

NOVEL ANALYSIS (80S-90S)

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Abstract

In the 80 s and 90 s, active critics expanded the means of expressing the character's point of view, and 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 article gives comments on the study of the novel of the 80 s and 90 s.

Keywords: Study of the novel genre of the 80 s-90 s, types of artistic speech, Uzbek novelism during the years of independence, renewal of speech processes, peculiarities in plot and compositional construction, and the obvious emergence of polyphony.

Introduction

The novel as a literary genre has held a central place in Uzbek literature throughout the twentieth century. Particularly during the 1980s and 1990s, rapid social transformations and the gradual dissolution of ideological constraints created fertile ground for innovation in the national prose tradition. This period witnessed the emergence of works that critically re-evaluated the legacy of socialist realism and sought new artistic paths inspired by modernism, postmodernism, and existentialist philosophy. The unprecedented freedom of expression that followed independence allowed scholars and critics to reassess the evolution of Uzbek novelism, investigate previously suppressed themes, and systematically explore the poetics, narrative structures, and psychological dimensions of the novel genre.

This article examines key studies and debates about the Uzbek novel of the late Soviet and early independence periods, highlighting scholarly approaches to genre theory, artistic speech, the transformation of narrative perspective, and the evolving conception of the hero.

Literature Review

Several critics contributed significantly to the development of Uzbek novel studies in this transitional era.

Azim Rakhimov focused on the poetics and narrative construction of the novel, underlining innovations in polyphony, associative plot structures, and the psychological portrayal of characters.

Umarali Normatov emphasized the adaptability of the novel genre, tracing its evolution from the collectivist narratives of the 1930s to the existential and absurdist experiments of the 1990s. Dilmurod Kuranov analyzed the relationship between Jadid literature and modern Uzbek prose, stressing the ideological and aesthetic continuity across generations.

Yuldoshkhodja Solijonov explored the poetics of artistic speech, identifying the development of dialogic narration and the expanding role of the narrator's voice.

Among the literary works most frequently studied were Murod Muhammad Dost's *Lolazor*, O'tkir Hoshimov's *Lives in a Dream*, and Omon Mukhtar's *A Thousand Faces*. These novels illustrated the genre's departure from rigid realism, its embrace of fragmented consciousness, and its profound engagement with the crises of identity experienced in late Soviet society.

Scholars also revisited earlier works, such as Abdulla Qodiriy's *Days Past*, assessing them anew in the light of independence. Matyokub Kushjonov, for example, documented the ideological campaigns that had shaped Soviet interpretations of Qodiriy's contributions and advocated for a more balanced appreciation of his literary achievements.

Methods and Methodology

This research applies a comparative-historical method, combining:

Textual analysis of primary novels from the 1980s and 1990s.

Contextual interpretation situating each work within broader ideological, political, and cultural frameworks.

Reception studies tracing how literary criticism evolved in response to social change.

Poetic and narratological analysis examining shifts in narrative structure, character depiction, and linguistic experimentation.

This interdisciplinary approach allows for an integrated view of how Uzbek novels not only reflected but also shaped intellectual life during a period of unprecedented transformation.

The Main Part

Just as the novel genre is large in size, so are the studies that have been conducted on its study. In the literary criticism of the 80 s, this genre was also widely studied. Novels on various topics were analyzed from a different perspective. The opportunity for publicity that began in these years gave way to the analysis of historical novels. While literary criticism analyzed the negative consequences of the years of stagnation, the inability to escape the influence of socialist ideas, changes in the psyche of the person of the time, the difficult path of the people of the century, the transformation of ordinary citizens into heroes, etc., in the 80 s-90 s, 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 the escape from the influence of "isms" became the main research issues. This showed that the 80s-90s were a unique period in literary criticism. In particular, during this period, literary critic Azim Rakhimov began major research on the poetics of the novel genre, while Yuldoshkhodja Solijonov initiated the direction of the poetics of the author's speech and the 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.

However, there were the following problems in the analysis of the novel:

- checking compliance with the requirements of socialist realism;
- insufficient analysis of the inner world of man;

– caution in the analysis of modernist novels.

