол. фан. номз. ... дисс. – Тошкент, 1999; Расулмухамедова Д. Истиклол даври ўзбек драматургиясида Амир Темур образини яратиш муаммолари: Филол. фан. номз. ... дисс. – Тошкент, 2000; Раҳматуллаева Д. XX аср ўзбек драматургияси ва театр санъатида тарихий драма (шаклланиш ва ривожланиш муаммолари): Санъат. фан. д-ри ... дисс. – Тошкент, 2004; Шоимов А. Ҳусайн Жовид ва ўзбек драматургияси: Филол. фан. д-ри ... дисс. – Тошкент, 2008; Абдулхайров Б. Миён Бузрук Солихов – ўзбек жадид драматургияси ва театри тадқиқотчиси: Филол. фан. номз. ... дисс. – Тошкент, 2010; Солиев А. Ўзбек драматургиясида инсон талқини: Филол. фан. д-ри ... дисс. – Тошкент, 2012; Якубов Б. Замонавий ўзбек драматургияси ва унинг сахнавий талқини: Санъат. фан. б. фалс. док. ... дисс. – Тошкент, 2019; Турсунова Н. Ҳозирги ўзбек драматургиясида фольклор стилизацияси:

Abdurauf Fitrat were studied, and special attention was paid to his contribution to dramaturgy and his place in the development of this field. Independence allowed the themes of drama to become more diverse and to take a step forward in terms of quantity and quality. Dramas written in a modern spirit were created under the influence of the idea of independence. Dramas such as O.Yakubov's "The Secrets of a Mansion", U.Azim's "One Step's Way", E.Samandar's "Arabmukhammad Bakhodirxon", A.A'zam's "Dugokhi Husayniy", "After Jack London's Story" enriched the dramaturgy of the independence years. Also, during the decade of independence, dramas such as A.Oripov's "Sohibkiron", Kh.Davron's "Bobirshokh", U.Azim's "Daysless Nights", B.Ismailov's "Bekhbudi" were created, and the synthesis of personality problems and socio-psychological themes was noticeable in the dramas. In general, these works entered the dramaturgy as major works: "Uzbek literature experienced colonial conditions until the 90s of the 20 th century. Tyranny reigned not only in socio-political life, but also in the cultural and literary environment. Nevertheless, the significant influence of the existing conditions on the proper and genuine understanding of the internal laws of fiction, as well as the writers' constant search for national and universal directions beyond political constraints and oppression, produced positive results across almost all literary genres. Literary criticism also experienced these processes"<sup>57</sup>. Dramatist H.Abdusamatov's monograph titled "Slow Down, Sun"<sup>58</sup> is also one of the scientific achievements in the field of dramaturgy during the years of independence. The study deeply analyzed the creative activity of U.Umarbekov in the field of dramaturgy. The writer's works such as "Commission", "Debt of the Day of Judgment", "Slow Down, Sun", "The First Day of Fall", "Resort" studied the character, conflict, plot, composition, and language features. According to the scholar, in the 60s and 70s, there was a noticeable, albeit small, development in dramaturgy. The works of Ulmas Umarbekov laid the foundation for this development. As a playwright, he was able to describe the problems of people's life, the changes that occurred in society, and also express his attitude to them. It was noted that he broadened the horizons of Uzbek dramaturgy through his thinking and made a significant contribution on its development. "The most distinctive feature of dramas is their closeness to the living spoken language, which sets them apart from the bookish tone often found in prose. This reduces the distance between the viewer and the character, and often even unites them. For this reason, the language of drama is permeated with various nuances of the oral speech

