

**O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI HUZURIDAGI
ILMIY DARAJALAR BERUVCHI
DSc.02/30.12.2019.Fil.46.01 RAQAMLI ILMIY KENGASH**

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT
O‘ZBEK TILI VA ADABIYOTI UNIVERSITETI**

MAMIRALIYEV QUVONCH QURVONBOY O‘G‘LI

**ISTIQLOL DAVRI O‘ZBEK SHE‘RIYATIDA JANRLAR
MODIFIKATSIYASI**

10.00.07 – Adabiyot nazariyasi

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD) DISSERTATSIYASI
AVTOREFERATI**

Toshkent – 2024

Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

The contents of dissertation abstract for a doctor of philosophy (PhD) on philological sciences

Оглавление автореферата диссертации доктора философии (PhD) по филологическим наукам

Mamiraliyev Quvonch Qurvonboy o‘g‘li

Istiqlol davri o‘zbek she’riyatida janrlar modifikatsiyasi3

Mamiraliyev Quvonch Qurvonboy o‘g‘li

Modification of genres in Uzbek poetry of the period of independence.....23

Мамиралиев Қувонч Қурвонбой ўғли

Модификация жанров узбекской поэзии периода независимости.....44

E‘lon qilingan ishlar ro‘yxati

List of published works

Список опубликованных работ.....47

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Ilmiy darajalar beruvchi
ilmiy kengash qoshidagi
Ilmiy seminar raisi o'rinbosari,
filol.f.d., professor

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligi tarixida she'r ilmi, janr va shakllar nazariyasiga oid qarashlar, xususan, janrlar modifikatsiyasi hodisasini o'rganish ustuvor vazifalardan biri sanaladi. Sababi muayyan bir xalq adabiyotida yuzaga kelgan yangi janr o'zining takomil bosqichini bosib o'tib, o'sha xalqqa daxldorlik kasb etadi va "xususiy mulki"ga aylanadi. Natijada davr sahifalarida badiiy adabiyot o'sha janrdagi asarlari, mazmunga boy mavzular olami bilan yashaydi va keyingi davrlarga ta'sir ko'rsatadi. Har bir millatning madaniyati, tafakkuri, yaratuvchanlik salohiyati so'zdagi bitiklari bilan belgilanadi. Shu ma'noda jahon va milliy adabiyotdagi mavjud shakl va mazmunni ijodiy o'zlashtirish, ularga yangicha qiyofa, mazmun bag'ishlash tarix bilan zamonni bog'laydigan muhim jarayonlardan biridir.

Dunyo adabiyotshunosligida lirik asarlarning shakliy-uslubiy xususiyatlarini tadqiq etish borasida muayyan natijalarga erishilgan. Badiiy so'zning shaklga ega bo'lishi, qanday tarzda kitobxonga yetib borishida muayyan qonuniyatlar mavjud. Shakl ichida harakatlanuvchi mazmunning tashqi jihatdan o'z qolipiga ega bo'lishi olamdagi barcha jismlar singari tabiiy holdir. Janr tarixning ishtirokchisi bo'lgan shaxsning adabiy, estetik ehtiyojlari natijasida ifoda shakli bo'lib yuzaga chiqadi. Har bir davr ijodkori qulay va ta'sirchan shaklni, mazmunni izlaydi. Olam bir tekisda rivojlanmaganidek, davr o'tishi bilan bir janr o'rnini boshqasi egallaydi yoki modifikatsiya hodisasiga uchraydi. Zero, modifikatsiya hodisasining paydo bo'lishida xalqlarning o'zaro aloqasi, adabiy ta'sir, ijtimoiy-siyosiy hamda mintaqaviy integratsiyalashuvi ham katta ta'sir ko'rsatadi.

O'zbek she'riyati istiqlol yillarida ko'plab erkinliklarga ega bo'ldi. Mumtoz adabiy janrlar, an'anaviy mavzulardan foydalanish imkoniyati ortdi. Bu yo'lda xalq ijodining oltin bisoti, ramz va majozga to'yingan Sharq adabiyoti, ma'rifatga yo'g'rilgan diniy-tasavvufiy adabiyotdan oziqlandi, ularni ijodiy o'zlashtirdi. Bugun dunyoga tobora integratsiyalashib borayotgan millat adabiyotida ham yangicha janrlar, shakllar urfga kirmoqdaki, ularning shakliy belgilari, xos xususiyatlarini o'rganish ustuvor vazifa hisoblanadi. Zero, "O'zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o'rganish va targ'ib qilish, ko'pqirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog'liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish, kelgusi vazifalarimizni belgilab olish, o'ylaymanki, katta ahamiyatga ega"¹. She'riyatda yuzaga kelgan yangi adabiy muhit ijodkorlar dunyoqarashida o'zgarishlar yasaydi va bu jarayon istiqlol davri o'zbek she'riyatida janrlar modifikatsiyasi hodisasini yuzaga keltiradi. Mana shu muammoni istiqlol davri shoirlari ijodi misolida nazariy jihatdan o'rganish mavzuning dolzarbligini belgilaydi.

O'zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son "2022-2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida", 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi

¹ Mirziyoyev Sh. «Adabiyot, san'at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi» // <https://xabar.uz/uz/madaniyat/shavkat-mirziyoyev-adabiyot-san'at>

farmonlari, 2017-yil 20-apreldagi PQ-2909-son “Oliy ta’lim tizimini yana-da rivojlantirish chora-tadbirlari to’g’risida”, 2018-yil 5-iyundagi “Oliy ta’lim muassasalarida ta’lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta’minlash bo’yicha qo’shimcha chora-tadbirlar to’g’risida” va O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018- yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi farmoyishi hamda mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi. Dissertatsiya respublika fan va texnologiyalar taraqqiyotining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Adabiyotda modifikatsiya hodisasi masalalari jahon adabiyotshunosligida M.A.Petrova, S.Y.Artyomova, A.A.Borovskaya, T.V.Koshurnikova, E.M.Stavseva, N.D.Tamarchenko, V.I.Tyupa, S.N.Broytman, M.A.Alekseyeva, A.R.Borova, J.A.Burtseva, G.A.Binova kabi olimlar va boshqa bir qator adabiyotshunoslar tomonidan o‘rganilgan². Jumladan, qozog‘istonlik professor A.Temirbolatning “Zamonaviy adabiyotda roman janrining transformatsiyasi” (Transformation of Novel’s Genre in Modern Literature)³ tadqiqotida roman janridagi o‘zgarishlar tahlil qilinadi. Shuningdek, Ralph Cohen muharrirligi ostida nashr etilgan “Transformations of a Genre” (“Janr transformatsiyasi”)⁴ kitobida janr va uning shakllari haqida ma’lumotlar berib o‘tilgan. Shuni ta’kidlash kerakki, modifikatsiya hodisasi, asosan, rus adabiyotshunosligida epik tur janrlari asosida ko‘proq tadqiq etilgan. Rus adabiyotshunosi M.A.Petrovaning “S.Yesenin lirikasidagi klassik janr shakllari va ulardagi badiiy modifikatsiya” nomli tadqiqotida Sergey Yesenin ijodidagi elegiya janrning evolyutsiyasi va genezisi masalalari alohida yoritilgan.

O‘zbek adabiyotshunosligida lirik asarlarning janr va ularning mazmunni bera olishdagi xos xususiyatlari bir qator olimlarning nazariy qarashlarida bayon qilingan. Jumladan, Abdurauf Fitrat, M.Ibrohimov, Izzat Sulton, U.To‘ychiyev, B.Sarimsoqov, T.Boboyev, N.Rahimjonov, Jamol Kamol, Q.Yo‘ldoshev, A.Ulug‘ov, D.Quronov, U.Hamdlov, N.Afoqova, L.Sharipova, Q.Yo‘lchiyev

² Артёмов Ю. С. Трансформация жанров русской лирики в XX веке. – Тверь, 2020; Боровская А. А. Жанровые трансформации в русской поэзии первой трети XX века. – Астрахань, 2009; Петрова А. М. Классические жанровые формы и их художественные модификации в лирике С.А. Есенина. – М., 2013; Кошурникова Т. В. Жанровые модификации в творчестве Кручина. – М., 2008; Ставцева Е. М. Жанровые трансформации в современной Челябинской прозе. – Екатеринбург, 2016. – 215 с; Тамарченко Н.Д., Тюпа В.И., Бройтман С.Н. Теория художественного дискурса. Теоретическая поэтика. – М.: Академия, 2004.

³ Mediterranean Journal of Social Sciences MCSER Publishing, Rome-Italy. Vol 6 No 4 S2 July 2015. file:///C:/Users/User/Downloads/Transformation_of_Novels_Genre_in_Modern_Literatu.pdf.

⁴ Transformations of a Genre. Ralph Cohen. University of Virginia. 2021.

kabi adabiyotshunos olimlarning izlanishlarida lirik asarlarning janr belgilari, yangi janrlarning paydo bo'lishi turli nazariy mezonlar asosida tahlil qilingan⁵.

Jumladan, Q.Yo'lchiyevning "O'zbek she'riyatida birlik va uchlik she'r poetikasi" nomli tadqiqotida kichik janrlar nazariyasi tadqiq etildi⁶. Nazariyotchi olim D.Quronovning "Adabiyot nazariyasi asoslari" kitobida Anvar Obidjon (ignabarg, uchchanoq), Azim Suyun (qayirma), Farida Afro'z (fiqra, tasbeh) kabi shoirlar ijodidagi yangi she'riy shakllarning ijodiy eksperiment tarzida vujudga kelgani ta'kidlanadi. Tadqiqotchi N.Keldiyorova Azim Suyun ijodidagi "qayirma" janrini shakliy va mazmuniy tomondan tahlil qiladi⁷. N.Sultonova o'zbek adabiyotida modifikatsiya hodisasini roman janri miqyosida tadqiq etadi. Mazkur tadqiqotda Isajon Sulton romanlaridagi badiiy modifikatsiya hodisasi o'rganilgan⁸.

She'riy janrlar modifikatsiyasi borasidagi ilk tadqiqot N.Sharopova tomonidan boshlangan, ammo tadqiqotchining vafoti sababli oxiriga yetmagan. U filologiya fanlari doktori S.Miliyev rahbarligida "XX asr 60 – 90-yillarida o'zbek lirikasida janrlar modifikatsiyasi"⁹ ilmiy tadqiqotining ba'zi qismlarini yozishga ulgurgan. Xususan, u g'azal janrining istiqlool yillaridagi yangi hayoti, g'arb she'riyatidan o'zlashgan janrlar tadriji (sonet, rondo, rondel, oktava), mumtoz yapon lirik janrlari (xokku, tanka)ning o'zbek she'riyatida o'rni kabi masalalar yuzasidan o'zining nazariy qarashlarini bayon etib ketgan.

Ko'rinadiki, o'zbek adabiyotida lirik asarlardagi janrlar modifikatsiyasi hali to'laqonli o'rganilmagan. Istiqlool davri o'zbek she'riyatida janrlar masalasiga va adabiy jarayonga bildirilgan turli ilmiy-nazariy qarashlarga o'z fikrimizni bildirgan holda, istiqlool yillarida lirik janrlarning yangi shakllari vujudga kelishi, janr mazmun-mundarijasining o'zgarishi va asosiy xususiyatlarini yaxlit holda o'rganish zarur, degan xulosaga keldik.

Dissertatsiya tadqiqotining dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejaları bilan bog'liqligi. Dissertatsiya Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti ilmiy-tadqiqot rejasining O'zbek tili va adabiyoti kafedrasida olib borilayotgan "Filologiya ilmiga zamonaviy yondashuvlar" mavzusi doirasida bajarilgan.

Tadqiqotning maqsadi istiqlool davri o'zbek she'riyatining yangilanish tamoyillari, lirikada shakl va mazmun uyg'unligi, globallashuv jarayoni va olam

⁵ Фитрат. Шеър ва шоирлик // Мулоқот. – Тошкент, 1996. №4. – Б. 52-58; Иброҳимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши. – Тошкент: Фан, 1983. – 224 б.; Саримсоқов Б. Ўзбек шеър системалари ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1988. №5. – Б. 38-45; Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996. – 344 б.; Жамол Камол. Шеър санъати. 4 жилдлик. IV жилд. – Тошкент: Янги аср авлоди, 2018. – 448 б.; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – 548 б.; Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Navoiy universiteti, 2018. – 475 b.; Hamdamov U. Jahon adabiyoti: modernizm va postmodernizm. – Toshkent: Akademnashr, 2020. – 288 б.; Ulug'ov A. Adabiyotshunoslik nazariyasi. – Toshkent: G'afur G'ulom nomidagi NMIU, 2017. – 347 б.; Афоқова Н. Ўзбек жадид адабиётида шеърӣй шакллар тараққиёти: Филол. фан. д-ри ... дисс. – Тошкент, 2005 – 161 б.; Юлчиев Қ. Ўзбек шеърӣятада бирлик ва учлик шеър поэтикаси: Филол. фан. бўй. фалс. д-ри (PhD) ... дисс. – Фарғона, 2017. – 149 б.

⁶ Юлчиев Қ. Ўзбек шеърӣятада бирлик ва учлик шеър поэтикаси: Филол. фан. бўй. фалс. д-ри (PhD) ... дисс. – Фарғона, 2017. – Б. 49.

⁷ Келдиёрова Н. Замонавий ўзбек шеърӣятада поэтик образ ва унинг бадий талқини: Филол. фан. бўй. фалс. д-ри (PhD) ... дисс. – Тошкент, 2022. – 161 б.

⁸ Sultonova N. Yangilanayotgan o'zbek romani: badiiy modifikatsiya. – Toshkent: Lesson press, 2021. – 167 б.

⁹ Шаропова Н. Сукунатнинг мангу кўшиғи. – Тошкент: Фан зиё, 2021. – 180 б.

hodisalariga ongli yondashuv, ijodkor tafakkuridagi o'zgarishlar, falsafiy mushohada va o'quvchida bashariyatga daxldorlik hissini uyg'otish mas'uliyati o'laroq ijod etilgan yangi she'riy shakllar va janrlarni tadqiq etishdan iborat.