Below we will analyze the studies created during this period. In particular, in the article “Historical Themes in Our Prose”, G. Karimov expresses his attitude to the historical novels of the 20th century. The literary scholar studies the analysis of novels in four parts. 1. The issue of the image of the people in the historical novel (“The Traveler” in “Kutlug’ khon”). 2. The issue of historical fact, artistic texture and its criteria (Historical novels depicting events created in the writer’s imagination: “Kutlug’ khon”, “Me’mor”, historical novels dedicated to the depiction of historical events: “Navoi”, “The Treasure of Ulug’bek”, “Starry Nights”). 3. The issue of the depiction of historical figures (“Navoi” – Alisher Navoi, “Starry Nights” – Zahiriddin Muhammad Babur). 4. Issues of language and style in historical novels (a historical novel written in the modern literary language: “Blood of Remembrance”, a novel written in the language of the historical period: “Starry Nights”). It can be concluded that 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.

“Abdulla Qahhor” by critic Ozod Sharafiddinov [7] his literary portrait titled “A Mirage” is also a valuable source for the analysis of the novel “Mirage”. The book provides detailed information about the writer from his birth to his adulthood. This study by the critic was the result of several years of work. On the same topic, his “Second Peak” [8] the article was also published. Munaqqid delved deeply into the writer’s creative laboratory. The work was formed on the basis of the biographical method. Since our main goal is to observe the analysis of novels, we will focus on the part of the book devoted to the analysis of the novel.

According to the critic, the writer began writing the novel in 1930. In 1934, starting with the 2nd issue of the journal “Uzbekistan Soviet Literature”, excerpts from the novel were published until spring. The writer was also awarded a prize for this novel on the occasion of the 10th anniversary of the formation of the Uzbek SSR. The first unsigned review of “Sarob”, published in 1935, was written (the critic says that there were more nuanced thoughts in this review). The novel was published in 1938 (the book is written as 1937, although it was submitted for publication in 1936, but was not allowed to be published). An article by H. Musayev, published in the newspaper “Yosh Leninchi” in 1939, determines the “fate” of the novel “Sarob”. The general conclusion of the article is that the novel cannot be a model of Soviet literature. In the same year, the novel is discussed at a meeting of the Committee of Sciences under the Council of People's Commissars of the Uzbek SSR. In any case, the novel passes these discussions and is evaluated as a good work. According to the critic, the novel is justified with great difficulty.

The novel was discussed a second time. “Thus, in the second discussion, it was concluded that “Sarob” is a Soviet work in the true sense of the word, and all sorts of scandals, slander and incitements surrounding the work were rejected. It was as if the issue had been definitively resolved, as if the dark clouds in the writer’s head had dispersed” [7, 59].

Indeed, the clouds that overshadowed our writers in the 1940s seriously worried their creativity, life, and thoughts. It is known that the attitude of literary criticism is the cause of the growth or decline of each creator. But Abdulla Qahhor survived the tests of this period.

In the monograph of H.Abdusamatov, published in 1960, there are meaningful comments on the novel "Mirage". He evaluates the novel not as a work that reveals the ideology of bourgeois nationalism, but as a work that can artistically study selfishness. Through the image of Saidi, the work fully reveals the image of a person who is immersed in an ugly swamp, whose spirituality is being destroyed, and whose spiritual world is impoverished. The novel "Sarob" reflects the Uzbek reality of the 1920 s not only superficially, but also deeply, is literally imbued with high idealism, is distinguished by the perfection of psychological characteristics, and is distinguished by its artistic perfection" [7, 90].