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Филол. фан. б. фалс. док. ... дисс. – Тошкент, 2020; Абдусаматов Х. Драма назарияси. – Тошкент: Фафур Гулом номидаги Адабиёт ва санъат нашриёти, 2000; Абдусаматов Х. Шошма, куёш. – Тошкент: Янги аср авлоди, 2004; Ганиев И. Фитрат драмалари поэтикаси. – Тошкент: Фан, 2005; Отажоновна М. Иззат Султоннинг сўнги йиллар драматургиясида замон ва қахрамон концепцияси: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2017; Қаршиева Г. Ҳожи Муин Шукрулло драматургиясининг ғоявий-бадий хусусиятлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 2008; Дадажонов О. Ўзбек ва немис маърифатчилиги драматургиясида замон ва бадий талқин: Филол. фан. б. фалс. док. ... дисс. автореф. – Андижон, 2022; Рустамова И. Ўзбек драматургияси поэтикаси. – Фарғона: ФДУ нусха кўпайтириш бўлими, 2023.

<sup>57</sup> Nazarov B, Rasulov A, Qahramonov Q, Ahmedova Sh. O'zbek adabiy tanqidchiligi tarixi. – Тошкент: Cho'iron, 2012. – В. 371.

<sup>58</sup> Абдусаматов Х. Шошма, куёш. Янги аср авлоди, 2004.

of the people. Being aware of this, U.Umarbekov tries to avoid narrative”<sup>59</sup>. I.Ganiev’s research on the topic “Poetics of Nature Dramas”<sup>60</sup> was a major scientific source on dramaturgy. The study examined issues such as the language of the hero, the individuality of the character’s speech, and the skill of using words in Abdurauf Fitrat’s dramas “Abulfayzkhan”, “True love”, “Fasts” and “Satan’s Rebellion Against God”. The scientist also determined the genres of the dramas in his analysis. He presents “Abulfayzkhan” as a psychological tragedy - tragedy, “True love” and “Indian Revolutionaries” as lyrical drama - dilogy, “Lion” as a psychological drama, “Fasts” as a tragicomedy, “Satan’s Rebellion Against God” as a poetic tragedy. Dramaturgy was studied in literary criticism during the years of independence. Dramas created in the years before independence were re-evaluated. It examined the vitality and truthfulness of the characters, artistic skill, etc. Abdurauf Fitrat’s dramas were also studied, and his contribution to dramaturgy and his role in the development of this field were determined.

## CONCLUSION

1. The 80s-90s of the 20 th century represent a special stage in the evolution of Uzbek literary criticism characterized by process of transition and renewal. During this period, while earlier traditions in the interpretation of literary works were preserved, new and updated theoretical foundations of literary criticism were also established. Also, in the 80s-90s, there were problems such as the inability to escape the influence of ideology, evaluation based on the personality of the writer, and low attention to the literary heritage.

2. In the 90s, Uzbek criticism freed itself from the tendency to evaluate the work according to the leading principles of socialist realism, which had become widespread in the 80s of the 20 th century, and praising mediocre works that conformed to these ideological requirements. Special attention was paid in criticism to the issues of approaching the work of art based on different interpretations, and a new look at the works of literary figures who worked and created in the recent past.

3. Attention was paid to approach to the work of art from the perspective of nationality, to analyse the inner world of the characters in all its complexity. The relevance and ideology of the topic were no longer regarded as the main criteria for determining the value of a work of art. Instead, emphasis was placed on the artist’s creative skill, the fair evaluation of artistic works, and the diversity of analytical and interpretive approaches. There was also a growing tendency to consider the writer’s biography, the social environment, and the conditions in which they lived.

4. The tendency to study the reality reflected in work of art in comparison with life, which first appeared in Uzbek literary criticism in the late 60s of the last century, was revived in the 90s. An objective and truthful study of the lives and works of artists who were repressed and disgraced, as well as the works of our classical literature, which were condemned during the Soviet period, was initiated.

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<sup>59</sup> Абдусамадов Х, Шошма, кўёш. Янги аср авлоди, 2004. – Б. 17.

<sup>60</sup> Ганиев И. Фитрат драмалари поэтикаси. – Тошкент: Фан, 2005.