Tadqiqotning vazifalari. Asosiy maqsaddan kelib chiqib, tadqiqot oldiga quyidagi ilmiy vazifalar qo'yildi:

istiqlol davri o'zbek lirikasini janriy guruhlashda shakl va mazmun uyg'unligini asoslash, adabiyotshunos olimlarning she'riy janrlar tasnifi borasidagi nazariy qarashlarini tadqiq etish;

istiqlol davri o'zbek she'riyatida janrlar modifikatsiyasi hodisasining kelib chiqish sabablari, bu jarayonlarga ijtimoiy, siyosiy, iqtidosiy, psixologik, tabiiy jarayonlarning ta'siri masalasini ko'rib chiqish;

badiiy tafakkurdagi o'zgarishlar natijasida lirikada yangi she'riy shakl va janrlarning paydo bo'lishi, g'arb she'riyatidan o'tgan janrlarning o'zbek she'riyatidagi "yangi hayoti"i, shakliiy hamda mazmunii yangilanishlarni tadqiq etish;

istiqlol davri o'zbek she'riyatida folklorizmning janrlarga ta'siri, janrlar diffuziyasi, og'zaki ijod janrlarining yangi adabiy shakllar va janrlar yaratilishidagi modifikatsiya jarayonidagi o'rni va vazifasini belgilash;

mumtoz adabiy janrlar, ma'rifiy adabiyot, tasavvuf, majoz, an'anaviy obrazlar, timsollarning istiqlool davri o'zbek she'riyatida yangicha qiyofa kasb etishini tekshirish;

aruz va barmoq vaznidagi she'rlarning aralash qo'llanishida modifikatsiya hodisasining yuzaga kelishini izohlash, natijada zamon bilan birga adabiy janrlarning ham o'zgarib, rivojlanib borish bosqichlarini yoritib berishdan iborat.

Tadqiqotning obykti sifatida Shavkat Rahmon, Abduvali Qutbiddin, Bahrom Ro'zimuhammad, Faxriyor, Aziz Said, Nodira Afoqova va boshqa ijodkorlarning modifikatsiya jarayonini vujudga keltirgan she'rlari tanlangan.

Tadqiqotning predmeti istiqlool davri o'zbek she'riyatida janrlar modifikatsiyasi hodisasini yuzaga keltiruvchi omillar, mumtoz janrlar, diniy-irfonii adabiyot, xalq og'zaki ijodining davr she'riyatiga ta'siri, lirik asarlarda shakl va mazmun uyg'unligi masalalari hamda ijtimoiy muhitning ijodkor dunyoqarashiga ta'siri va shunga muvofiq she'riyatdagi shakliiy-mazmunii o'zgarishlarni tadqiq etishdan iborat.

Tadqiqotning usuli. Dissertatsiyada struktural, formal, tarixii-qiyosii, biografik, psixologik, sotsiologik metod va tahlil usullari qo'llanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

istiqlol davri o'zbek she'riyatida lirik janrlarning yangilanish tamoyillari va tadrijiy takomili, g'arb adabiyotidan kirib kelgan janrlarning o'zbek lirikasidagi yangicha ifodasi, davr she'riyatida modifikatsiya jarayonining yuzaga kelish omillari, fan-texnika taraqqiyotining inson tafakkuri, xususan, badiiy adabiyotga ta'siri masalalari yoritilgan;

istiqlol davri o'zbek she'riyatida yaratilgan mumtoz janrlar va ularning zamonaviy she'riy shakllar bilan uyg'unlashuvi, tasavvufii mazmundagi she'rlarning barmoq vazni yoki modern shakllari ko'rinishida ijod etilishi, mumtoz adabiyotdan oziqlanish, an'ananing yangilanishi, she'rda tuyg'ularning qorishiq

tarzda berilishi (paralelaks) natijasida badiiy modifikatsiya hodisasining namoyon bo'lishi masalalari asoslangan;

zamonaviy o'zbek she'riyatida ijodkorning ijtimoiy, madaniy hayotga munosabati, tabiat hodisalari va unda insonning o'zni masalasi, umuman, badiiy tafakkurdagi evrilishlar natijasida shaklning mazmunga bo'ysunishi yoki shakl talabi bilan mazmunning tig'izlashib borishi; folklorizmning davr she'riyatiga ta'siri, janrlar stilizatsiyasi oqibatida maydonga kelgan yangi she'riy shakllarning nazariy asoslari ochib berilgan;

istiqlol davri o'zbek lirikasida *ignabarg, uchchanoq, qayirma, fiqra, eshsonet, qo'shsatr, uchshoda, shashqator, beshnavo* singari maxsus janrlarning paydo bo'lishi, ularning nazariy qonun-qoidolari; internet adabiyotining yuzaga kelishi va rivojlanishi, turfa kayfiyat, tuyg'ular, obrazlarning aralashuvi natijasida qorishiq janrlarning vujudga kelishi aniqlangan.

Dissertatsiyaning amaliy natijalari quyidagilardan iborat:

istiqlol davri o'zbek she'riyatida shakliy izlanishlar taraqqiy etayotgan dunyo va o'zligini izlashga intilayotgan inson bilan bog'liq holda yuzaga chiqayotgani, o'quvchiga hissiy-ruhiy ta'sir ko'rsatish, ijodkorda davr kishisini ma'naviy tarbiyalash mas'uliyatining ortib borishi, natijada ichki jazba she'rda qisqa, lo'nda, hayqiriq, nido shaklida yuzaga chiqishi kabi ko'plab davr she'riyatining qiyofasini belgilaydigan xususiyatlar ochib berilgan;

diniy, fikr erkinligi, muloqotlar almashinuvi tezlashgan zamonaviy dunyoda badiiy adabiyotdagi shakliy-uslubiy izlanishlar, adabiyot tarixida janrlar hayotiy ehtiyojlar natijasida o'zgarishga uchrab turishi, qaysidir davrda urf bo'lgan janr, mavzular ma'lum vaqt sustlashib, tarixning ma'lum bir bosqichlarida yangicha qiyofa, mazmun kasb etishi, o'z davri muammolarini teran anglagan ijodkorlar ularning faol yaratuvchilari bo'lib maydonga chiqishi kabi masalalar davr – ijodkor – badiiy tafakkur – janr – shakl – mazmun va kitobxon tartibida tizimli yoritilgan.

istiqlol davri o'zbek lirikasida yangi janrlarning paydo bo'lish omillari, davr she'riyatini tashkil qilgan Shavkat Rahmon, Bahrom Ro'zimuhammad, Faxriyor, Abduvali Qutbiddin, Aziz Said, Nodira Afoqova she'rlarida janriy rang-baranglik, sinkretiklik, tuyg'u va zamon kayfiyatidagi qorishiq ifodalarga e'tibor qaratilgan.

Tadqiqot natijalarining ishonchliligi. Muammoning aniq qo'yilgani, nazariy ma'lumotlar ilmiy manbalar bilan asoslangani, tahlilga tortilgan she'r namunalari zamonaviy tadqiqot metodologiyalari asosida o'rganilgani, xulosalarda ishning mohiyati aniq aks etgani va natijalar amaliyotga tatbiq etilgani hamda ularning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan asoslanadi.

Dissertatsiya natijalarining ilmiy va amaliy ahamiyati:

Dissertatsiyaning ilmiy ahamiyati chiqarilgan xulosalar zamonaviy o'zbek she'riyati muammolarini hal qilishda, she'riy janrlardagi modifikatsiya jarayonini adabiy-nazariy hodisa sifatida o'rganishda keng foydalanish imkonini berishi bilan belgilanadi. Adabiyotning davr bilan birga rivojlanib borishi, zamonaviylashib, shaxs ongiga ta'sir ko'rsatishga qodir kuchga aylanib borishi, bu yo'lda shakliy va mazmuniy izlanishlarga intilishi kabi masalalar nazariy asoslangan.

Tadqiqot natijalarining amaliy ahamiyati ushbu tadqiqot ishi materiallaridan oliy ta'lim tizimida monografiyalar va o'quv adabiyotlarini shakllantirishda, maxsus kurs yoki seminar mashg'ulotlari o'tkazishda, shuningdek, umumta'lim maktablari, litsey, kollejlarning adabiyot o'qituvchilariga metodik qo'llanma sifatida foydalanish mumkinligi bilan izohlanadi. Bundan tashqari, erishilgan natijalardan "O'zbek tili va adabiyoti" yo'nalishidagi yangi avlod qo'llanmalarini yaratishda foydalanish mumkin. Tadqiqot natijalari XXI asr o'zbek she'riyatida umumjamiyat kayfiyati va uning adabiy xususiyatlarini shakllantirishda, "Adabiyotshunoslik nazariyasi", "Zamonaviy adabiy jarayon", "Badiiy tahlil asoslari", "She'r ilmi ta'limi", "Globallashuv davri adabiyoti", "Jahon adabiyoti" kurslari bo'yicha mashg'ulotlar o'tkazishda tayyor manba, qo'llanma bo'lib xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi: "Istiqlol davri o'zbek she'riyatida janrlar modifikatsiyasi" tadqiqot ishi bo'yicha olingan ilmiy natijalardan:

istiqlol davri o'zbek she'riyatida lirik janrlarning yangilanish tamoyillari va tadrijiy takomili; g'arb adabiyotidan kirib kelgan janrlarning o'zbek lirikasidagi yangicha ifodasi; davr she'riyatida modifikatsiya jarayonining yuzaga kelish omillari; fan-texnika taraqqiyotining inson tafakkuri, xususan, badiiy adabiyotga ta'siri masalalariga oid xulosalardan Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan OT-F1-030 "O'zbek adabiyoti tarixi" ko'p jildlik monografiyani (7-jild) chop etish" (2017 – 2020-yy.) fundamental loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2023-yil 19-dekabrda 01/4-2741-son ma'lumotnomasi). Natijada istiqlo davri o'zbek she'riyatiga doir adabiyotshunoslikdagi mavjud ilmiy mulohazalar, mumtoz adabiy janrlarning davr she'riyatidagi "yangi hayoti" haqidagi nazariy qarashlar yanada boyitilgan;

mustaqillik davri o'zbek lirikasida mumtoz adabiy janrlar va ularning zamonaviy she'riy shakllar bilan uyg'unligi, tasavvufiy ohangdagi she'rlarning barmoq vaznida yoki modern shakllari ko'rinishida istifoda etilishi, mumtoz adabiyotga yaqinlik, bir she'rda bir nechta tuyg'ularning qorishiq holda kelishi (paralelaks) natijasida badiiy modifikatsiya hodisasining namoyon bo'lishi kabi nazariy masalalar dalillanganligi haqidagi xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida bajarilgan IL-402104474 "Bolalar adabiyoti.uz multimediali elektron platforma va uning mobil ilovasini yaratish" (2021 – 2022-yy.) innovatsion loyihada foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 04/1-2543-son ma'lumotnomasi). Natijada bolalar adabiyoti va folklor janrlarining badiiy adabiyotga ta'siri yangi she'riy shakl hamda janrlarning paydo bo'lishiga zamin yaratganligi borasidagi mulohazalar muhim xulosalar chiqarish imkonini bergan;

zamonaviy o'zbek she'riyatida ijodkorning ijtimoiy, madaniy hamda tabiat hodisalariga munosabati, badiiy tafakkurdagi evrilishlar natijasida shakl va mazmundagi tafovutlar yoki o'zaro mutanosibli; folklorizmning davr she'riyatiga ta'siri, janr stilizatsiyasi hodisasi oqibatida maydonga kelgan yangi she'riy shakllarning adabiy-nazariy jihatlari ochib berilgan xulosalaridan O'zbekiston milliy teleradiokompaniyasi "O'zbekiston" telekanalining "Assalom,

O‘zbekiston!”, “Ko‘ngil obodligi” ko‘rsatuvlarida hamda “Munosabat” tok-shousida foydalanilgan (O‘zbekiston teleradiokanalining 2023-yil 25-oktyabrdagi 02-13-1586-son ma‘lumotnomasi). Natijada teletomoshabinlarning davr she‘riyati mavzu ko‘lami, shakliy va mazmuniy o‘zgarishlari, janriy rang-barangligi yuzasidan bilimlari boyishiga, tasavvurlari kengayishiga erishilgan;

istiqlol davri o‘zbek lirikasida ignabarg, uchchanoq, qayirma, fiqra, eshsonet, qo‘shsatr, uchshoda, shashqator, beshnavo singari maxsus janrlarning paydo bo‘lishi, ularning nazariy qonun-qoidalar; internet adabiyotining yuzaga kelishi va rivojlanishi, instashe‘riyat (instapoetry)ning ommalashuvi (asosan, yoshlar ijodi misolida), turfa kayfiyat, tuyg‘ular, obrazlarning aralashuvi natijasida qorishiq janrlarning vujudga kelishi haqidagi qarashlaridan O‘zbekiston Yozuvchilar uyushmasi tomonidan o‘tkazilgan turli adabiy-ma‘rifiy tadbirlarda, jumladan, yosh ijodkorlar faoliyat olib boradigan “Onajonim – she‘riyat”, “Umid” to‘garagi mashg‘ulotlarida foydalanilgan (O‘zbekiston Yozuvchilar uyshmasining 2023-yil 30-oktyabrdagi 01-03-3014-son ma‘lumotnomasi). Natijada bugungi adabiy jarayonda yuz berayotgan adabiy-nazariy o‘zgarishlar, zamonaviy she‘riyatda an‘ana va yangilanishlar ta‘sirida she‘riy janrlarning modifikatsiyaga uchragani ochib berilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 6 ta, jumladan, 3ta xalqaro hamda 3 ta respublika ilmiy-amaliy anjumanlarida qilingan ma‘ruzalar va xalqaro saytlarda¹⁰ jamoatchilik e‘tiboriga havola qilingan.

Tadqiqot natijalarining e‘lon qilinishi. Dissertatsiya mavzusi bo‘yicha jami 15 ta ilmiy ish chop etilgan, shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 8 ta maqola, jumladan, 6 tasi respublika hamda 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya tarkibi kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, umumiy hajmi 150 sahifadan tashkil topgan.