Novel genre researcher Azim Rakhimov in his article "The Possibilities of the Novel" [5, 5-9] It is said that there are significant changes and updates in the structure of the genre, and this is reflected in the development of the narrator's personality in the novel. In particular, in O.Yakubov's novel "Old World", the main characters appear in the function of the narrator, in the novel "White Birds, White Birds" the multi-layeredness of the narrative, in O.Hoshimov's novel "Between Two Doors" the experiences of the hero are narrated in a polyphonic way, the development of the narrator's personality, and the expansion of the possibilities of the genre are shown. It is also said that some novels have shortcomings. In particular, in A. Egamberdiev's novel "The Attack of the Yellow Dragon", the narrator's personality is not correctly defined, so the author's position is not reflected in the work. The scientist highly appreciates the detailing of events through the eyes of the narrator's character in T.Pulatov's novel "The Scales Turtle". Another innovation in the novel genre is the transformation of ordinary working people into heroes. The critic also points out the shortcomings of some novels. In particular, in O.Usmanov's novel "Qismat" both the bearer of the writer's ideals and the author himself have reached a dead end, in Hamid Gulyamov's novel "Qaradaryo" the author, who tried to reveal the vices rooted in society, failed to analyze their causes and consequences, and in Sh. Kholmirezayev's novel "Yo'lovchi" important problems are not sufficiently deepened. Azim Rakhimov "On the development of the novel genre" [5, 26-38] the article focuses on the development of Uzbek prose, the development of the novel, the uniqueness of the genre and its renewal. The scholar analyzes Oybek's story "Childhood", the novel "Blood of Remembrance", Odil Yakubov's "Old World", Asqad Mukhtar's "Crossroads", Otkir Hoshimov's "Between Two Doors", and Murod Mansurov's "Eternal War". He focuses on such issues as the spiritual world of the hero in the novels, associative plot, duality, retrospective episode, and conflict. His conclusions reflect the fact that the changes taking place in society leave a deep mark not on the form of the novel genre, but on its content. "The Test of Time" [4, 191-195] and expresses his attitude towards the critics of this period. The literary scholar also highlighted the uniqueness of the novel genre in his study titled "The Poetics of the Uzbek Novel". The study fully studied the poetics of the novel. The development of the novel, the plot of the novel, conflict, genre and its construction were studied.

Critic Umarali Normatov also analyzed the characteristics of the genre in a number of scientific studies devoted to the study of the novel genre. In particular, in his book "A Deep Analysis of Life" [3, 172-175] in his article, Pirimqul Kadirov analyzes the author's concept in his novel

“The 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. “The Hard Path of the Novel” [2, 185-190] his thoughts on the novel continue in. He writes that “The Scorpion from the Altar” has been examined to this day based on the analysis of vulgar socialism, and that the novel needs to be saved from the influence of “isms”. “The Fate of a Nation in the Mirror of a Novel” [1]. The article also provides scientific conclusions about the novel genre. Among the genres, the novel is distinguished by its lack of national boundaries, its tendency to change, and its adaptability to eras and trends. Mature examples of the genre were created in trends such as romanticism, realism, post-realism, modernism, and postmodernism. The possibilities of the novel genre are endless, and to be a novelist, one must have the ability and ability to bear the burden of a novel. In the 30 s, novels written in the spirit of the policy of collective farming, in the 50 s, novels that reflected the complex intricacies of the fate of the nation, and later, the tragic crisis of social life were created. This situation caused heated debates in literary criticism. The novel genre issued its artistic verdict on the crisis of the Soviet system before independence. National novelism was able to fulfill its historical mission to the nation. From the scientist's conclusions, it is clear that literary genres also perform a certain task before the people. Of course, Umarali Normatov notes that the author of the novels fully fulfilled this task. Here he points out that the writer fulfilled his task through the possibilities of the novel genre.

In the 1980 s and 1990 s, literary criticism conducted a lot of research on the novel genre. Of course, after independence, the attitude towards the novel changed radically. “Due to the sharp changes and evolutions in the socio-political life and spirituality of society that occurred in the mid-1980 s, the development of new Uzbek literature, which had been formed throughout the century, began a process of fundamental renewal in all literary types and genres. During the years of independence, this process took on a consistent character. Most importantly, by this time, the ground was prepared for the formation of true freedom of thought, diverse ideological, creative and aesthetic trends, and literary schools... The 1990 s, as in almost all types and genres, were a time when modernism was established in Uzbek novels and took on the character of a certain national literary tradition. It is no coincidence that by the end of the century, heated debates began in Uzbek criticism and literary studies about modernism and traditionalism. This is an echo of the fundamental renewals that occurred in the literary process itself in the spirit and mood of the literary community” [9].

From the conversation between Dilmurod Kuronov and Umarali Normatov, it is clear that even during the authoritarian regime, attention was paid to literature and its diversity. However, the diversity of literature could not deviate from Marxism-Leninism and socialist realism. They emphasize that since the 90s, along with traditional works, works with a religious interpretation began to be created in literature. Novels were created that, withdrawing from the sociality of man and teaching that he is a divine being, based on the philosophy of existentialism, or rather, containing such interpretations. “During the 60s-80s, a tradition was formed in our national novel to tell stories about the difficult life path and fate of the man of the century, to strive to learn from his fate and life experiences. A. Mukhtor's “The Era is in My Destiny”, “Chinar”,

Mirmuhsin's "Degrez O'g'li", Shuhrat's "Altin Zanglamas", O.Yakubov's "Diyanat", "Aqkushlar, oppok kuzuks", O. Hoshimov's "Between Two Doors" form a unique series with these common aspects. These works, boldly highlighting the negative aspects of Soviet life, internal conflicts, injustice and cruelty, attracted public attention and aroused great interest in their time. However, these works still reveal the tragic roots of the entire social system and the activities of the person who risked his life for this system. It is not enough to reveal it from the bottom up.