5. In Uzbek literary criticism, there was also a growing tendency to take into account the biography of the creator, the social environment and the conditions. In this regard, M.Kushjonov, O.Sharafiddinov, N.Karimov, U.Normatov showed the creative path of writers and poets, their unique creativity, style, image, and their place in the development of literature. As a result, the schools devoted to the study of Qodir, Oybek, and Kahhor reached a new stage of development. Through this, they made a great contribution to the introduction and development of the literary portrait genre in Uzbek literary criticism. During this period, the possibilities of genres in literary criticism (essay, literary portrait, critical-biographical essay, literary-critical letter, literary-critical conversation) expanded.

6. In the early 1980s, samples of classical literature were not studied sufficiently. Nevertheless, during this decade, a number of important studies were devoted to the works of Alisher Navoi and Zahiriddin Muhammad Bobur. The accusatory attitude toward “glorifying the past” gradually diminished, and new opportunities emerged for exploring classical literary genres, the biographies and personalities of literary figures, their artistic mastery, poetic techniques, and compositional methods. In the study of classical works, interpretations generally remained faithful to tradition while being enriched with new research approaches. However, certain issues persisted, such as interpreting lyrical imagery only in its literal sense and failing to examine classical lyrics in connection with the inner world of their creators.

7. In the analysis of modern poetry, several issues have been observed such as the priority of social themes, lack of consideration of poetry as a product of poetic thought, and insufficient attention to the integral relationship between classical and modern poetry. The creative mastery of poets in depicting the complexities of man and nature have become the focus of study for research in criticism. During the years of independence, Uzbek poetry has been characterized by a harmonious expression of ideas related to the struggle for the Fatherland, Nation and Freedom. The emergence of modernist elements has contributed to objective and truthful analyses and interpretations in literary criticism, free from ideological bias.

8. It was recognized that in Uzbek criticism, understanding the sociological essence of the concepts of a positive and ideal hero of the Soviet era and the use outdated methods and criteria are becoming obstacles to an objective and truthful assessment of a work of art. Essays, memoirs were created and studies emerged that poetically explore the human soul, its psyche, feelings, and reflections of the inner world.

9. Uzbek epic poetry received comparatively less scholarly attention in the literary criticism of the 1980s and 1990s than other genres. The issues of heroism, artistry, theme, and genre were analyzed in the epics written during these years. However, several problems persisted, such as analyzing these works through the lens of socialist realism, focusing solely on their themes and ideas, and failing to recognize them as artistic innovations. With the advent of independence, greater attention was given to the human psyche, the inner world, and the exploration of the human “I”. The diversity of poetic content and the critics’ varied attitudes toward it became clearly reflected in their assessments. During this period,

attempts at creating philosophical epics intensified, as did the tendency to interpret imagery aimed at exploring the human soul and the truth of life.

10. In the study of the story genre, several issues persisted, such as the excessive focus on social significance, the incomplete representation of character psychology, and the neglect of modernist short stories. Nevertheless, the research conducted by scholars such as M.Kushjonov, O.Sharafiddinov, U.Normatov, K.Yuldoshev, O.Abdullaev, S.Mamajonov, D.Kuronov and U.Uljaboev made notable contributions. Their in-depth analyses of the stories of A.Kahhor, G.Gulom and Oybek offered objective and positive evaluations of Chulpon's works. These studies demonstrated the vitality, truthfulness and artistic-aesthetic value of Chulpon's stories. The fact that critics were able to express independent opinions about the poet's craftsmanship, even under conditions where elements of the socialist realist method still prevailed, was a significant achievement for the literary criticism of that period.

11. In the 80s-90s of the 20th century, the genre of the short story was widely studied in Uzbek literary criticism. The harmony between realistic and modern methods of depiction was clearly evident in the stories. In scientific research, the achievements and shortcomings of the works by U.Hoshimov, U.Umarbekov, A.Dilmurod, M.Hazratkulov, A.Marasulov, M.Ismoilij, H.Nazir, Sh.Kholmiraev, N.Qobul, S.Ahmad, A.Ibrohimov, O.Mukhtor, M.M.Dust, E.Azamov, H.Sultanov were mainly highlighted.