¹⁰ <https://www.researchgate.net/profile/Quvonch-Mamiraliyev>;
<https://scholar.google.com/citations?user=Hb21i3IAAAAJ&hl=ru> ;
<https://independent.academia.edu/QuvonchMamiraliyev>

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o'rganilganlik darajasi, maqsadi va vazifalari, obyekti va predmeti tavsiflangan, ishning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishiga mosligi ko'rsatilgan, tadqiqot usullari, ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning **“She'riy janrlarning yangilanishi va tadrijiy takomili”** deb nomlangan birinchi bobi ikki fasldan tarkib topgan. Birinchi faslda **“She'riy janrlarning o'rganilishi va istiqloq davridagi yangilanish tamoyillari”** masalasi tadqiq qilingan. XX asrning oxiridan boshlab o'zbek she'riyati shakl va mazmun jihatidan jiddiy o'zgarishlarga duch keldi. “Natijada she'riyatimiz asrlar davomida amal qilib kelingan poetik kanonlar inkor qilinib, o'zgargan mazmun-mohiyatga mos yangi shakl bobida izlanishlar davriga kirdi. Bu izlanishlarning eng muhim va she'riyatimizda tub yangilanishga olib kelgan yo'nalishlari sifatida she'rning ritmik-intonatsion sathida, poetik ifoda yo'sini va subyektiv tashkillanishdagi o'zgarishlarni ko'rsatish mumkin”¹¹. Ilm-fanning shiddat bilan rivojlanishi barcha sohalarining mazmun-mohiyatiga o'z ta'sirini ko'rsatdi. Bu jarayon, o'z navbatida, badiiy adabiyotda shakl va mazmun siljishlarini yuzaga keltirdi. Zero, ijtimoiy voqelikning inson dunyoqarashiga ta'siri va uning poetik tafakkurga ko'chib o'tishi natijasida badiiy asar yuzaga kelar ekan, adabiyot zamonaviy ong mahsuli sifatida maydonga chiqadi. Tadqiqotda o'zgarishga uchrab, yangilanib borayotgan she'riy shakllar janrlar modifikatsiyasi kesimida yoritildi.

Muayyan davrlarda mumtoz she'riyatimiz tarixida ham janrlar modifikatsiyalashuvi sodir bo'lib turgan. Bir janrning elementlari boshqa bir janrlarga ko'chib o'tgan. Ammo ba'zida bu holat modifikatsiya jarayoni emas, janrning turi sifatida ham qayd etilgan. Akademik Izzat Sulton mumtoz lirik janrlar zamonaviy she'riyatda uchragani bilan janrlarga ajratish urf emasligini aytib o'tadi.

Umuman, muayyan janr va uning belgilari tarixiylik asosida yondashishni talab qiladi. Bir janr tarixi boshqasini o'xshamaydi. Bizningcha, mazkur fikr biroz bahstalar. Chunki janr aralash (sinkretik) bo'lishi uchun avval paydo bo'lgan bo'lishi lozim. Janr paydo bo'lgandan so'nggina yillar davomida silliqiladi, takomil yo'lini bosib o'tadi, keyinchalik boshqa janrlar bilan qorishib mutatsiyaga uchrashi mumkin.

Adabiyotshunos N.Afoqova o'zbek jadid adabiyotidagi she'riy shakllar taraqqiyotini tadqiq etar ekan, adabiyotshunoslikda janrlar masalasi hamisha munozarali bo'lib kelganligini, she'riy shakl va janrni ham farqlash lozimligini ta'kidlaydi: “Barmoq vaznidagi she'rni ruboiy, g'azal, tasmit, qit'a kabi janrlar sirasiga kiritish janriy tasnifda mazmunni birlamchi hisoblash; g'azal-qasida, muvashshah-g'azal, tuyuq-ruboiy kabi atamalar esa janrni mazmun va shakl

¹¹Улуғбек Ҳамдам. Янги ўзбек шеърияти. – Т.: Адиб, 2012. – Б. 274.

uyg'unligida tushunish hosilasidir"¹². Ko'rinadiki, mazmun va shakl uyg'unligidagi she'riy shakllarda janrlar modifikatsiyasi kuzatiladi. XIX – XX asrlarga qadar Yevropa she'rshunosligida lirik janrlar va she'riy shakllar deyarli farqlanganini ko'rish mumkin. Shuning uchun lirik janrlar qamrab olingan mazmun va mohiyatidan, she'riy asar pafosidan kelib chiqqan holda belgilangan.

Bobning ikkinchi fasli **“She'riyatda modifikatsiya hodisasining paydo bo'lishi va o'ziga xosliklari”** deb nomlanadi. Modifikatsiya tushunchasi faqat adabiy-badiiy jarayonlarga emas, balki jamiyatning ijtimoiy, madaniy, psixologik, iqtisodiy, siyosiy hayotiga ham xos hodisadir. Ma'lum bir mezonlar, qonuniyatlarning boshqa turlar bilan muayyan chegaralarda birlashishi, singib ketishi, o'zgarishlarga uchrashini anglatadi. Lug'aviy ma'nosiga ko'ra, modifikatsiya – ko'rinish, turlanish, shaklini o'zgartirish, o'zgargan shakl, holat degan ma'noni bildiradi.

Modifikatsiya hodisasi o'z navbatida, adabiy-badiiy jarayonlarga ham taalluqlidir. Yaxlit holatda mavjud bo'lgan janrlardan, masalan, xalq qahramonlik eposidan boshqa epik janrlarning shakllanishi, shaklini o'zgartirgan holatda qayta paydo bo'lishi janr genezisi va modifikatsiyasiga oid tadqiqotlarda ham qayd etib o'tilgan¹³.

Umuman olganda, adabiyot tarixida ham janrlarda modifikatsiya jarayoni doimiy tarzda davom etib turgan. Buning asosiy sababi esa turli xil madaniyatlar, adabiyotlar o'rtasidagi adabiy aloqalar, davrlar o'tishi bilan inson tafakkurida yuz bergan o'zgarishlar, ijodiy individuallik rolining ortib borishi kabi ijtimoiy, iqtisodiy, psixologik, falsafiy yangilanishlar bo'lgan. Ushbu hodisaga munosabat bildirgan adabiyotshunos N.Sultonova shunday yozadi: “...klassik darajadagi adabiyotda ko'ringan janr dekanonizatsiyasi hodisasi zamonaviy adabiyotda ko'zga tashlanayotgan badiiy modifikatsiyaga nisbatan tartibli, muvozanatga ega va poetik mukammal qatlamlarda sodir bo'lgan. Bugungi badiiy modifikatsiya jarayonlari esa ko'proq adabiyotning ommalashuvi, san'at turlarining ko'payishi va mushtaraklashuvi oqibatida sodir bo'layotgan ijtimoiy-madaniy hodisa hisoblanadi”¹⁴. Ushbu mavzu – janrlar modifikatsiyasi doirasida keyingi davrlarda qilinayotgan qator tadqiqotlarda mazkur hodisa adabiyotshunoslik nuqtayi nazaridan emas, zamonaviy adabiy jarayon misolida tadqiq etilmoqda. Ayniqsa, janrlar modifikatsiyasi hodisasi rus adabiyotshunosligida ko'p bora tadqiq etilgan.

Professor U.Hamdammov yangi o'zbek she'riyatini tadqiq etar ekan, lirikada vaznlar almashinuvi va uning omillariga alohida e'tibor qaratadi. Xususan, olim she'riyatda bo'layotgan o'zgarishlar, aruzdan barmoq vazniga o'tishdagi jarayonlar borasida qator tahlillarni amalga oshirgan. Jumladan, Furqatning 1890-yili yozilgan

¹² Афоқова Н. Ўзбек жадид адабиётида шеърлий шакллар тараққиёти: Филол. фан. д-ри ...дисс. – Тошкент, 2005. – Б. 161.

¹³ Бахтин М. Проблемы поэтики Достоевского. – М., 1966; Аристотель. Поэтика. Русчадан М.Махмудов, У.Тўйчиев таржимаси. – Тошкент: Адабиёт ва санъат, 1980; Боров Ю. Эстетика. – М., 1981; Пospelов Г.Н. Теория литературы. – М.: Выс. школа, 1978; Потебня А.А. Теоретическая поэтика. – М.: Выс. школа, 1990; Теория литературы. В двух томах. Том 1. Тамарченко Н.Д., Тюпа В.И., Бройтман С.Н. Теория художественного дискурса. Теоретическая поэтика. – М.: Академия, 2004.

¹⁴ Sultonova N.Yangilanayotgan o'zbek romani: badiiy modifikatsiya. Monografiya. – T.: Lesson press, 2021. – B. 13.

“Vistavka xususida” she’ri mumtoz she’riyatdagi masnaviy shaklida yaratilgani, biroq unda ijodiy niyat va an’anaviy shakl muvofiq emasligini ta’kidlaydi. She’rning vazni, til unsurlari, ifoda tarzi, obrazlari mumtoz she’riyatga mos, ammo publitsistik mazmunda ekanligi, shuningdek, she’rning ba’zi o’rinlarida rus tilidan o’zlashgan so’zlarning mavjudligi aruz ohanglariga uyg’unlashmagan¹⁵. Olim bunga sabab qilib ifodalanayotgan yangi mazmunning mavjud shaklga mos kelmasligini aytadi. Darhaqiqat, she’rning mazmunidagi o’zgarishlar, yuqorida aytilganidek, jamiyatdagi o’zgarishlar, davr kayfiyati bilan bog’liq hodisadir. Shu davrlardan boshlab yangi mazmun poetik shaklning o’zgarishiga ehtiyoj seza boshlagan edi.

Istiqlol davri o’zbek she’riyatida yuzaga kelayotgan yangi she’riy shakllar ijodkor individualligini ham namoyon etmoqda. Jumladan, iste’dodli shoir Abdunabi Boyqo’ziyev “beshnavo”, Subhoniy taxallusi bilan ijod qiladigan shoir Isroil Subhonov “shashqator”, Safar Olloyor “eshsonet”, “uchshoda”, “qo’shsatr” deb nomlangan she’riy shakllarda (ushbu she’rlarni muallifning o’zlari janr sifatida belgilashgan) ijod qilib kelmoqda. Bundan tashqari, Abduvali Qutbiddin, Nodira Afoqova ijodida g’azal janrining, Faxriyor ijodida sonet, elegiya janrlarining modifikatsiyaga uchragani alohida hodisa sanaladi.

Davr va ijodkor dunyoqarashining tubdan o’zgarishi, badiiy tafakkurning yangilanishi istiqlool davrida lirik asarlarning modifikatsiyaga uchrashiga sabab bo’ldi. Shavkat Rahmon, Bahrom Ro’zimuhammad, Aziz Said, Abduvali Qutbiddin, Faxriyor, Nodira Afoqova ijodida turli janrlarning rang-barang unsurlari, badiiy modifikatsiya hodisasi yuzaga keldi. Jumladan, g’arb she’riyatidan kirib kelgan janrlarning til, madaniyat, milliy ruh nuqtayi nazaridan o’zgarishga yuz tutishi istiqlool davri o’zbek she’riyatining o’ziga xosligini belgilaydigan hodisa sifatida nazariy asoslash lozim bo’lgan jarayondir. Fikrimizcha, istiqlool davri o’zbek she’riyatida janrlar modifikatsiyasi quyidagicha shakllarda namoyon bo’ladi: a) bir janr unsurlarining o’zgarishi natijasida paydo bo’lgan yangi she’riy shakllar; b) ikki yoki undan ortiq janrlarning o’zaro bir-biriga ta’siri sababli hosil bo’lgan she’riy shakllar; d) xalq og’zaki ijodi janrlarining stilizatsiya qilinishi orqali paydo bo’lgan she’riy shakllar; e) ijodkor individualligi, dunyoqarashining evrilishi natijasida yaratilgan janrlar, she’riy shakllar (qayirma, ignabarg, uchchanoq, fiqra, tasbeh, eshsonet, qo’shsatr, uchshoda, shashqator).

Ishning ikkinchi bobida ilmiy muammo **“Istiqlol davri she’riyatida mumtoz adabiyot va folklor an’analari modifikatsiyasi”** tarzida belgilangan. Bobning birinchi faslida **“Mumtoz adabiy an’analari va modern ohang uyg’unligi”** masalasi o’rganilgan. Istiqlool davri o’zbek she’riyati obrazlar turfaligi, aruz va barmoq vaznidagi she’rlarning uyg’unligi bilan xoslanadi. XX asr boshlaridan barmoq vazniga o’tish (xususan, Cho’lpon ijodi misolida) boshlangan bo’lsa-da, aslida ilgariroq barmoqqa o’tish uchun zamin tayyorlangan edi. Muqimiy, Furqat, Avaz O’tar, Maxmur kabi shoirlar she’rlarida obrazlar va lirik qahramonlar o’zgardi, mazmunan ijtimoiy ruh ustunlik qila boshladi. Bu davr she’riyatida g’azal janrining tabiatini belgilovchi ishq-muhabbat mavzusidagi she’rlar barobarida adabiyotning ijtimoiy hayotga yaqinlashuvi kuzatiladi.

¹⁵ Улугбек Хамдам. Янги ўзбек шеърияти. – Т.: Адиб, 2012. – Б. 199.

Istiqlol davrida qalam tebratgan shoirlar ijodida mumtoz she'riyatga ergashish turli she'riy janrlar va shakllar o'zgarishini yuzaga keltirgan. Xususan, Abduvali Qutbiddin ijodida tasavvufiy ohanglar, mumtoz she'riy janrlarga hamohanglik, turli she'riy shakllar inkishofi kuzatiladi. Shoir ba'zi she'rlarida qo'shma vaznlar, oq she'r, erkin vaznlardan ham foydalanadi. Abduvali Qutbiddinning "Bor" she'riy to'plamidagi "Visol" she'ri qo'shma vaznda yozilgan:

*Yig'ladim. Hovuchim to'la suv bo'ldi,
Tishimdan qon sizar, yurak – chanqovuz.
Boshingni eg, jonim, majnuntol kabi,
Bu hovuz¹⁶.*

Ushbu she'rning bir, ikki, uchinchi misralari 11 bo'g'inda, to'rtinchi misrasi esa 3 bo'g'in. Mazkur she'r to'rt misradan iborat va u qo'shma vaznda yozilgan. Odatda, bir she'rda ikki yoki undan ortiq turli bo'g'indagi misralarning mavjudligi qo'shma vaznga misol bo'la oladi. Chanqovuz va hovuz so'zlari esa qofiyadosh bo'lib, "z" harfi ravviy bo'lib kelgan. Shoir yurakni chanqovuzga, ko'zyoshlarga to'lgan hovuchini esa hovuzga o'xshatadi. She'rni "egilsak sochimiz chirmashibdi-ya, qo'shib ketibdi ko'zlarimiz", – deya yakunlaydi. Mumtoz ohang va zamonaviy shakl uyg'unligida bitilgan ushbu she'rni modifikatsiya hodisasi sababli ma'lum bir janrga mansub, deb belgilay olmaymiz.