"By the end of the 80 s, a unique novel was born, boldly and clearly reflecting the absurdity of the lives and activities of the people of the century. This is Murod Muhammad Dost's novel "Lolazor". Through "Lolazor", the feeling and idea of absurdity entered Uzbek novelism, as well as our national literature. The novel discusses the pitiful fate of a person who spent his whole life dreaming of turning the country into a tulip garden - a paradise based on vain ideas, and of people who have gone astray and been deceived. Long before independence, the author of the novel reveals with extraordinary skill that the beliefs on which his heroes rely are absurd - meaningless, doomed to death; he reads his artistic verdict through a strange poetic tone - irony, which is constantly flowing through the pages of the entire great novel. The absurd feeling and idea expressed in "Lolazor" continued in various forms in the new series of novels, which began with epic works published one after another in the early 1990s – "Lifes Passed in a Dream" by O. Hoshimov, "Olabo'ji" by Sh.Kholmirzayev, "Fields Left by My Father" by T. Murod, "Adolat Manzi" by O.Yakubov, and "Ming Bir Qiyafa" by O. Mukhtor [9].

T.Juraev's dissertation on the topic "Stream of consciousness and imagery" also discusses Uzbek prose of the 80 s-90 s. The stylistic trends of some creators in Uzbek prose of these years, as well as the imagery of the stream of consciousness, the new stream of consciousness trend that appeared in Uzbek prose of the 80s, were studied. Theoretical issues are substantiated on the example of Murod Muhammad Dost's novel "Lolazor". "The remarkable and original novels created by Omon Mukhtar in the 90 s, such as "A Thousand Faces", "The Man Before the Mirror", "The Ruins on the Hill", "The Country and Kingdom of Women", "Plato", "The Square", were a serious innovation in the development of our national novel. These novels are distinguished primarily by their content, form, and style of expression. Until the 90 s, the Uzbek novel mainly followed the path of traditional realism. In particular, the novels "The Wind of Years" and "The Bowed Head" created by Omon Mukhtar in the 70 s and 80 s belong to this direction. As is known, world literature, including novels, had already taken the path of modernism and postmodernism at the beginning of the century, along with traditional realism, and schools of novel writing began to form that greatly expanded the scope of expression of the genre, relying on diverse philosophical and aesthetic currents. In particular, absurd, Based on existentialism, mythological and religious thought, great experience has been accumulated in the field of artistic research of life and personality, observation and expression of the flow of consciousness. 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 90 s, the way was opened for this.

Professor Y.Solijonov's dissertation entitled "The poetics of artistic speech in Uzbek prose of the 80 s-90 s of the 20th century" [7] the novel "Lolazor" by M.Muhammad Dost, which entered Uzbek literature as a unique innovation, was studied. According to the scientist's analysis, the writer expresses his attitude towards his hero in the novel. Based on this attitude, a portrait of the hero is created, and his spiritual world is analyzed.

Researcher S. Kuronov, analyzing this novel, said, "While placing individuals "living in a lie" at the center of his human concept, Murod Muhammad Dost describes their fate, thoughts, and spiritual evolution based on the nature of the Soviet regime. He concludes that it is almost impossible for a person to be right in a society built on false ideas. Perhaps some people live "rightly", but this is actually "right" according to the criteria of lies, and the revelation of this in the novel is, of course, a thoughtful discovery of the writer" [11]. Indeed, the novel clearly depicts a person who strives to be right, but cannot find the path to truth, who has lost his identity in an attempt to please officials. The writer's skill is that he brings an untapped topic, a dormant idea, to the main goal. M. Karshiboyev writes about the novel: "In the novel "Lolazor" by the writer Murad Muhammad Dost, the fate (not the real fate, but the sign) of two different people is artistically analyzed. One of the owners of this false fate is Nazar Yakhsyboyev, and the other is Oshno. In fact, as Saidkul Mardon puts it, the theme of Oshno is an unopened reserve. The main thing is about Yakhsyboyev. Oshno is just an appendix, along with the others!" [1], as we noted above, the writer elevated a representative of the Uzbek people, who lost their identity during the Soviet regime, who, chasing fame and glory, learned to be submissive to everyone, to the level of the main character. Through this, the fate of those who became "victims" of the regime is revealed.