12. Some problems were also noticeable in the analysis of short stories. In particular, attention was paid to the sociality of the image, the neglect of the spiritual crisis in society, and the lack of attention to a deep psychological analysis of complex individuals. Nevertheless, in the 80s and 90s, the issue of the main character, a new interpretation of the themes, was highlighted through the analysis of the works of S.Ainiy, G.Gulom, Oybek, Sh.Rashidov, P.Kodirov, O.Yokubov, A.Mukhtor, T.Malik, O.Hoshimov, H.Sultanov, H.Dustmuhammad, N.Eshonkul, Sh.Butaev. Literary criticism studied the deep reflection of the image of a woman and her magical spiritual world in the stories, both in the traditional realistic and in the unconventional modern style.

13. The novel genre was examined from a theoretical perspective. Scholars focused on the development of the narrator's personality, the multilayered structure of the narrative, the use of polyphonic narration, and the distinctive interplay between the author's and the hero's voices. The uniqueness of two-voiced and multi-voiced narration was also highlighted. In analyzing the novels of the 1960s–70s and 1970s–80s, critics explored themes such as the negative consequences of the stagnation years, the lingering influence of socialist ideas, the evolving psychology of contemporary individuals, the difficult path of the people of that century, and the transformation of ordinary citizens into heroes. By the 1980s–90s, attention turned to the development of the novel genre, the emergence of new directions in national novelism, the poetics of genre, speech, and style, as well as the study of historical novels and the gradual liberation from ideological “isms.” However, certain problems persisted, including an excessive focus on meeting the

requirements of socialist realism, insufficient exploration of the human inner world, and cautious attitudes toward the analysis of modernist novels.

14. In the late 1980s, novels began to appear that boldly reflected the absurdity of the lives and activities of the people of the century, revealing the inevitable crisis of the pre-independence Soviet regime. By the 1990s, criticism paved the way for applying accumulated experiences in the artistic exploration of life and personality, as well as for observing the stream of consciousness and employing modes of expression rooted in absurdist, existential, mythological, and religious thinking. Uzbek critics, who had been constrained by the atmosphere of censorship and ideological control even in the 1980s, were finally able to write openly about the novel's unique expressive style, its artistic exploration of the human personality, and its psychological depth. They also recognized that national novelism was evolving and reaching a new stage of creative and thematic development.

15. In the 80s and 90s of the 20 th century, the importance of dramaturgy research increased some extent. Critics observed that many dramas contained more dialogues than action, that playwrights were lagging behind life, and that they were slow to express their moral positions. The lack of critical analysis, low attention to stage plays and the weak connection of literary criticism with dramaturgy showed that the field was mediocre. Moreover, even experienced critics did not conduct enough research in the dramatic genre.

16. In post-independence period, studies primarily focused on the dramas of the 20s and 60s. Attention was paid to studying the issues of personality interpretation and artistry in dramas. The limited analysis of stage plays and the insufficient study of the works by new generation playwrights reduced the volume of research. It was proven that the foundation of national dramaturgy and journalism was also connected with the ideas of Jadidism, that qualitative changes had begun to take place in Uzbek dramaturgy and that there was a growing effort to depict life's truth sincerely. Dramaturgy, as shown, remains spiritually accountable to its time and to its people.

**НАУЧНЫЙ СОВЕТ DSc.03/2025.27.12.Fil.10.05  
ПО ПРИСУЖДЕНИЮ НАУЧНЫХ СТЕПЕНЕЙ ПРИ  
ФЕРГАНСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

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**ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ**

**ДЕХКАНОВА МАХСУМА ШАВКАТОВНА**

**УЗБЕКСКАЯ ЛИТЕРАТУРНАЯ КРИТИКА 80-90-Х ГОДОВ XX ВЕКА:  
ТЕНДЕНЦИИ И ПРОБЛЕМЫ**

**10.00.02 – Узбекская литература**

**АВТОРЕФЕРАТ  
диссертации доктора ФИЛОЛОГИЧЕСКИХ наук (DSc)**

**Фергана – 2026**

Тема диссертации доктора филологических наук (DSc) зарегистрирована под номером B2021.1.DSc/Fil288 Высшей аттестационной комиссией Республики Узбекистан.