Aziz Said ijodida ham mumtoz ohanglar modern shakllarda namoyon bo'ladi. Abduvali Qutbiddin ijodiga hamohang tarzda tasavvufiy mazmun yetakchilik qiladi. Xususan, "Armon" nomli she'ri har bandi uch misradan tashkil topgan bo'lib, qofiyalanishi ham har bandda turlicha. She'rda yetakchi vazifa bajargan dengiz, tog', yoshlik, xayol kabi obrazlarga har bandda alohida urg'u beriladi. Shuningdek, Aziz Saidning ko'pgina she'rlarida Ahmad Yassaviy hikmatlari ta'siri ham seziladi:

*Dil berganim dili mandan qocharo,
Qo'l berganim tishlab uzib otaro,
Yo'l berganim yo'lda meni sotaro,
Ey Xudoyo, bu o'yindan ne nash'u namo bo'ldi?¹⁷*

She'r barmoq vaznida yozilgan. Ushbu she'r uch banddan iborat bo'lib, 12 misradan tashkil topgan. Qofiyalanishi a-a-a-b, d-d-d-b, e-e-e-b shaklida bo'lib, "Ey Xudoyo, bu o'yindan ne nash'u namo bo'ldi?" misrasi har band oxirida naqorat sifatida takrorlanib keladi. She'rning ikki bandi 12 bo'g'indan, bir bandi esa (o'rtadagi bandi) 11 bo'g'indan iborat bo'lib, 6+6; 6+5 tarzida turoqlangan. Naqorat esa 15 bo'g'in. Ahmad Yassaviy she'rlaridagi barmoq vazniga xos qulaylik, hikmatga yo'g'rilgan tarbiyaviy mazmun Aziz Said ijodiga bevosita ta'sir ko'rsatgani shakl, ifoda uslubi, mazmunda yaqqol namoyon bo'lgan. Munojot, Yaratganga iltijo qilish mazmunidagi she'rlaridagi orif inson qalbi, o'zlikni anglash, poklanish kabi tushunchalar ham bugungi davr kishisi ehtiyoji o'laroq yuzaga chiqqan deyish mumkin.

O'zining modern uslubidagi she'rlari bilan ajralib turuvchi shoirlardan biri Bahrom Ro'zimuhammad ijodida ham mumtoz adabiyotning ta'siri sezilib turadi.

¹⁶ Абдували Қутбиддин. Бор. – Т.: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 16.

¹⁷ Азиз Саид. Юлдузларга термулди ҳаёл // Ўзбек адабиёти ва санъати, 2021. – № 1. – Б. 5.

Shoir she'rlaridan vazn yoki qofiyani topib bo'lmaydi. Uning ko'p she'rlari nasrdagi nazmga o'xshaydi. Shoir har aytar so'zini o'zi xohlagan uslubda ifodalaydi. Masalan, shoirning "Qomat" nomli she'ri Alisher Navoiyning "Qomat" radifli g'azalidan ta'sirlanib yozilgan. Shoir she'rga Navoiyning aynan shu g'azalidan ikki baytni epigraf qilib keltiradi, ammo she'rni o'zgacha yo'sinda davom ettiradi. Shoir mazmun-mohiyatni Sharq adabiyotidan olsa, shaklni g'arbdan oladi. Sababi Bahrom Ro'zimuhammad kunbotish adabiyotini yaxshi o'zlashtirgan, boshqa tillardan o'zbek tiliga asarlar ham tarjima qilgan. Tabiiyki, shoir she'riyatida G'arb va Sharq she'riyatiga xos unsurlar sintezlashgan va o'ziga xos yo'sinda yangicha milliy qiyofa kasb etgan.

Mumtoz Sharq va G'arb adabiyoti ta'siridagi she'rlarni Nodira Afoqova ijodida ham uchratamiz. Uning "Qora navo", "Bizning era", "Yolg'izning yori" kabi she'riy to'plamlarida mumtoz va zamonaviy ohanglar uyg'unligi kuzatiladi. Ayniqsa, "Qora navo" she'riy to'plamidagi she'rlar janr va mavzu ko'lami jihatidan an'anaviy mumtoz adabiyot va tasavvufiy mazmunda bitilgani bilan alohida qimmatga ega. N.Afoqova ijodida barmoq va aruz vaznida yozilgan she'rlar uyg'unlik kasb etgan. G'azal, muxammas janridagi, masnaviy shaklida yozilgan yoki "Arbain" va Umar Xayyom ruboiylari ta'sirida bitilgan she'rlarida mumtoz adabiyotning nafasi, diniy-tasavvufiy obrazlar yaqqol namoyon bo'ladi. Xulosa qilib aytganda, Nodira Afoqova ijodida janrlar rang-barangligini ko'rishimiz mumkin. Shu bilan birga, shoira ijodini tashkil etgan janr va mavzu ko'lamining o'q ildizi mumtoz adabiyotimizga borib taqaladi. Mana shu adabiy jarayon bugungi o'zbek lirikasi she'riy shakllari, janrlari va mavzu doirasi bilan aralashib ketishi natijasida she'riyatda badiiy modifikatsiya hodisasini yuzaga keltiradi.

Ushbu bobning ikkinchi fasli "**Istiqlol davri she'riyatida folklorizm**" deb nomlangan. Jahon va o'zbek adabiyotida folklordan foydalanish qadim asrlardan beri mavjud bo'lib kelgan, faqat turli davrlarda turlicha kechgan. Xususan, yozma adabiyot folklordan janr, vazn va qofiya qo'llashni, syujetlarni o'zlashtirib, taraqqiy etib bordi. Mif, afsona, rivoyat va boshqa ko'plab janrlarning o'zbek she'riyatiga ta'sir doirasi kengaydi. Alla, yor-yor kabi folklor janrlari istiqlool davri o'zbek she'riyatiga ham ko'cha boshladi. Bu esa mazkur davr she'riyatida folklorizmning yangi ko'rinishlarini paydo qildi.

Faxriyorning bir qator she'rlari folklor an'analari bilan hamohang. Jumladan, shoirning "Ayolg'u" nomli to'plamida folklorizm unsurlari mavjud bir necha she'rlarni ko'ramiz:

Keldigim, kelmaging bunchalar qiyin?

Kuldigim, kulmaging bunchalar qiyin?

Bildigim, bilmaging bunchalar qiyin?

*Suydim, allayor-allayor, kuydim, allayor-allayor!*¹⁸

1999-yilda yozilgan ushbu she'r xalq og'zaki ijodi ohanglarida bitilgan. Olti banddan iborat ushbu she'rning naqoratida "Suydim, allayor-allayor, kuydim, allayor-allayor!" misralari takrorlanib kelgan. Ushbu she'rda lirik qahramon yoriga "allayor" deya uning kelmaganidan, kulmaganidan kuyunayotganini aytadi. She'rda

¹⁸ Фахриёр. Аёлгу. –Т.: Шапқ, 2000. –260 б.

oshiq yoriga “Keldigim”, “Kuldigim”, “Bildigim” deya murojaat qiladi va ushbu soʻzlarning bari turkiy soʻz ekanligi asarni yana-da goʻzallashtiradi.

Koʻrinib turibdiki, Faxriyor va modernizm yoʻnalishida qalam tebratadigan koʻplab ijodkorlar inson ibtidosidagi tafakkurni, ruhiyatni qidirganlar. Ularning tabiat bilan uygʻun holatidagi ichki ruhiyat va tafakkur manzaralarini ifodalashga uringanlar. Insonning ibtidoiy tafakkuri esa oʻz-oʻzidan mif, asotir va afsonalarga borib taqaladi.

Shoir Abduvali Qutbiddin ijodida ham folklor motivlari, ohanglari shoirning “Afsonaviy qoʻshiq” sheʼrida afsonaviy bogʻ – Bogʻi Eramga urgʻu berish bilan koʻzga tashlanadi:

*Mirrixda tirik giyoh,
Zuhalda obihayot.
Biqinlarim ogʻriydir,
Boʻlayotirman Gʻirot.
Bogʻi eram, eram,
Yashnayapti yaramo¹⁹.*

Shoir ijodida, asosan, xalq ogʻzaki ijodiga xos obraz yoki motivlarni kuzatamiz. Xalq dostonlarida uchraydigan Gʻirot oti sheʼrdagi poetik ifodani yana-da tiniqlashtirgan. Sheʼrdagi lirik qahramon xayolan Bogʻi Eramga uchish chogʻida Mirrixni, Zuhal yulduzini koʻradi va oʻzini Gʻirotga oʻxshatadi.

Sheʼrdagi mazmun esa Alisher Navoiyning “Hayrat ul-abror” dostonidagi Boyazid Bistomiy va uning shogirdi oʻrtasida kechgan hikoyatga asoslangan. Hikoyatda Boyazid Bistomiy shogirdiga shuncha yil yashab birorta inson topolmadim, deya taʼkidlaydi. Sheʼrda esa lirik qahramon bizning qadamlarimiz togʻday toʻp-toʻp, ammo odamni payqamadim, koʻrmadim deya, Bogʻi Eramga talpinadi. Mazkur bogʻ Sharq xalqlari ogʻzaki ijodida parilar makoni sifatida qaraladi. “Goʻroʻgʻli” dostonida ham Yunus pari va Misqol parilar Eram bogʻidan boʻladi. Demak, shoir sheʼrda anʼnaviy obrazlarni qoʻllab, talmeh orqali oʻz ijodiy niyatini yuzaga chiqaradi.

Yana bir ijodkor Shavkat Rahmon ijodida ham folklor elementlarini uchratishimiz mumkin. Chunonchi, shoir ijodidagi “Bagʻri yomon battollarga bor” deb nomlanuvchi sheʼriga eʼtibor qaratamiz.

*Bagʻri yomon battollarga bor,
Qahri yomon qattollarga bor;
Qon yalagan qassoblarga bor,
Soʻz oʻynagan kazzoblarga bor;
Imonidan kechganlarga bor,
Bor yoʻgʻini yechganlarga bor –
Nega menga kelasan, ey dard,
Nega menga kelasan, ey gʻam!²⁰*

Mazkur sheʼr toʻrt baytdan iborat boʻlib masnaviy shaklida yozilgan. Har bir misrasi 9 boʻgʻindan tashkil topgan, 4+5 shaklida turoqlangan. Sheʼrdagi uch

¹⁹Абдували Қутбиддин. Сен ва сен учун. – Т.: Адабиёт ва санъат, 1999. – Б. 70.

²⁰Шавкат Раҳмон. Абдиёт оралаб. – Т.: Мовароуннахр, 2012. – Б. 84.

baytdagi misralar o‘zaro (*a-a, b-b, d-d*) qofiyalangani holda, to‘rtinchi baytdagi misralar o‘zaro qofiyalanmagan. Ko‘rinadiki, shoir ushbu she‘rda o‘zbek folklori janrlari tarkibiga kiruvchi so‘z magiyasiga asoslangan kinna kiringanda (ko‘z tekkanda, suqlanganda) aytiladigan so‘zlardan foydalanadi. Odatda, kinna yosh bolalarga, chaqaloqlarga yoshi ulug‘ momolar tomonidan aytiladi. Ushbu jarayonda qatnashuvchi ikkita odam bo‘ladi – kinna soluvchi va kinna soldiruvchi. She‘rda esa shoir dardlardan, g‘amlardan xalos bo‘lishni xohlaydi. Shoirga kimningdir ko‘zi tegmagan, uning qalbi og‘rigan, dard yuqqan, g‘am yuqqan. Shoirga bu g‘am xalqining dard-u tashvishlaridan o‘tgan. Zero, Shavkat Rahmon “g‘am so‘zin xalqimdan avvalroq aytdim, baxt so‘zin aytaman eldan keyinroq”, – deb yozganida mana shu sitamlarni nazarda tutgan desak, xato bo‘lmaydi.

Xalq og‘zaki ijodining ma‘lum janrlari yozma she‘riyatda qanday bo‘lsa, shundayligicha yoki inversiyaga uchragan holatda qo‘llangan. Yana folklordan obraz, motiv, syujet badiiy adabiyotga ko‘chib o‘tdi. Biz yuqorida folklor ta‘sirida yaratilgan she‘rlarni bevosita badiiy modifikatsiyaga uchragan she‘rlar sifatida qayd etdik. Chunki folklor namunalari badiiy adabiyotdagi she‘rlarning janr tabiatini shakliy-mazmuniy jihatdan o‘zgarishiga zamin yaratgan.

Tadqiqotning uchinchi bobi **“She‘riy janrlar tabiatidagi yangilanishlar”** deb nomlangan. Bobning birinchi faslida **“She‘riyatda shakl va mazmun uyg‘unligi”** masalasi o‘rganilgan. Badiiy asar janrini belgilashda mazmun ustuvor hodisami yoki shakl degan savollar o‘zbek adabiyoti ilmida ko‘plab berilgan. Bu borada adabiyotshunoslikda bahslar, tortishuvlar bo‘lgan va hamon davom etmoqda. Mazkur masalaga professor Bahodir Sarimsoqov ham o‘z munosabatini bildirib o‘tgan. Olimning fikricha, mazmun va shakl doimo bir-birini taqozo etadi. Har bir mazmun yoki g‘oya, o‘zining shakliga ega bo‘ladi. Atrofimizdagi – borliqdagi barcha narsalar, voqea-hodisalar mazmun va shakl uyg‘unligida namoyon bo‘ladi.

“Jasorat” so‘zining tarjimoni, shoir Shavkat Rahmon ijodida ham shakl va mazmun uyg‘unligini ko‘rishimiz mumkin. Shoir she‘rlaridagi asosiy mavzu xalq dardi va yurt kelajagi. Shoir she‘rlarida turoqlarga rioya qilmaslik kuzatilsa-da, qofiyalarni o‘z o‘rnida qo‘llaydi. Shoirning “Gullayotgan tosh”, “Hulvo”, “Yurak qirralari”, “Saylanma”, “Abadiyat oralab” kabi to‘plamlaridagi she‘rlarida “sokin isyon”ni ko‘ramiz. Shavkat Rahmon ba‘zan so‘zlarni zinapoya kabi tizib she‘riy shakl yaratsa, ba‘zan bir qatorda bir yoki ikki so‘z bilan kifoyalanadi.

Shoirning yana shunday she‘rlari borki, unda qofiya yoki vazn topilmaydi, ammo ohang mavjud. Masalan, uning “Munojot” nomli she‘rida qofiya bo‘lmasa-da, ohangdorlik ta‘minlangan. Bundan tashqari, ayrim she‘rlarida och qofiyalardan foydalansa, ba‘zan umuman qofiyasiz. Demak, shoir bor e‘tiborini she‘rdagi qofiyaga emas, undagi mazmunga qaratgan. Shavkat Rahmon ispan shoiri Garsia Lorkaning she‘rlarini o‘zbek tiliga tarjima qilish jarayonida ispan she‘riyati bilan tanishgani, undan ruhiy oziqlangani yaxshi ma‘lum. Umuman, Shavkat Rahmon she‘rlarida mazmun va shakl mutanosib tarzda o‘zaro uyg‘unlik kasb etgan.