M.Sheraliyeva also spoke about the novel, saying, "The gaze of a person looking at a globe cannot encompass all its aspects at once. To see all sides of the globe, one needs to look at it from several angles. Only then will a complete, realistic, truthful image of it emerge. The same is true in "Lolazor": the author observes and evaluates reality from several angles" [13]. It can be said that the realistic portrayal of the novel's characters lies, of course, in the form and richness of the writer's speech and style.

"In the 80s and 90 s of the last century, serious research in this direction in Uzbek literature can be seen in the works of Murod Muhammad Dost, Gaffor Hotamov, and Olim Otakhonov. Of course, each of them has its own unique style, but they are united by one commonality. This commonality is explained by the fact that the inner world, psyche, mental activity, thinking, and way of thinking of the heroes they created moved into the main field of depiction, and the creation of an artistic character was built on the basis of the stream of consciousness process. These writers do not use traditional prose methods or tried-and-tested methods to discover a person's inner desires, but rather leave the effort to the hero's own hands, to his own perception, and take an impartial position themselves" [14].

In our opinion, the novel was written in the 90 s, and since the research on it coincided with the period of independence, it opened up the possibility of free interpretation. The writer's goal, idea, and the artistic and aesthetic value of the novel were objectively assessed by literary criticism. The novel "Lolazor" was highly appreciated by literary criticism.

One of the novels that clearly expresses such a psychological image is the novel “Lives in a Dream” by Otkir Khashimov. The work focuses on the Afghan war and its consequences, the tragedy of people who have forgotten their humanity. Literary critic K. Yuldashev comments on the novel: “The novel depicts the hero’s psyche during the Afghan war in a particularly convincing way... He is more attracted not by the scenes of the battlefield, but by showing the scale of the spiritual fluctuations that occurred in human nature due to the war. That is why the image of Rustam is depicted in the images related to Afghanistan, especially vividly and memorable. Since war essentially serves evil, the fact that it can turn even a just, merciful, and honest person into a cruel and evil person is very impressively expressed in the example of the image of Rustam’s personality” [1].

This novel describes the infamous “Repression” of the 1930 s and the war in Afghanistan in the 1980s and its tragedy, as well as the dark days called “Uzbek affairs”. As the scientist Q.Yuldoshev noted, Rustam is a person who became evil as a result of the war, but in fact, due to circumstances, he understands evil as a normal way of life. Rustam is an Uzbek young man who did not dream of war, but wanted to be a person who would benefit the people and the country, and achieve his love. He also had his own dreams. Rustam is a victim of political games such as the authoritarian regime, the Afghan war, the “Uzbek affairs”, and the “cotton affairs”. Critic Matyokub Kushjonov wrote in his [3, 190-196] in his views on Uzbek novelism, he noted that in recent years the novel genre has become more diverse in terms of coverage of material and depiction of characters. Some lack a deep stream of thought, while others lack a logical understanding of events. He also presented his manuscripts, which were not published after the 90 s, to literary criticism. In particular, Matyokub Kushjonov’s “Kodiriy - the Victim of Incompetence” [3, 94] the treatise is proof of this. The treatise consistently covers the attitude of a century (20th) to Abdulla Qodiriy's novel “Days Past”. It describes the work from its birth to its evaluation in studies during the years of independence. At the same time, the critic also provides his own analysis here. According to the treatise, the work was published in the press after its creation (1922). The work, which was received with great warmth among the people, was not responded to by literary criticism (neither positively nor negatively). As Matyokub Qoshjonov emphasizes, “this novel is a novel that combines the romantic thinking characteristic of Eastern literature and the realistic style characteristic of European literature”. The first Uzbek novel, which Uzbek literary criticism ignored (or did not dare to react to), was first published in an article by M.Sheverdin in the journal “Za partiyu”, in which he expressed surprise that this novel had no response in the national press. Sheverdin recognized the artistic value of the novel and considered it necessary to translate it into Russian. In fact, the purpose of the article is to deny the novel, as can be seen from his subsequent comments. The assessments that “the novel idealized the feudal past” and “merchants were the main defenders of the Uzbek people” are proof of this. Matyokub Qoshjonov emphasizes that this article by Sheverdin is the beginning of “vulgar socialism” in Uzbek criticism and literary studies (the analysis of the book into positive and negative characters is also considered a disease of vulgar socialism). At the end of the article, it is concluded that “In terms of ideology, A. Qodiriy’s novel – the first Uzbek novel – is not our novel”. Sheverdi’s article initiated a “relationship” in