Диссертация выполнена в Ферганском государственном университете.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) помещен на веб-странице Ученого совета (www.fdu.uz) и информационно-образовательный портал «Ziyonet» ( www.ziyonet.uz).

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педагогический университет


Защита диссертации состоится « 14 » 05 2026 года в 8<sup>00</sup> часов на заседании начного совета DSc.03/2025.27.12.Fil.10.05 по присуждению ученых степеней при Ферганском государственном университете ( Адрес: 100151, г. Фергана, ул. Б.Маргинони, дом 105. Тел.: (99873) 244-66-02; факс: (99873) 244-44-01; электронная почта: info@fdu.uz ).


С диссертацией можно ознакомиться в информационно-ресурсном центре Ферганского государственного университета (зарегистрирована под номером 749 ). Адрес: 100151, г. Фергана, ул. Мураббийлар, дом 19. Тел.: (99873) 244-71-28.

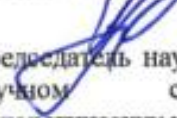
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## **ВВЕДЕНИЕ (Аннотация диссертации доктора наук (DSc))**

**Актуальность и необходимость темы диссертации** В мировой литературоведческой и литературно-критической науке важным практическим значением обладает анализ и интерпретация художественного творчества и специфики литературы. Развитие творческого процесса невозможно определить без анализа художественных произведений. При этом особое значение приобретает освещение совершенствования, тенденций и проблем литературной критики на примере литературоведения конкретных периодов. Это объясняется тем, что литературу и литературную критику невозможно представить отдельно друг от друга или изучать одно в отрыве от другого.

**Объект исследования** Объектом исследования являются, в основном, работы литературоведов, проводивших исследования в области литературной критики: Матьякуба Кушжанова, Хафиза Абдусамадова, Озода Шарафиддинова, Умарали Норматова, Наим Каримова, Азима Рахимова, Иброхима Гафурова, Абдугафура Расулова, Юлдошхужи Солижонова, Нуъмонджона Рахимжонова, Бахтиёра Назарова, Козокбая Юлдашева, Сувона Мелиева, Дилмурода Куронова, Иброхима Хаккула, Баходира Каримова, Улугбека Хамдама, а также ученых-литературоведов Абдукодира Хайитметова, Акбарали Сабирдинова, Ислама Якубова.

**Предмет исследования** Предметом исследования является выявление отношений и проблем критиков к прозе, поэзии и драматургии на основе источников узбекской литературной критики 80-90-х годов XX века.

**Методы исследования** В процессе исследования использовались комплексный анализ, социологический, сравнительный, биографический методы и герменевтический подход.

### **Научная новизна исследования определяется следующим:**

обосновано, что в развитии узбекской литературной критики XX века 80–90-е годы составляют особый этап «перехода» и «изменений», характеризующийся совершенствованием жанров мемуара и эссе (бадия), а также нашедшими своё отражение в литературе социально-политическими преобразованиями. Утверждается, что господство метода «соцреализма» советской эпохи в критике 80-х годов негативно сказалось как на творческом процессе, так и на литературной среде. Доказано, что в 90-е годы XX века, благодаря Независимости, литературная критика освободилась от классовых и партийных подходов, что позволило объективно и правдиво оценивать художественные произведения;

доказано, что в 80–90-е годы началось глубокое осмысление принципов создания идеального героя в восточной классической литературе, что привело к переоценке, подходу, основанному на национальной идентичности (миллийлик) и самосознании, восстановлению ценностей, а также усилению восприятия произведения как открытия. В то время как литературная критика 80-х годов в основном изучала формальные аспекты классических произведений, с 90-х годов, после полной публикации научного наследия, в