Abduvali Qutbiddinning “Nayson”, “Xayol kechasi”, “Bor” kabi to‘plamlaridan o‘rin olgan she‘rlarida shakl va mazmun dialektikasi o‘z aksini topgan. Shoir she‘rlarida aksariyat qofiya, vazn, ohang bir maromda deb bo‘lmaydi. She‘rda so‘zlar sochma tarzda berilib, ularda yashirin berilgan mazmun o‘quvchini

o‘ylantiradi, mushohada qilishga chorlaydi. Jumladan, “Ohang” nomli she’rida shunday misralar mavjud:

*Xudoyim, boshimni qayga berkitay,
Qaysi daqiqangda qanday yirtilay,
Kimga nima beray, kimdan ne tilay, Ayyy...*²¹

Ushbu she’r to‘rt banddan iborat bo‘lib, har bandning naqorati “Ayyy...” undovi bilan takrorlanib keladi. She’rning asosiy misralari uch qatordan iborat, shakl she’rdagi dardli nido, ohangni yuzaga chiqarishda qulaylik yaratgan. Ko‘rinadiki, hayot va undagi inson umr yo‘liga xos azaliy muammolar o‘zgacha ohang, mazmun orqali yuzaga chiqqan. Lirik qahramon endi dardini aytmaydi, u soqov bo‘lib faqat nay chaladi. Demak, lirik qahramon va nayning nolasi o‘xshash. Nasr va nazmning qorishiq holatda qo‘llanishi “Dars”, “Jo‘raginam”, “Xudoynazar” kabi she’rlarida kuzatiladi.

Nodira Afoqova ijodida g‘azal, muxammas, masnaviy; Faxriyor ijodida sonet, elegiya, rondel, rondo kabi janrlarda ham shakl va mazmun munosabati uzviylik kasb etgan. Umuman, badiiy asardagi mazmun va shakl hodisasiga turli davrlarda turlicha yondashilgan. Ba’zida she’riy janrlarni belgilashda shakl asosiy belgi sifatida olingan bo‘lsa-da, badiiy adabiyotda mazmun birlamchi ahamiyat kasb etadi. Xulosa qilib aytganda, har qanday badiiy asar, xususan, she’r, albatta, o‘z shakli va mazmuni bilan yaratiladi, ularni ayriicha tasavvur etib bo‘lmaydi, ya’ni ular o‘zaro bog‘liqlikda bir butunlikni tashkil qiladi. Zero, Sharqning buyuk mutafakkir shoiri Jaloliddin Rumiy aytganidek, danakni chaqib mag‘zini (mazmun) yerga eksak, mag‘iz unib chiqmaydi. Qachonki, uni po‘stlog‘i (shakli) bilan birga yerga qadasakkina, u unib chiqadi. Anglashiladiki, mazmun shaklsiz, shakl esa mazmunsiz ahamiyat kasb etmaydi.

Bobning ikkinchi faslida **“O‘zbek she’riyatida individual uslub va badiiy mahorat”** masalasi tahlilga tortilgan. Individual ijodiy eksperiment tarzida maydonga kelgan janrlar: qayirma (Azim Suyun), ignabarg, uchchanoq (Anvar Obidjon), fiqra (Farida Afro‘z) kabilarni misol qilib keltirish mumkin. Bunday she’rlarda, asosan, didaktik ruh, donishmandlik, falsafiylik kuchli namoyon bo‘ladi. Bundan tashqari, hozirgi o‘zbek she’riyatida an’anaviy bayt – ikki misrali she’r shakllari ham alohida ahamiyat kasb etmoqda. Bundan mumtoz she’riyatimizning masnaviy va fard janrlariga shakl jihatdan asos bo‘lgan baytning mazmuniy, shakliy, uslubiy xususiyatlari tobora kengayib bormoqda. Bunday she’rlarda shoirlar, asosan, hikmatomuz fikr, olam va odamning yaratilishi, umr mazmuni, inson qadri, ezgulikning targ‘ibi kabi ko‘plab falsafiy mushohadalarini yoritishmoqda. Chunonchi, ikkilikning “Sochilgan baytlar” (Erkin Vohidov), “Ikkiliklar” (Mahmud Toir), “Sachratqilar” (Go‘zal Begim) kabi turlicha nomlanishi ham shakliy va mazmuniy o‘zgachalik namunasidir. Hajman qisqalik va lo‘ndalik bunday she’rlarda shoir ijodiy niyatining ifoda etilishiga to‘sqinlik qilmaydi.

Azim Suyunning g‘ayrati va mehnati bilan “qayirma” ham mustaqil janr xususiyatlariga ega bo‘ldi. Aslida “qayirma” ruboiy, to‘rtlik kabi janrlar ta’sirda paydo bo‘lgan.

²¹ Абдували Қутбиддин. Сен ва сен учун. – Т.: Адабиёт ва санъат, 1996. – Б. 56.

Ey do'st!
Haq yo'lin tartibin buzayotgan kim?
Olam sirlar ipin uzayotgan kim?
Dilim menga dedi: – O'zing-ku axir
*Men dedim: – Men bo'lsam, tuzayotgan kim?*²².

Ushbu qayirmalar mumtoz adabiyotdagi ruboiy, to'rtlik kabi janrlarga yaqin. Har bir qayirma do'stga murojaat bilan boshlanadi. Bu – qayirma janrining asosiy unsuri. Darhaqiqat, qayirmalar Umar Xayyom, Bedil, Navoiy, Rumi kabi shoirlar va xalq og'zaki ijodidan ijodiy rang olgan, mazmunan oziqlangan. Shuning uchun qayirmaning janr sifatida emas, shoirning shakliy-uslubiy izlanishlari natijasi sifatida baholash maqsadga muvofiq, deb hisoblaymiz.

Ignabarg janri – faqat bir qatordan iborat she'r. Ushbu janrda Anvar Obidjon samarali ijod qilgan. Mazkur janrning mumtoz adabiyotda muqobili yo'q. Ammo uni ba'zi adabiyotshunoslar janr sifatida e'tirof etishmaydi. Ularda pafos ham, falsafa ham, ohang ham mavjud. Shunga ko'ra ularni birlik deya nomlagandan ko'ra ignabarg she'rlar deb she'riy shakl sifatida belgilashni ma'qul deb bildik. Zero, bu mukammalilik da'vosidan yiroqdir.

Ignabarglarning deyarli barchasi ma'lum tartibda uyushgan va 9 bo'g'inli barmoq vazniga tushgan. Turoqlanishida esa farqlar mavjud. Ba'zi ignabarglar 4+5 tarzida turoqlangan bo'lsa, ba'zilar 4+2+3 yoki 4+3+2 shaklida turoqlangan:

Boshingdagi / xayol/ meniki 4+2 +3 = 9 bo'g'inli.

Keltirilgan ignabarglarda turoqlar soni uchtdan yoki ikkitadan, ammo intonatsion-ritmik xususiyatlari ham turlicha. Biroq barcha ignabarglarda ham bu xususiyat ko'rinmaydi. Bunday o'zgarishlar janrning qat'iy chegarasi belgilab qo'yilmagani, aniq tushunchasi yo'qligidan kelib chiqadi.

Bugungi o'zbek she'riyatidagi janrlarning bunday shakliy-mazmuniy turlichaligi va o'zgarib borishi, shubhasiz, shoirlarning individual ijod mahsulidir. Demak, bunday she'riy shakllarning paydo bo'lishida ijodkorning individualligini asosiy mezon qilib olishimiz lozim.

XULOSA

Tadqiqot doirasiga jalb etilgan istiqlol davrida yaratilgan poetik asarlarni janrlar modifikatsiyasi nuqtayi nazaridan o'rganish natijasida quyidagi xulosalarga kelindi:

1. Istiqlol davrida o'zbek she'riyatining janr va mavzu ko'lam, ularning tasnif chegarasi, mezonlari anchayin yangilandi. Bunday holatga ijtimoiy-siyosiy hayotda yuz berayotgan o'zgarishlar, olam tobora yaxlitlashib, muammolar kattaroq ko'lamga ko'tarilib borayotgani, ijodkor shaxsida olamga daxldorlik hissining kuchayib borishi, tafakkurdagi evrilishlar ta'sir ko'rsatdi. Ayni davrda yozilgan she'rlardagi sinkretiklik, qorishqlik xususiyatlari fan va texnikaning shiddat bilan rivojlanishi, ijod jarayonida shoir individual rolining oshishi negizida yuz berganligi aniqlandi.

²² Азим Суюн. Эй дўст ёхуд Азимнома. –Т.: Академнашр, 2018. –Б. 86.

2. Internet adabiyotining davr she'riyatiga ta'siri natijasida jahon adabiyotining tarixi va bugunini yorituvchi turli veb saytlar, internetning ma'lumot almashish tezligi, o'zini namoyish qilishning qulay imkoniyatlari ijodkorlarni o'z ustida qayta ishlash va natijada yangi poetik shakllar, janrlarning paydo bo'lishiga olib keldi. Kitobxonga oz vaqtda ko'p ma'no ulasha olish mas'uliyati ortdi. Shu ma'noda keyingi davr she'riyati shakliy ixchamlik, qisqalik, turli xil rasmlar va fonlar bilan uyg'unlashgan holda turli ko'rinishlarda namoyon bo'lganligi ochib berildi.

3. Modifikatsiya hodisasi turli adabiy-estetik mezonlar, qonuniyatlarning o'zidan oldingi, an'anaviy yoki xorijiy shakllar bilan ma'lum bir chegarada qo'shilishi, o'zgarishga uchrashiga ko'ra xoslanadi. Shakliy o'zgarishlar yangi shakl va janrlarning o'zbek adabiyotiga iste'molga kirib kelishiga sabab bo'ldi. Aynan shakllar ustidagi o'zgarishlar mazmunga ham ta'sir ko'rsatdi, natijada mazmun siqiq, ta'sirchan, ramziy belgilar, majoziy talqinlarga to'yindi. Tadqiqotda istiqlool davri o'zbek she'riyatida modifikatsiya hodisasining paydo bo'lish omillari, uning o'ziga xosliklari, shuningdek, badiiy adabiyotga ta'siri masalasi yoritildi. Bu davr shoirlari ijodida g'azal, sonet kabi janrlarning modifikatsiyaga uchrashi, modern va postmodern she'rlarda janrlar mutatsiyasi, jamiyat tafakkurida sodir bo'lgan o'zgarishlar, yangicha yondashuvlar bilan she'rda aks etishi aniqlandi.

4. Istiqlool davrida ijodkor va kitobxon badiiy tafakkuri evrilishlarga uchradi. Yangilanish bosqichida o'zbek she'riyatining shakliy va mazmuniy ko'lami bir qadar kengaydi. Mavzuning ifoda tarzi, janrlar va uslublar rang-barangligi modifikatsiya hodisasining yuzaga kelganligini o'zida namoyon etadi. She'riyat yangi shakl va ma'nolar bilan boyidi. Ayni davrda mumtoz adabiy an'analar davom ettirildi va mumtoz Sharq nazmi ta'sirida obraz, janr elementlari modifikatsiyaga uchragani ishda o'z tasdig'ini topdi.

5. G'azal, ruboiy kabi mumtoz adabiy janrlar mazkur davrda o'zining "yangi hayoti"ni boshladi. Ushbu janrlarning chegaralari aynan istiqlool davrida erkinlashdi. Vaznlar almashinuvi va aralashuvi janrlar modifikatsiyasi hodisasini yanada jadallashtirdi. Tasavvufiy ohang va modern shakllar ijodkor badiiy mahorati hamda davr kayfiyati bilan birgalikda uyg'unlik kasb etdi. Abduvali Qutbiddin, Aziz Said, Nodira Afoqova kabi shoirlar ijodidagi mumtoz janrlar modifikatsiyasi tahlil qilindi. Istiqlool davrida tasavvuf va mumtoz adabiyotning zamonaviy she'riy shakllarda namoyon bo'lishi manzaralari ochib berildi.

6. Davr she'riyatidagi badiiy modifikatsiya jarayonlari, asosan, adabiyotning ommalashuvi, san'at turlarining ko'payishi va uyg'unlashuvi natijasida sodir bo'layotgan ijtimoiy-madaniy hodisadir. Buning natijasida Azim Suyun, Anvar Obidjon, Farida Afro'z, Abdunabi Boyqo'ziyev, Safar Olloyor kabi shoirlar ijodida yangi she'riy shakllar, janrlar paydo bo'ldi. Istiqlool davri she'riyatida badiiy unsurlarning modifikatsiyaga uchrashi ma'lum badiiy an'analar bilan bog'liq holda bo'y ko'rsatdi.

7. Istiqlool davri o'zbek lirikasida xalq og'zaki ijodi namunalaridan foydalanish, ta'sirlanish natijasida adabiy alla, adabiy yor-yor kabi bir necha janr modifikatsiyalari paydo bo'ldi. Faxriyor, Abduvali Qutbiddin, Usmon Azim kabi shoirlar ijodida folklor va badiiy adabiyot uyg'unlashuvi natijasida yangi adabiy

poetik shakllar yuzaga keldi. Rivoyat, afsona, maqol kabi folklor janrlari stilizatsiyaga uchradi va she'riyat bilan uyg'unlikda yangilanib bordi.

8. Davr hamda o'quvchining ehtiyojiga ko'ra shakl va mazmun uyg'unligining o'zgarishga uchrashi modifikatsiya hodisasining barqarorligini ko'rsatdi. Modifikatsiya hodisasi ijodkorlarning dunyoga, xususan, badiiy adabiyotga boshqacha nuqtayi nazar bilan qarashida ham namoyon bo'ladi. Xususan, Shavkat Rahmon, Bahrom Ro'zimuhammad, Faxriyor, Nodira Afoqova ijodidagi shakl va mazmun uyg'unligi she'riy shakllarning, janrlarning o'zgarishiga zamin hozirladi. Bunda shakl va mazmun o'zgarishiga uchragan har bir badiiy unsur yoki bir butun adabiy janr muallif ijodiy individualligining estetik belgisi sifatida namoyon bo'ldi.

9. Shakl va mazmunning bir-birini taqozo qilishi, dialektik aloqada bo'lishi istiqlool davri o'zbek she'riyatida ham muhim ahamiyat kasb etdi. Davr lirikasidagi turli kayfiyat mazmuniy va shakliy izlanishlarga yo'l ochdi. Modernistik va postmodernistik ifoda tarzi, zamonaviy estetik talab va ehtiyojlar, ijod laboratoriyasi, g'oyaviy maqsadiga ko'ra istiqlool davrida ignabarg, uchchanoq, qayirma, fiqra, tasbeh, beshnavo, shashqator, qo'shsatr, uchshoda, eshsonet kabi individual-eksperimental janrlar, she'riy shakllar maydonga keldi.