Uzbek literary criticism, which led to an increase in the number of articles such as Sotti Husayn's self-denial. Matyokub Qoshjonov considers Sotti Husayn's conclusions such as "one hundred percent wrote from his methods" and "left the foundation, the beams, the roof of the house and destroyed its walls" as slander against the writer. Sotti Husayn uses the phrase "counter-revolutionary" for the first time in this study. Matyokub Qoshjonov is convinced that his book "Bygone Days" (1931) was written by some forces with some purpose in mind. In general, the number of similar studies increased in the 1930s. In 1936, Oybek's study "The Path of Creativity of Abdulla Qodiriy" was published. In this book, unlike the previous ones, he recognizes Abdulla Qodiriy's skill and artistic level. Most importantly, he recognizes "Bygone Days" as a historical novel. According to Matyokub Qoshjonov, it is clear that Oybek was caught between two horses in writing the book. The critic emphasizes that Oybek had great difficulty in evaluating the novel as a "writer" and "a critic of the 1930 s". While it is said that the novel language played an important role in the formation of the Uzbek literary language as a writer and that he was able to depict the life of the poet in a very vivid style, as a critic of the 1930 s, he points out shortcomings such as the character of a beautifully written chronicle or the lack of representatives of the working people, and the lack of artistically complete depiction. According to the author of the treatise, these thoughts of Oybek correspond to the literary views of the 1930 s. During his research, the writer also touches upon the novel "Mehrobdan shayon".

In 1937, Abdulla Qodiriy was denounced as an ardent nationalist and an enemy of the people. By 1956, the article "About Abdulla Qodiriy" by literary critic Izzat Sultan was published. According to Matyokub Qoshjonov, in this article, for the first time, Abdulla Qodiriy was recognized as the founder of Uzbek prose. However, the fate of the article was of interest to everyone. "Izzat Sultanov's article was soon recognized as a document that emerged from the demands of life" [3, 30]. In 1969, Sabir Mirvaliev presented the book "Uzbek Novel". According to the author, Mirvaliev's views were also influenced by Sheverdin, Sotti Husayn, and Oybek. Mirvaliev's research created the basis for the critics of that time to march against Abdulla Kadiri. The discussions that began in the literary process of the 70s also revolved around Kadiri. "The creator was like a ball, and they pushed it from one gate to another, from this gate to that gate. Unbelievably biased opinions were expressed" [3, 46].

The dissertation of the literary critic Azimjon Rakhimov on the topic "Poetics of the Uzbek novel (plot and conflict)" is also one of the studies conducted in the early years of independence. The study was relevant in that it was the first time in literary studies that the genre features and poetics of the Uzbek novel were studied. At the same time, the study is also theoretical in nature. The scientist 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 in a work of art is highlighted, and in order to substantiate his theoretical ideas, he refers to the novels of Cholpon, Abdulla Qodiriy, Oybek, Said Ahmad, Asqad Mukhtor, Odil Yakubov, Pirmqul Qodirov, and Otkir Hoshimov. He also emphasizes that not only works considered as artistic discoveries, but also novels that do not rise to the level of discoveries contain serious innovations and findings, and that lessons should