анализе и интерпретации художественного текста возникло свободомыслие, позволившее глубоко анализировать подтекстовое значение произведения. Также было доказано, что в этот период были освещены проблемы изучения классической лирики, а современная поэзия стала освещаться с художественно-эстетической, смысловой и формальной точек зрения, что сопровождалось обновлением интерпретаций и открытием «лирической трагедии»;

установлено, что в литературной критике 80-х годов XX века сохранился социальный подход, однако начался переход к открытости и гласности в анализе и интерпретации. Были предприняты первые шаги к смелым высказываниям, расширились интерпретации, направленные на открытие человеческой психики и подсознательных ощущений. Кроме того, на основе новых подходов оживились школы кодирования, ойбековедения и каххороведения. Определено, что в литературной критике 80–90-х годов усилилось совершенствование различных жанров (эссе, литературный портрет, критико-биографический очерк, литературно-критическое письмо, литературно-критический диалог);

установлено, что при изучении прозаических жанров в 80-90-е годы внимание концентрировалось на социальной сущности образа, при этом описание духовного кризиса в обществе оставалось в стороне, что вызвало проблемы в интерпретации внутреннего мира личности. Первоначально приоритетным было изображение героя не как личности, а в образе труженика. Также определено, что в этот период увеличился объём биографических исследований по рассказам и повестям. Доказано, что с 90-х годов биографии, деятельность и творчество представителей джадидской литературы стали изучаться широко и всесторонне. Обновления в нашей национальной романистике – в частности, вопросы жанра, речи, стиля, поэтики – стали основой для изучения литературной критики;

доказано, что в узбекской критике 80-90-х годов XX века наблюдалось слабое внимание к драматургии по сравнению с другими видами литературы, что привело к малому количеству анализов сценических произведений и отсутствию художественной новизны в создаваемых драмах. В этот период в основном исследовались драмы 20-60-х годов. Несмотря на это, в литературной критике широко начали теоретически изучаться жанровые особенности и природа драмы, а также вопросы героя и характера. Была также доказана необходимость пересмотра и переоценки этапов становления узбекской драматургии.

**Внедрение результатов исследования** На основе результатов данного исследования, проведенного по теме узбекской литературной критики:

Научные выводы о том, что в 80-90-х годах созданы отдельные биографические исследования по жанру рассказа и повести, что с 90-х годов даны положительные заключения по творчеству представителей джадидской литературы, в частности, по рассказам Чулпана, что критики, не сумевшие выйти из атмосферы деспотизма в анализе и после 80-х годов, после 90-х годов анализировали своеобразный способ выражения романа,

художественное исследование личности, негативные последствия застойных лет в анализе романов 60-70-х, 70-80-х годов, неспособность избавиться от влияния социалистических идей, а развитие жанра романа 80-90-х годов, проникновение новых направлений в национальное романописание, поэтика жанра, поэтика речи и стиля в романе, исследование исторических романов, избавление от влияния «измов» стали основной темой исследования, и что это является своеобразным периодом узбекской литературной критики 80-90-х годов, использованы в прикладном грантовом проекте № ПФ-201912258 «Создание многоязычной (узбекский, русский, английский) электронной платформы узбекской литературы», выполненном в 2021-2023 годах в рамках научно-технических программ Министерства высшего образования, науки и инноваций Республики Узбекистан (Справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои при Министерстве высшего образования, науки и инноваций Республики Узбекистан от 7 мая 2025 года № 01/4-1928). В результате исследования, проведенного в рамках проекта, обогащены фактическими материалами;