10. Adabiyot tarixida janrlarning spetsifik, janriy o'zgarishi hodisasi doimiy tarzda davom etib turgan. Buning sabablari turli millatlar, madaniyatlar, adabiyotlar o'rtasidagi ta'sir resurslari, davrlar o'zgarishi bilan badiiy tafakkurda sodir bo'lgan yangilanishlar, ijodiy individuallikning yuzaga chiqishida ekanligi ilmiy ishda o'z aksini topdi.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12. 2019.Fil.46.01 AT INSTITUTE OF UZBEK LANGUAGE,
LITERATURE AND FOLKLORE**

**ALISHER NAVO'I TASHKENT STATE UNIVERSITY OF UZBEK
LANGUAGE AND LITERATURE**

MAMIRALIYEV QUVONCH QURVONBOY O'G'LI

**MODIFICATION OF GENRES IN UZBEK POETRY OF THE
INDEPENDENCE PERIOD**

10.00.07 – Literary Theory

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2024

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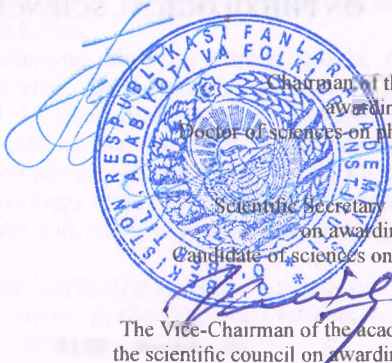
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INTRODUCTION (the abstract of the (PhD) dissertation)

Topicality and necessity of the thesis. In the history of world literature, one of the priority tasks is to study the views on the science of poetry, the theory of genres and forms, especially the phenomenon of genre change. The reason for this is that a new genre created in the literature of a certain nation passes through its stage of development, acquires relevance for that nation and becomes “private property”. As a result, in the pages of that period, fiction lives with the works of that genre, the world of themes rich in content, and has an influence on subsequent periods. The culture, the thought and the creative potential of every nation are determined by its writings in words. In this sense, the creative assimilation of the existing form and content of world and national literature, giving them a new face and meaning, is one of the important processes connecting history and the times.

Certain results have been achieved in the study of the formal and stylistic features of lyrical works in world literature. There are certain laws in the way a literary work takes shape and reaches the reader. Like all bodies in the universe, it is natural for the content that moves inside the form to have its own pattern on the outside. The genre as a form of expression arises from the literary and aesthetic needs of a person who is a participant in history. The creator of every era seeks a comfortable and impressive form and content. Just as the universe does not develop uniformly, one genre is replaced by another or undergoes a change in the course of time. Finally, the interaction of peoples, literary influence, socio-political and regional integration has a great influence on the emergence of the phenomenon of modification.

Uzbek poetry gained many freedoms during the years of independence. The possibility of using classical literary genres and traditional themes increased. In this way, it was nourished and creatively mastered by the golden foundation of the people’s creativity, Eastern literature, saturated with symbols and metaphors, religious-mystical literature, which was brought to enlightenment. Today, new genres and forms are being introduced into the tradition of the nation’s literature, which is becoming more and more integrated into the world, and the study of their formal signs and characteristics is a priority. In my opinion, “the study and promotion of classical and modern Uzbek literature at the international level, the analysis of this multifaceted subject in integral connection with the most important processes taking place in the world literary space today, and the drawing of the necessary scientific and practical conclusions, the definition of our future tasks are of great importance”²³. The new literary environment created in poetry brought about changes in the world view of its creators, and this process brought about the phenomenon of genre change in Uzbek poetry of the independence period. The theoretical study of this problem on the example of poets of the independence period determines the complexity of the topic.

PF-60 dated 28 January 2022 of the President of the Republic of Uzbekistan “On the development strategy of the New Uzbekistan for 2022-2026”, PF-5847

²³ Mirziyoyev Sh. Adabiyot, san’at va madaniyat yashasa, millat va xalq, butun insoniyat bezavol yashaydi // <https://xabar.uz/uz/madaniyat/shavkat-mirziyoyev-adabiyot-san'at>

dated 8 October 2019 “Decrees of the Republic of Uzbekistan on approval of the concept of development of the higher education system until 2030, PQ-2909 dated 20 April 2017 “Measures for the further development of the higher education system “On additional measures to ensure the quality of education in higher education institutions and the participation of the country in the comprehensive reforms carried out in the country”, and Decree dated 5 June 2018 “Measures for the further development of the higher education system 2017 “Measures for further development of the higher education system “On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country” dated 5 June 2018, and Decree of the Cabinet of Ministers of the Republic of Uzbekistan no. 124-F dated 16 February 2018 on holding an international conference on “Current issues in the study and promotion of Uzbek classical and modern literature at the international level”. This dissertation research serves, to a certain extent, the implementation of the tasks specified in the decree and other regulatory legal documents related to this activity.

Relevant research priority areas of science and developing technology of the Republic. The dissertation was completed in accordance with the priority direction of the Republic of Science and Technology Development I. “Formation of a system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the information society and the democratic state”.

The extent of study of the problem. The problems of the phenomenon of change in literature have been studied in world literature by such scholars as M.A.Petrova, S.Y.Artyomova, A.A.Borovskaya, T.V.Koshurnikova, E.M. Stavseva, N.D. Tamarchenko, V.I. Tyupa, S.N. Broymtan, M.A. Aleksyeva, A.R. Borova, Y.A. Burseva, G.A. Binova and a number of other literary scholars²⁴. In particular, changes in the genre of the novel are analysed in the study “Transformation of Novel’s Genre in Modern Literature”²⁵ by Professor A. Temirbolat from Kazakhstan. The book “Transformations of a Genre”²⁶, edited by Ralph Cohen, also provides information on the genre and its forms. It should be noted that the phenomenon of transformation in Russian literature is mainly studied on the basis of epic genres. In the study “Classical genre forms in the poetry of S. Yesenin and their literary modification” by the Russian literary critic M.A.Petrova, the issues of the development and genesis of the elegiac genre in the work of Sergey Yesenin are highlighted.

²⁴ Артёмова Ю. С. Трансформация жанров русской лирики в XX веке. – Тверь, 2020; Боровская А. А. Жанровые трансформации в русской поэзии первой трети XX века. – Астрахань, 2009; Петрова А. М. Классические жанровые формы и их художественные модификации в лирике С.А. Есенина. – Москва, 2013; Кошурникова Т.В. Жанровые модификаций в творчестве Крупина. – Москва, 2008; Ставцева Е. М. Жанровые трансформации в современной Челябинской прозе. – Екатеринбург, 2016. – 215 с; Н.Д.Тамарченко, В.И.Тюпа, С.Н.Бройтман. Теория художественного дискурса. Теоретическая поэтика. – Москва, Академия, 2004.

²⁵ Mediterranean Journal of Social Sciences MCSER Publishing, Rome-Italy. Vol 6 No 4 S2 July 2015. file:///C:/Users/User/Downloads/Transformation_of_Novels_Genre_in_Modern_Literatu.pdf.

²⁶ Transformations of a Genre. Ralph Cohen. University of Virginia. 2021.

In Uzbek literary studies, the peculiarities of the genre and its ability to give meaning to lyrical works are described in the theoretical views of a number of scholars. Among them, Abdurauf Fitrat, M. Ibrohimov, Izzat Sultan, U. Tuychiyev, B. Sarimsoqov, T. Boboyev, N. Rahimjonov, Jamol Kamol, Q. Yuldoshev, A. Ulugov, D. Quronov, U. Hamdamov, N. Afoqova, L. Sharipova, Q. Yulchiyev, etc. have analyzed the genre characteristics of lyrical works and the emergence of new genres on the basis of various theoretical criteria²⁷.

For example, the theory of sub-genres was explored in Q. Yulchiyev's study "Poetics of unity and tripartite poetry in Uzbek poetry"²⁸. In the book "Fundamentals of Literary Theory" by the theoretician and scientist D. Quronov, it is noted that new poetic forms were created in the form of creative experiments in the works of such poets as Anvar Obidjon (ignabarg, uchchanoq), Azim Suyun (qayirma), Farida Afruz (fiqra, tasbeh). The researcher N. Keldiyorova²⁹ analyses the form and content of the genre "qayirma" in the works of Azim Suyun. Nilufar Sultonova studies the phenomenon of modification in Uzbek literature at the level of the novel genre. This study examines the phenomenon of literary modification in the novels of Isajon Sultan³⁰.

The first research on the modification of poetic genres was started by N. Sharopova, but it was not completed due to the death of the researcher. He managed to write some parts of the scientific research "Modification of genres in Uzbek lyrics in the 60-90s of the 20th century"³¹ under the guidance of professor Suvon Meliyev. In particular, he expressed his theoretical views on such issues as the new life of the ghazal genre in the years of independence, the development of genres borrowed from Western poetry (sonnet, rondo, roundel, octave), the role of classical Japanese lyric genres (hokku, tanka) in Uzbek poetry.

It seems that the change of genres in lyrical works in Uzbek literature has not been fully studied. Expressing our opinion on the issue of genres and literary process in Uzbek poetry of the independence period, we came to the conclusion that it is necessary to study the main features of the new forms of lyrical genres in the years of independence.

The connection of the research with the research work of the research institution where the dissertation was completed. The dissertation was written

²⁷ Фитрат. Шеър ва шоирлик // Мулоқот. – Тошкент, 1996. №4. – Б. 52-58; Иброҳимов М. Ўзбек совет поэзияси жанрларининг таркиб топиши. – Тошкент: Фан, 1983. – Б. 224; Саримсоқов Б. Ўзбек шеър системалари ҳақида // Ўзбек тили ва адабиёти. – Тошкент, 1988. №5. – Б. 38-45; Бобоев Т. Шеър илми таълими. – Тошкент: Ўқитувчи, 1996. – Б. 344; Жамол Камол. Шеър санъати. 4 жилдлик. IV жилд. – Тошкент: Янги аср авлоди, 2018. – 448 б; Йўлдошев Қ. Ёниқ сўз. – Тошкент: Янги аср авлоди, 2006. – 548 б.; Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Navoiy universiteti, 2018. – 475 b.; Hamdamov U. Jahon adabiyoti: modernizm va postmodernizm. – Toshkent: Akademnashr, 2020. – 288 б; Ulug'ov A. Adabiyotshunoslik nazariyasi. – Toshkent: G'afur G'ulom nomidagi NMIU, 2017. – 347 б; Афоқова Н. Ўзбек жадид адабиётида шеърини шакллари тараққиёти: Филол. фан. док. ... дисс. – Тошкент, 2005 – 161 б; Юлчиев Қ. Ўзбек шеърини бирлик ва учлик шеър поэтикаси: Филол. фан. бўй. фалс. док. (PhD) ...дисс. – Фарғона, 2017. – 149 б.

²⁸ Юлчиев Қ. Ўзбек шеърини бирлик ва учлик шеър поэтикаси: Филол. фан. бўй. фалс. док. (PhD) ...дисс. – Фарғона, 2017. – Б. 49.

²⁹ Келдиёрова Н. Замонавий ўзбек шеърини поэтик образ ва унинг бадий талқини: Филол. фан. бўй. фалс. док. (PhD) ...дисс. – Тошкент, 2022. – 161 б.

³⁰ Sultonova N. Yangilanayotgan o'zbek romani: badiiy modifikatsiya. – Toshkent: Lesson press, 2021. – 167 б.

³¹ Шаропова Н. Сукунатнинг мангу қўшиғи. – Тошкент: Фан зиё, 2021. – 180 б.

within the framework of “Modern Approaches to Philological Science” at the Department of Uzbek Language and Literature of the Alisher Navo’i Tashkent State University of Uzbek Language and Literature.

The purpose of the research is the principles of renewal of Uzbek poetry of the independence period, harmony of form and content in lyrics, the process of globalization and a conscious approach to world events, changes in creative thinking, philosophical observation and the responsibility to awaken a sense of belonging to humanity in the reader. consists in researching poetic forms and genres.

The tasks of the research. Based on the main goal, the following scientific tasks were set before the research:

- to substantiate the harmony of form and content in the genre grouping of Uzbek poetry of the independence period, to study the theoretical views of literary scholars on the classification of poetic genres;

- consideration of the causes of the phenomenon of genre change in Uzbek poetry of the independence period, the influence of social, political, economic, psychological and natural processes on these processes;

- as a result of changes in literary thinking, the emergence of new poetic forms and genres in lyrics, the “new life” of Western poetic genres in Uzbek poetry, the study of formal and content updates;

- determining the influence of folklorism on genres, the diffusion of genres, the role and function of the modification process in the creation of new literary forms and genres in Uzbek poetry of the independence period;

- to examine whether classical literary genres, enlightened literature, mysticism, metaphor, traditional imagery and symbols have acquired a new appearance in Uzbek poetry of the independence period;

- to explain the phenomenon of modification in the mixed use of aruz and barmoq rhythm poems and, as a result, to shed light on the stages of literary genres changing and developing with time.

The object of the study. The poems of Shavkat Rahmon, Abduvali Qutbiddin, Bahrom Ruzimhammad, Fakhriyor, Aziz Said, Nodira Afoqova and other artists who created the modification process were selected as the object of research.

The subject of research is the factors causing the phenomenon of genre change in Uzbek poetry of the independence period, classical genres, religious-mystical literature, the influence of folk oral creativity on the poetry of the time, questions of harmony of form and content in lyrical works, and the influence of the social environment on the creative world view.

Methodological basis of research and research methods. The dissertation used structural, formal, historical-comparative, biographical, psychological and sociological methods and analyses.

The scientific novelty of the research consists from:

The principles of renewal and gradual improvement of lyrical genres in Uzbek poetry of the independence period, the new expression of genres introduced into Uzbek poetry from Western literature, the factors of the process of change in poetry

of the period, the influence of the development of science and technology on human thinking, especially on fiction are presented;

Classical genres created in Uzbek poetry during the period of independence and their combination with modern poetic forms, creation of mystical poems in the form of barmoq rhythm or modern forms, nourishment from classical literature, renewal of tradition, mixed feelings in poetry, issues of manifestation of the phenomenon of literary change as a result of rendering (parallax);

In modern Uzbek poetry, the relationship of the creator to social and cultural life, the question of natural phenomena and human's place in them, in general, as a result of developments in literary thinking, the subjection of form to content or the tightening of content with the demand of form, the influence of folklorism on the poetry of the period, the theoretical bases of new poetic forms appearing as a result of the stylization of genres, are revealed;

The appearance of special genres in Uzbek lyric poetry of the independence period, such as *ignabarg*, *uchchanoq*, *qayirma*, *fiqra*, *eshsonet*, *qoshsatr*, *uchshoda*, *shashqator*, *beshnavo*, and their theoretical rules; the emergence and development of Internet literature, the popularisation of instapoetry (especially in the example of youth works), the emergence of mixed genres as a result of mixing different moods, feelings and images.