be learned from the shortcomings of the novel. It turned out that the scientist was able to freely analyze the novel's artistic and aesthetic qualities, its novelty, etc. Most importantly, he did not look for a “socialist spirit” or “party breath” in the novel. Of course, this is due to the period in which the work was written, and since the beginning of independence, literary critics have been intensifying their interpretations in updated studies. The scientist's “The Future of Literature” [11, 94] the article provides specific information about the novel genre and its plot, plot construction. Dwelling on the development of the novel genre, it notes that its development is associated with the development of the epic narrative method and the spiritual enrichment of the narrator. It lists a number of shortcomings that are characteristic of all Uzbek novels of the associative type of plot construction: lack of experience in covering large-scale events within the framework of the characters' thoughts and imaginations; lack of experience in fully realizing the genre requirements and features of the novel; disregard for the genre requirements and features of the novel; striving to present the story materials in the form of a novel, trying to write a novel at all costs; lack of novelistic thinking; inability to focus the events of the novel on one focus. As a result, the inability to place all events and people proportionally, the inability to clearly define the foreground and background of the genres being described, and the inability to evenly distribute events. Also, the inability to maintain the “chain” of episodes and plot lines from the beginning to the end of the work and the inability to control them, the violation of the standard of imagery with the change of the narrator, the change of the tone of the narrative, the inability to prove the changes that have occurred in the tone and rhythm of the narrative and imagery. In his conclusions, the scientist emphasizes that the associative plot and narrative determine the trends in the development of the current novel.

In literary studies and literary criticism, the attitude towards works of art has changed. In particular, the research of literary scholar Dilmurod Kuranov [5, 282] this is clearly evident in: “The fact that a strong impetus was given to the renewal and development of prose, which had traditionally stagnated in our national literature, as well as the foundation of national dramaturgy and journalism, is also associated with the ideas of Jadidism. The reason is that Jadid creators, who knew well that these genres could be of great benefit towards their intended goal, attached special importance to them. Based on the above considerations, we consider Jadid literature to be an ideological and literary trend in the history of our national literature” [5, 261]. The study analyzed Cholpo's novel “Kecha” and seriously studied its poetic features, the ratio of epic, dramatic, lyrical elements in the novel, its plot, and its composition. Having studied the reasons for writing the novel, the scientist cites the following:

to understand the essence of his time by finding answers to the social problems that tormented him;

to know whether his past life was the basis for his dreams and aspirations;

to express the truth he understood, to set aside, within the limits of possibility, the rebellion of the soul against the existing social reality and deceptive politics. It is clear from the scientist's conclusions that being able to make such well-founded observations not only to prose works, but also to literature was one of the opportunities that independence gave. The assessments given about Jadid literature are also evidence of this.

Professor Yuldoshkhodja Solijonov's dissertation on the topic "Poetics of artistic speech in Uzbek prose of the 80 s-90 s of the 20 th century" [13] The same decade of our research object was studied. In it, the scientist scientifically substantiated the types of artistic speech in Uzbek prose of the 80 s-90 s, 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 90 s, Uzbek prose underwent innovations in content, form, and especially language features; in Uzbek novels, the scope of the author's speech as a tool expanded in these years. In particular, in the novels of Asqad Mukhtor, Said Ahmad, Hamid G'ulom, Mirmuhsin, Pirmqul Qodirov, Odil Yakubov, Shukur Kholmirezayev, the author clearly sees me, and in the works of O'tkir Hoshimov, Amon Mukhtor, To'gay Murod, Khurshid Do'stmuhammad, composite forms of narration appeared. In the study of the novel genre of the 80 s-90 s, it was noted that it was not only free from ideological patterns, but also a strong desire to tell new things. Despite this, during this period, active critics expanded the means of expressing the character's point of view, the types of artistic speech, about twenty types and forms of which 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. As achievements of the Uzbek novel of the years of independence, it is possible to note the renewal of speech processes, the peculiarities of plot and compositional construction, the introduction of full-fledged thinking individuals, the obvious emergence of polyphony, and the renewal of dialogue both in form and content.

Conclusion

The decades bridging the end of Soviet rule and the emergence of independent Uzbekistan marked a decisive turning point in the history of the Uzbek novel. Writers like Murod Muhammad Dost and O'tkir Hoshimov forged new artistic horizons, embracing modernist and postmodernist aesthetics to question inherited ideologies and probe the psychology of their characters. Critics including Rakhimov, Normatov, and Solijonov redefined the frameworks through which these works were assessed, moving beyond socialist realism to a more pluralistic and nuanced evaluation of literary value.

The period's literary debates and innovations laid the groundwork for a contemporary Uzbek prose capable of addressing universal themes of identity, alienation, and the search for meaning, while also preserving the national character of the novel. This process of renewal continues to inspire scholarship and creative exploration today.

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