Выводы исследования о том, что 80-90-е годы составляют особый этап в развитии узбекской литературной критики XX века, своеобразие критики 80-х годов, социально-политическое влияние советской идеологии на развитие литературоведения, то, что принципы соцреализма препятствовали объективной, правдивой оценке произведений и их влиянию на литературный процесс, то, что в литературной критике 90-х годов XX века отказались от советских требований, таких как «идейная слабость», «приукрашивание феодального прошлого», «игнорирование социалистической действительности», «изображение образов женщин на втором плане», «отсутствие образа партийного лидера», и то, что возросли споры, свободные мнения, использованы при создании «Краткого толкового словаря названий узбекских детских танцев, танцевальных костюмов и украшений на узбекском, русском, английском, французском языках» при выполнении фундаментального проекта № F3-2019081773, выполненного в 2021-2023 годах. (Справка Узбекской Государственной академии хореографии Министерства культуры Республики Узбекистан от 6 мая 2025 года № 01/04-226). В результате материалы, использованные в рамках проекта, обогащены научными материалами;

Выводы о том, что начавшаяся в 80-х годах XX века «перестройка» затронула и поэзию, литературная критика также подходила к анализу произведений с социальной стороны, что в анализе поэзии появилась тенденция учитывать биографию творца, социальную среду, в которой он жил, условия, и что началась открытость и гласность в вопросах анализа и интерпретации, созданы эссе, бадиа, посвященные творческой памяти писателя, появились интерпретации, открывающие поэтическую душу человека, его психологию, внутреннюю душу, чувства, намерения, что развились школы кодирования, ойбековедения, каххароведения, что в литературной критике 80-90-х годов обосновано совершенствование жанров (эссе, литературный портрет, критико-биографический очерк, литературно-

критическое письмо, литературно-критическая беседа), использованы при выполнении фундаментального проекта № ИЗ-2019081663, выполненного в 2023-2023 годах, при создании «Краткого толкового словаря названий узбекских детских танцев, танцевальных костюмов и украшений на узбекском, русском, английском, французском языках» (Справка Узбекской Государственной академии хореографии Министерства культуры Республики Узбекистан от 6 мая 2025 года № 01/04-225). В результате исследования, проведенные в рамках проекта, обогащены обоснованными материалами;

Выводы о том, что 80-90-е годы составляют особый этап в развитии узбекской литературной критики XX века, социально-политические изменения нашли свое отражение и в литературе, что решения советской эпохи о «перестройке», «гласности», господство «соцреализма» над творцом оказали влияние на литературный процесс в критике 80-х годов, что в 90-е годы XX века, благодаря независимости, литературная критика освободилась от классовых, партийных подходов, использованы в рамках академического курса «История зарубежной литературы» учебной программы Филологического факультета Северо-Восточного Федерального университета имени М. К. Аммосова по специальности 45.03.01. филология (Справка Филологического факультета Северо-Восточного Федерального университета имени М. К. Аммосова от 30 мая 2025 года № 654-2). В результате учебная программа обогащена научно-теоретически;

Выводы о том, что в исследованиях зрелых критиков драматургия изучалась меньше, чем другие виды, что и в исследованиях после независимости, хотя произведения этого вида создавались, исследовались драмы 20-60-х годов, что изысканий недостаточно для исследования этой сферы, использованы при подготовке программы передачи «Adabiyot gulshani» радиоканала «Махалла» Национальной телерадиокомпании Узбекистана, вышедшей в эфир в 2023 году (Справка Национальной телерадиокомпании Узбекистана от 22 декабря 2023 года № 7). В результате данная передача обогащена духовно-просветительски и художественно, повышена ее народность;

Выводы о том, что началось глубокое понимание сути понятий положительный герой и идеальный герой в классической восточной литературе, что классические произведения заново открываются на основе новых подходов, что национальное самосознание, отношение к национальным ценностям коренным образом изменились, что классические произведения переоценены в литературной критике, что классические произведения 80-х годов анализировались в основном по формальным особенностям, а в 90-х годах открыто и явно анализировались подтекст, замысел поэта, использованы при подготовке программы передачи «Ta'lim va taraqqiyot» и «Millat va ma'naviyat» телерадиоканала "O'zbekiston" Национальной телерадиокомпании Узбекистана, вышедшей в эфир в 2024 году (Справка Национальной телерадиокомпании Узбекистана от 5 мая 2025 года № 26-36-981). В результате данная передача обогащена духовно-просветительски и литературно.