The practical results of the research are as follows:

In the Uzbek poetry of the independence period, formal researches appear in connection with the developing world and the person trying to find his identity; as a result, features that determine the appearance of the poetry of many periods, such as the emergence of inner charm in the poem in the form of a short, long, shout, exclamation, are revealed;

In the modern world, where the exchange of communication has accelerated, the genres in the history of literature are subject to change as a result of the needs of life, a genre that was a tradition in a certain period, themes become weaker for a certain period of time, at certain stages of history, issues such as a new appearance, the acquisition of content and artists who deeply understand the problems of their times and appear as active creators of them are systematically dealt with in the order of era - creator - literary thinking - genre - form - content and reader.

Factors of the emergence of new genres in Uzbek poetry of the independence period, focusing on genre diversity, syncreticity, mixed expressions of feelings and moods in the poems of Shavkat Rahmon, Bahrom Ruzimuhammad, Fakhriyor, Abduvali Qutbiddin, Aziz Said, Nodira Afoqova, who shaped the poetry of the period.

The reliability of the research results. It is based on the fact that the problem is clearly stated, the theoretical data are based on scientific sources, the samples of the analyzed poems are studied on the basis of modern research methods, the essence of the work is clearly reflected in the conclusions, and the results are put into practice and confirmed by competent structures.

Scientific and practical significance of research results.

The scientific value of the dissertation is determined by the fact that the conclusions drawn can be widely used in solving the problems of modern Uzbek

poetry, in studying the process of change in poetic genres as a literary-theoretical phenomenon. Issues such as the development of literature with the epoch, becoming modern and becoming a force capable of influencing the consciousness of the individual, striving for formal and substantive research on this path are theoretically based.

The practical significance of the research results is explained by the fact that the materials of this research work can be used in the formation of monographs and pedagogical literature in the higher education system, in the conduct of special courses or seminars, as well as a methodical guide for literature teachers of secondary schools, lyceums, colleges. In addition, the obtained results can be used to create new generation manuals in the direction of “Uzbek language and literature”. The results of the research on the formation of the public mood and its literary characteristics in the Uzbek poetry of the 21st century, “Theory of literary studies”, “Modern literary process”, “Fundamentals of literary analysis”, “Education of poetry”, “Literature in the era of globalization”, will serve as a ready source and guide for conducting training courses on “World literature”.

Implementation of research results. From the scientific results of the research “Modification of Genres in Uzbek Poetry of the Independence Period”:

Principles of renewal and gradual improvement of lyrical genres in Uzbek poetry of the independence period; a new expression in Uzbek lyrics of genres coming from Western literature; factors of occurrence of the modification process in poetry of the period; OT-F1-030 “History of Uzbek Literature” multivolume monograph (volume 7) published at the Tashkent State University of Uzbek Language and Literature from the conclusions on issues related to the impact of scientific and technical development on human thinking, in particular on fiction (2017 - 2020) basic project (reference no. 01/4-2741 dated 19 December 2023 of the Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, the existing theoretical views in literary studies have been enriched;

In the period of independence, Uzbek lyric poetry combines classical literary genres with modern poetic forms, use of mystical poems in the form of barmoq rhythm or modern forms, closeness to classical literature, mixing several emotions in one poem (parallax). from the conclusions that theoretical issues such as the manifestation of the phenomenon of literary modification have been proven as a result, IL-402104474 “Creation of children literature (bolalar adabiyoti.uz) multimedia electronic platform and its mobile application” carried out at Alisher Navoi Tashkent State University of Uzbek Language and Literature (2021 - 2022) used in an innovative project (reference No. 04/1-2543 of Alisher Navo’i Tashkent State University of Uzbek Language and Literature). As a result, the influence of children's literature and folklore genres on fiction made it possible to draw conclusions with considerations that created a basis for the emergence of new poetic forms and genres;

In modern Uzbek poetry, the relationship of the creator to social, cultural and natural phenomena, differences in form and content as a result of the development of literary thinking or mutual proportionality, the influence of folklore on the poetry of the period, the literary and theoretical aspects of new poetic forms appearing as a

result of the phenomenon of genre stylization were revealed in the programmes of the National Television and Radio Company of Uzbekistan “Uzbekiston” in the programmes “Assalom, Uzbekistan!” It was used in the talk show “Munosabat” (reference number 02-13-1586 dated 25 October 2023 of the TV and Radio Company of Uzbekistan). As a result, TV viewers’ knowledge of the thematic range, form and content changed, the genre diversity of the poetry of the period was enriched, and their imagination was expanded;

The appearance of special genres in Uzbek lyric poetry of the independence period, such as *ignabarg*, *uchchanoq*, *qayirma*, *fiqra*, *eshsonet*, *qoshsatr*, *uchshoda*, *shashqator*, *beshnavo*, and their theoretical rules; from the conclusions about the emergence and development of Internet literature, the popularization of instapoetry (especially as an example of youth creativity), the emergence of mixed genres as a result of mixing different moods, emotions, images, in various literary and educational events held by the Union of Writers of Uzbekistan, among others, in the activities of the circles “Onajonim – she’riyat” and “Umid”, where young artists are active (reference no. 01-03-3014 of 30 October 2023 of the Union of Writers of Uzbekistan). As a result, it was revealed that the literary-theoretical changes taking place in today’s literary process, the modification of poetic genres under the influence of traditions and innovations in modern poetry.

Approbation of the research results. The results of the research were presented to the public in 6 events, including 3 international and 3 national scientific-practical conferences, and on international websites.

Publication of the research results. A total of 15 scientific works were published on the subject of the dissertation, 8 of which were published in scientific publications recommended by the Higher Certification Commission of the Republic of Uzbekistan for the publication of the main scientific results of doctoral theses, including 6 in republican and 2 in prestigious foreign journals³².

The structure and scope of the dissertation. The structure of the thesis consists of an introduction, three chapters, a conclusion, a bibliography and a total of 150 pages.

MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance and necessity of the topic are substantiated, the research level, goals and tasks, object and subject of the research are described, the compatibility of the work with the priority direction of the development of science and technology of the republic is shown, the research methods, scientific innovation and practical results are described, the scientific and practical significance of the results is revealed, information on the implementation of the research results and the structure of the dissertation are provided.

The first part of the dissertation, entitled “**Poetic Genres and their Gradual Development**”, consists of two chapters. In the first, the question of “**The study of**

³² <https://www.researchgate.net/profile/Quvonch-Mamiraliyev> ;
<https://scholar.google.com/citations?user=Hb21i3IAAAAJ&hl=ru> ;
<https://independent.academia.edu/QuvonchMamiraliyev> .

poetic genres and the principles of renewal in the period of independence” was studied. Since the end of the 20th century, Uzbek poetry has undergone serious changes in form and content. “As a result, our poetry entered a period of searching for a new form that would correspond to the changed content and essence, rejecting the poetic canons that had been practiced for centuries. Changes in the rhythmic-intonational level of the poem, in the mode of poetic expression, and changes in the subjective organization can be shown to be the main directions of this research, which has led to a radical renewal of our poetry”³³. The rapid development of science has affected the nature of all fields. This process, in turn, has brought about changes in the form and content of fiction. Finally, as a result of the influence of social reality on the human world view and its transition to poetic thinking, an literary work is created, literature appears as a product of modern consciousness. In the study, the changing and updating of poetic forms was highlighted in the section on genre change.

At certain periods in the history of our classical poetry, genres have been modified. Elements of one genre were transferred to other genres. But sometimes this situation is not a process of modification, but a type of genre. Academician Izzat Sulton says that classical lyrical genres can be found in modern poetry, and it is not usual to divide them into genres.

In general, a particular genre and its symbols require an approach based on historicity. The history of one genre is not the same as that of another. In our opinion, this opinion is somewhat controversial. Because the genre must have appeared first in order to be mixed (syncretic). After the genre appears, it is polished for years, it goes on the path of improvement, and then it can mutate by mixing with other genres.

The literary critic N. Afoqova, researching the development of poetic forms in modern Uzbek literature, stresses that the question of genres has always been controversial in literary studies, and it is necessary to distinguish between poetic form and genre: “inclusion in genres such as the primary calculation of content in genre classification; terms such as ghazal-qasida, muvashshah-ghazal, and tuyuq-rubaiy are the result of understanding genre in the harmony of content and form. It seems that there is a modification of genres in poetic forms with harmony of content and form”³⁴. It can be seen that until the 19th and 20th centuries, lyrical genres and poetic forms were almost differentiated in European poetry. Therefore, lyrical genres are defined on the basis of the content and essence of the poetic work.

The second part of the chapter is entitled “**The emergence and peculiarities of the phenomenon of modification in poetry**”. The concept of modification is a phenomenon characteristic not only of literary and literary processes, but also of the social, cultural, psychological, economic and political life of society. According to certain criteria, laws, within certain limits, merge with other types, are absorbed and undergo changes. According to the dictionary, modification means appearance, variety, change of form, altered form, condition.

³³Улуғбек Ҳамдам. Янги ўзбек шеърляти. – Т.: Адиб, 2012. – Б. 274.

³⁴ Афокова Н. Ўзбек жадид адабиётда шеърлий шакллар тараккиёти. Филол. фан. док. ...дисс. – Тошкент, 2005. – Б. 161.

The phenomenon of modification, in turn, applies to literary and literary processes. The emergence and re-emergence of other epic genres from existing genres, such as folk heroic epics, in a modified form, has also been noted in studies of genre genesis and modification³⁵.

In general, the process of genre change has been continuous throughout the history of literature. The main reasons for this were social, economic, psychological and philosophical updates, such as literary links between different cultures and literatures, changes in human thinking over time, and the increasing role of creative individuality. Literary critic N. Sultonova comments on this event: "...the phenomenon of genre decanonisation observed in classical literature took place in orderly, balanced and poetically perfect layers compared to the literary modification observed in modern literature. Today's processes of literary modification are considered to be a socio-cultural phenomenon that occurs as a result of the popularisation of literature, the increase and commonality of art types"³⁶.

In a number of studies carried out in recent years on genre change, this phenomenon is not examined from the point of view of literary studies, but as an example of the modern literary process. In particular, the phenomenon of genre change has been studied many times in Russian literary studies.

Professor U. Hamdamov, while researching the new Uzbek poetry, pays special attention to the change of rhythms in lyrics and its factors. In particular, the researcher has made a number of analyses of the changes in poetry, the transition from poetry to barmoq rhythm. For example, Furqat's poem "Vistavka xususida", written in 1890, was written in the masnavi form of classical poetry, but it emphasises that creative intention and traditional form are not compatible. The rhythm of the poem, the linguistic elements, the style of expression and the imagery are suitable for classical poetry, but the journalistic content, as well as the presence of words borrowed from the Russian language in some parts of the poem, do not match the tones of aruz³⁷. The reason for this, according to the scholar, is that the new content expressed does not correspond to the existing form. In fact, the change in the content of poems, as mentioned above, is a phenomenon related to the changes in society and the mood of the times. From that time on, the new content began to feel the need to change the poetic form.

The new poetic forms that appeared in the Uzbek poetry of the independence period also show the individuality of the creator. In particular, the talented poet Abdunabi Boyqoziyev "beshnavo", the poet Israil Subhanov, who works under the pseudonym Subhani "shashqator", Safar Olloyor in poetic forms called "eshsonet", "uchshoda", "qoshsatr" (these poems were written by the author himself as a genre). In addition, the modification of the ghazal genre in the works of Abduvali Qutbiddin

³⁵ Бахтин М. Проблемы поэтики Достоевского. – Москва, 1966; Аристотель. Поэтика. Русчадан М. Махмудов, У. Тўйчиев таржимаси. – Т.: Фафур Фулом, 1980; Борев Ю. Эстетика. – М., 1981; Пospelов Г.Н. Теория литературы. – М., Выс. школа, 1978; Потебня А.А. Теоретическая поэтика. – М., Выс. школа, 1990; Теория литературы. В двух томах. Том 1. Тamarченко Н.Д., Тюпа В.И., Бройтман С.Н. Теория художественного дискурса. Теоретическая поэтика. – М., Академия, 2004.

³⁶ Sultonova N. Yangilanayotgan o'zbek romani: badiiy modifikatsiya. Monografiya. – T.: Lesson press, 2021. – B. 13.

³⁷ Улугбек Хамдам. Янги ўзбек шеърияси. – Т.: Адиб, 2012. – Б. 199.

and Nodira Afoqova, and the modification of the sonnet and elegy genres in the works of Fakhriyor are considered as special phenomena.

The era and the radical change in the world view of the creator, the renewal of literary thinking led to the modification of lyrical works during the period of independence. In the works of Shavkat Rahmon, Bahrom Ruzimuhammad, Aziz Said, Abduvali Qutbiddin, Fakhriyor, Nodira Afoqova, colourful elements of different genres and literary modifications appeared. In particular, the change of genres that came from Western poetry from the point of view of language, culture and national spirit is a process that determines the uniqueness of Uzbek poetry in the period of independence and needs to be theoretically substantiated as a phenomenon.

In our opinion, the modification of genres in the Uzbek poetry of the independence period is manifested in the following forms: a) new poetic forms that appeared as a result of the change of elements of one genre; b) poetic forms formed due to the interaction of two or more genres; d) poetic forms that appeared through the stylization of genres of folk art; e) genres, poetic forms created as a result of the individuality of the creator, the evolution of his worldview (qayirma, ignabarg, uchchanoq, fiqra, tasbeh, eshsonet, qushsatr, uchshoda, shashqator).

In the second chapter of the work, the scientific problem is defined as **“Modification of Classical Literary and Folklore Traditions in the Poetry of the Independence Period”**. In the first part of the chapter, the problem of **“Harmony of classical literary traditions and modern sound”** is studied. Uzbek poetry of the independence period is characterized by a variety of imagery, a combination of aruz and *barmoq*-rhythm poetry. Although the transition to *barmoq*-rhythm began at the beginning of the 20th century (especially in the work of Chulpon), the ground for the transition to *barmoq*-rhythm was actually prepared earlier. In the poems of poets such as Muqimiy, Furqat, Avaz Utar, Makhmur, the images and lyrical heroes changed and the social spirit began to dominate the content. In the poetry of this period, along with the love poems that define the nature of the ghazal genre, literature approaches social life.