**Апробация результатов исследования:** Основные положения и результаты исследования прошли апробацию на 18 научно-практических конференциях, в том числе на 16 международных и 2 республиканских форумах, где были представлены в виде докладов и получили общественное обсуждение.

**Опубликованность результатов исследования:** По теме диссертации опубликовано 30 научных работ. В их число входят 1 монография и 11 статей в научных изданиях, рекомендованных Высшей аттестационной комиссией Республики Узбекистан для публикации основных результатов докторских диссертаций. Из них 9 статей опубликованы в республиканских и 2 в зарубежных журналах.

**Структура и объем исследования** Диссертация состоит из введения, четырех основных глав, включающих одиннадцать разделов, заключения и списка использованной литературы. Общий объем диссертации составляет 262 страниц.

**E'LON QILINGAN ISHLAR RO'YXATI**  
**СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**  
**LIST OF PUBLISHED WORKS**

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4. Dehqonova M. Nasriy asarlar talqini (Matyoqub Qo'shjonov tahlillari asosida) // O'zMU xabarlar. – Toshkent, 2021. – №10 – B. 215-218. [10.00.00. № 1].
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7. Dehqonova M. Adabiy tanqid va dramaturgiya // Хоразм Маъмун академияси ахборотномаси. – Хоразм, 2023. – № 6. – B. 45-47. [10.00.00 № 21]
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9. Dehqonova M. Mustaqillik davri dramaturgiyasi va adabiy tanqid // FarDU. Ilmiy xabarlar – Научный вестник. ФерГУ. – Farg'ona, 2024. – № 6. – B. 436-440. [10.00.00 № 20]
10. Dehqonova M. 80-yillar o'zbek adabiy tanqidchiligida tahlil va talqin muammolari // Хоразм Маъмун академияси ахборотномаси. – Хоразм, 2023. – № 5/4. – B. 446-449. [10.00.00 № 21]
11. Dehqonova M. 80-yillar Dostonchiligi va adabiy tanqid // Til va adabiyot ta'limi ilmiy-metodik jurnali. – Toshkent, 2025. – №7. – B. 4-7. [10.00.00 № 9]
12. Dehqonova M. Dramaturgiyaning o'rganilishi // Qo'qon DPI. Ilmiy xabarlar. – Qo'qon, 2025. – № 4. – B. 3076-3080. [2021-yil 31- martdagi qarori bilan OAK ilmiy nashrlar ro'yxatiga kiritilgan.]
13. Dehqonova M. Ўзбек адабий танқидчилиги хусусида // “Filologiya ta'limi masalalari: muammo va uning innovatsion yechimlari” mavzusidagi xalqaro ilmiy-amaliy anjuman materiallari to'plami.1-qism. – Farg'ona, 2022. – B. 91-94.
14. Dehqonova M. No'monjon Rahimjonovning 80-yillardagi yirik tadqiqoti // “O'zbek adabiyotshunosligining dolzarb muammolari” mavzusidagi xalqaro ilmiy-nazariy konferensiya materiallari. – Toshkent, 2024. – B. 77-80.

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16. Dehqonova M. 80’s poetry interpretations // American journal of science on integration and human development. Volume 01, Issue 09. – 2023. – P. 2993-2750. ISSN (E).

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24. Dehqonova M. Adabiy portret – tanqidchilik janri sifatida // “Filologiyaning dolzarb muammolari va uning innovatsion yechimlari” mavzusidagi Xalqaro anjuman materiallari. – Farg‘ona, 2022. – В. 1025-1027.

25. Dehqonova M. 80-yillar she’riyati va uning o‘rganilishi // “Ommaviy axborot vositalarida til va uslub masalasi: tahlil, tasnif, qiyos” mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari. – Toshkent, 2023. – В. 330-330.

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