Following classical poetry in the work of poets who wrote in the period of independence brought about the change of various poetic genres and forms. In particular, in the work of Abduvali Qutbiddin, mystical tones, harmony with classical poetic genres, and the development of various poetic forms can be observed. In some of his poems, the poet uses compound rhythms, white verse, and free rhythms. The poem “Visol” from Abduvali Qutbiddin’s poetry collection “Bor” is written in a compound rhythm:

*Yig‘ladim. Hovuchim to‘la suv bo‘ldi,
Tishimdan qon sizar, yurak – chanqovuz.
Boshingni eg jonim, majnuntol kabi,
Bu hovuz³⁸.*

The first, second and third verses of this poem have 11 syllables and the fourth verse has 3 syllables. This poem consists of four lines and is written in compound syllables. Usually, the presence of two or more lines of different syllables in the

³⁸ Абдували Қутбиддин. Бор. – Т.: Ғафур Ғулом номидаги НМИУ, 2011. – Б. 16.

same poem is an example of compound rhythm. The words “chanqovuz” and “hovuz” rhyme, and the letter “z” has become the narrator. The poet compares the heart to a thirst and a handful of glasses to a pond. He ends the poem by saying: “If we bend down, our hair will be tangled, our eyes will be blurred”. Due to the phenomenon of modification, this poem, written in a combination of classical tone and modern form, cannot be defined as belonging to any particular genre.

In the works of Aziz Said, classical melodies are also manifested in modern forms. Abduvali Qutbiddin’s work is harmonically dominated by mystical content. In particular, the poem “Armon” consists of three verses, each of which has a different rhyme. Special emphasis is placed on images such as the sea, the mountain, youth and imagination, which play a leading role in the poem. The influence of Ahmad Yassavi’s wisdom can also be felt in many of Aziz Said’s poems:

*Dil berganim dili mandan qocharo,
Qo‘l berganim tishlab uzib otaro,
Yo‘l berganim yo‘lda meni sotaro,
Ey Xudoyo, bu o‘yindan ne nash‘u namo bo‘ldi?*³⁹

The poem is written in the rhythm of a barmoq. This poem has three stanzas and 12 verses. The rhyme is a-a-a-b, d-d-d-b, e-e-e-b. The verse “Oh Alloh, what happened to this game?” is repeated as a refrain at the end of each verse. Two stanzas of the poem are 12 syllables and one stanza (the middle stanza) is 11 syllables, 6+6; balanced in 6+5 style. And the refrain has 15 syllables. It is clear from the form, style and content that the lightness of barmoq rhythm, the educational content of wisdom in Ahmed Yassavi’s poems had a direct influence on Aziz Said’s work. It can be said that concepts such as the wise human heart, self-knowledge and purification in the poems of prayer and supplication to the Creator have emerged as the needs of today’s people.

One of the poets, Bahrom Ruzimuhammad, who is known for his poems in a modern style, is also influenced by classical literature. You cannot find any rhythm or rhyme in the poems of this poet. Many of his poems are like prose poems. The poet expresses every word in his own way. For example, the poet’s poem “Qomat” was written under the influence of Alisher Navoi’s radical ghazal “Qomat”. The poet adds two stanzas from Navoi’s ghazal as an epigraph to the poem, but continues the poem in a different way. The poet takes the essence from Eastern literature and the style from the West. The reason is that Bahrom Ruzimuhammad has mastered the literature of the sunset and has translated works from other languages into Uzbek. Naturally, the poet’s poetry synthesises elements of Western and Eastern poetry, and in his own way he has created a new national image.

Poems influenced by classical Eastern and Western literature can also be found in the work of N. Afoqova. In his poetry collections such as “Qora navo”, “Bizning era”, “Yolg‘izning yori” there is a combination of classical and modern tones. In particular, the poems in the collection “Qora Navo” have a special value in terms of genre and subject matter, as they are written in traditional classical literature and mystical content.

³⁹ Aziz Said. Юлдузларга термулди хаёл // Ўзбек адабиёти ва санъати, 2021. № 1. – Б. 5.

In N. Afoqova's work, poems written with the rhythm of barmoq and aruz have achieved harmony. The breath of classical literature and religious-mystical imagery is evident in his poems written in the genre of ghazal, mukhammas, masnavi, or under the influence of "Arbain" and Umar Xayyom's rubai. In conclusion, we can see the diversity of genres in the works of Nodira Afoqova. At the same time, the genre and thematic range of the poet's work have their roots in our classical literature. As a result of this literary process, today's Uzbek lyrics are mixed with poetic forms, genres and the range of subjects, the phenomenon of literary modification in poetry is created.

The second part of this chapter is called **"Folklorism in the poetry of the independence period"**. The use of folklore in world and Uzbek literature has existed since ancient times, but it has changed in different periods. In particular, written literature developed from folklore by adopting genre, rhythm and rhyme, plots. The influence of myths, legends, tales and many other genres on Uzbek poetry has increased. Folklore genres such as alla and yor-yor began to migrate into Uzbek poetry during the period of independence. This created new forms of folklorism in the poetry of this period.

A number of Fakhriyor's poems are in harmony with folklore traditions. For example, in the poet's collection "Ayolg'u", we find several poems with elements of folklore.

*Keldigim, kelmaging bunchalar qiyin?
Kuldigim, kulmaging bunchalar qiyin?
Bildigim, bilmaging bunchalar qiyin?
Suydim, allayor-allayor, kuydim, allayor-allayor!*⁴⁰

This poem, written in 1999, is a folk music. In the refrain of this poem, which consists of six verses, the verses are repeated: "Suydim, allayor-allayor, kuydim, allayor-allayor!" In this poem, the lyric hero tells his lover that he is laughing because he did not come and laugh. In the poem, the lover addresses his beloved as "Keldigim", "Kuldigim", "Bildigim", and the fact that all these words are Turkish makes the work even more beautiful.

It can be seen that Fakhriyor and many artists who waved their pens in the direction of modernism were searching for the thought and psyche of the beginning of man. They tried to express the scenes of their inner psyche and thinking in harmony with nature. The primitive thinking of man goes back to myths, legends and tales.

In the work of the poet Abduvali Qutbiddin, folklore motifs and melodies can be found in the poet's poem "Afsonaviy qo'shiq" ("Legendary Song") with an emphasis on the legendary garden – Bog'i Eram:

*Mirrixda tirik giyoh,
Zuhalda obihayot.
Biqinlarim og'riydir,
Bo'layotirman G'irod.
Bog'i eram, eramo,*

⁴⁰ Фахриёр. Аёлғу. –Т.: Шарқ, 2000. –260 б.

*Yashnayapti yaramo*⁴¹.

In the poet's work, we can mainly observe the images or motifs that are characteristic of oral folk works. The horse Ghirot, found in folk epics, made the poetic expression of the poem clearer. The lyrical hero of the poem dreams of Mirrix, the star of Saturn, while flying to the garden of Eram and imagines himself to be Ghirot.

The content of the poem is based on the story between Bayazid Bistomi and his student in Alisher Navoi's epic "Hayrat ul-Abror". In the story, Bayazid Bistomi tells his disciple that after living for so many years, he has not found a single human being. In the poem, the lyrical hero asks Bogi Eram. Our steps are as many as a mountain, but I have not noticed, I have not seen a person. In the folklore of the Eastern peoples, this garden is considered a place of fairies. In the "Goroguli" saga, the fairies Yunus and Misqal also come from Eram's garden. Thus, the poet uses traditional images in the poem and reveals his creative intention through the talmeh.

We can also find elements of folklore in the work of another artist, Shavkat Rahmon. Let's take, for example, the poem by the poet known as "Bag'ri yomon batollarga bor" ("Go to bad battles").

*Bag'ri yomon battollarga bor,
Qahri yomon qattollarga bor;
Qon yalagan qassoblarga bor,
So'z o'ynagan kazzoblarga bor;
Imonidan kechganlarga bor,
Bor yo'g'ini yechganlarga bor –
Nega menga kelasan, ey dard,
Nega menga kelasan, ey g'am!*⁴²

This poem consists of four stanzas and is written in Masnavi form. Each verse has 9 syllables and is balanced in the form of 4+5. The lines in three stanzas of the poem rhyme with each other (aa, bb, dd), but the lines in the fourth stanza do not rhyme with each other. It seems that in this poem the poet uses the words that are said when he gets angry (when he touches his eyes, when he touches his eyes) based on the magic of words, which is part of the genres of Uzbek folklore. *Kinna* is usually told to small children and babies by older mothers. Two people are involved in this process - the narrator and the listener. In the poem, the poet wants to get rid of pain and sorrow. Someone's eyes didn't touch the poet, his heart hurt, he was in pain, he was sad. For the poet, this sorrow was the pain and sorrow of the people. When Shavkat Rahmon wrote, "I spoke words of sorrow before my people, I will speak words of happiness later", it would not be wrong to say that he meant these reproaches.

Certain genres of folklore were used in written poetry either as they were or in reverse. Here, too, the image, motif and plot were transferred from folklore to fiction. Above, we noted that the poems created under the influence of folklore were poems that underwent direct literary modification. This is because the examples of

⁴¹ Абдували Кутбиддин. Сен ва сен учун. – Т.: Адабиёт ва санъат, 1999. – Б. 70.

⁴² Шавкат Раҳмон. Абдиёт оралаб. – Т.: Мовароуннахр, 2012. – Б. 84.

folklore laid the foundation for the change in the nature of the genre in terms of form and content.

The third chapter of the study is called **“Renovations in the Nature of Poetic Genres”**. In the first part of the chapter, the issue of **“Harmony of form and content in poetry”** is studied. In the science of Uzbek literature, the question of whether the content or the form is the primary phenomenon in determining the genre of a work of art has been raised many times. In this regard, there have been and still are ongoing debates and arguments in literary studies. Professor B.Sarimsoqov also expressed his opinion on this issue. According to the scholar, content and form always need each other. Every content or idea has its own form. All things and events around us - in existence - are manifested in the harmony of content and form.

The harmony of form and content can be seen in the work of the poet Shavkat Rahmon, the translator of the word “jasorat” (“courage”). The main theme of the poet’s poems is the pain of the people and the future of the country. The poet uses rhymes in his poems, although he does not follow the rhyme scheme. We can see “silent rebellion” in the poems of the poet from collections like “Blooming Stone”, “Hulvo”, “Heart qirralari”, “Saylanma”, “Abadiyat Oralab”. Sometimes Shavkat Rahmon creates a poetic form by arranging words like a ladder, sometimes he is content with one or two words in a line.

The poet has other poems in which there is no rhyme or rhythm, but there is melody. For example, his poem “Munojot” has no rhyme, but there is a melody. In addition, some of his poems use loose rhymes, sometimes they do not rhyme at all. Thus, the poet did not pay attention to the rhyme of the poem, but to its content. It is known that while translating the poems of the Spanish poet García Lorca into Uzbek, Shavkat Rahmon became acquainted with Spanish poetry and was spiritually nourished by it. In general, Shavkat Rahmon’s poems are balanced between content and form.

The dialectic of form and content is reflected in the poems of Abduvali Qutbiddin, which can be found in collections such as “Nayson”, “Xayol kechasi”, “Bor”. In most of the poems of the poet, rhyme, rhythm and tone cannot be said to be in harmony. In the poem, the words are given in a random way and the hidden content in them makes the reader think and invites him to observe. The poem “Ohang” in particular contains such verses:

*Xudoyim, boshimni qayga berkitay,
Qaysi daqiqangda qanday yirtilay,
Kimga nima beray, kimdan ne tilay, Ayyy...⁴³*

This poem consists of four stanzas, and the refrain of each stanza is repeated with the exclamation “Ayyy...”. The main stanzas of the poem consist of three lines, and this form made it easy to express the painful cry and melody in the poem. It seems that the age-old problems inherent in life and man’s journey have come to light through a special tone and content. The lyrical hero no longer speaks of his pain, he is mute and only plays the flute. Thus, the lyrical hero and the lament of the

⁴³ Абдували Қутбиддин. Сен ва сен учун. – Т.: Адабиёт ва санъат, 1996. – Б. 56.

flute are similar. The mixed use of prose and verse is observed in poems like “Dars”, “Jo‘raginam”, “Xudoynazar”.

In N.Afoqova’s work there is a ghazal, an epic, a masnavi; in Fakhriyor’s work the relationship between form and content has become coherent even in genres such as sonnet, elegy, roundel, rondo. In general, the phenomenon of content and form in an literary work has been approached differently in different periods. Although the form is sometimes taken as the main sign in defining poetic genres, the content is of primary importance in fiction. In short, any work of art, especially a poem, is necessarily created with its own form and content, they cannot be imagined separately, that is, they externalise a whole in their interdependence. For, as Jalaluddin Rumi, the great thinker of the East, said, if we bite a nut and plant its kernel (content) in the ground, the kernel will not sprout. If we stick it in the ground with its shell (form), it will sprout. It is understood that content is without form and form is meaningless without content.

The second part of the chapter analyses the issue of **“Individual style and literary skill in Uzbek poetry”**. Examples of genres that appeared in the form of individual creative experiments are: qayirma (Azim Suyun), ignabarg, uchchanoq (Anvar Obidjon), fiqra (Farida Afruz). In such poems the didactic spirit, wisdom and philosophy are strongly manifested. In addition, in modern Uzbek poetry, the traditional stanza - a two-line verse form - is becoming increasingly important. From this, the content, formal and stylistic features of verse, which are the basis of masnavi and individual genres of our classical poetry, are expanding more and more. In these poems, the poets mainly emphasize many philosophical observations, such as wise thinking, the creation of the world and man, the meaning of life, human dignity, and the promotion of goodness. For example, the different names of the couplets, such as “Sochilgan baytlar” (Erkin Vohidov), “Ikkiliklar” (Mahmud Toir), “Sachratqilar” (Go‘zal Begim), are examples of formal and content differences. Shortness and brevity do not prevent the expression of the poet’s creative intention in such poems.

With the zeal and hard work of Azim Suyun, “qayirma” also acquired the characteristics of an independent genre. In fact, such genres as “qayirma” rubai, quartet appeared under its influence.

*Ey do‘st!
Haq yo‘lin tartibin buzayotgan kim?
Olam sirlar ipin uzayotgan kim?
Dilim menga dedi: - O‘zing-ku axir
Men dedim: - Men bo‘lsam tuzayotgan kim?⁴⁴*

These rhymes are close to the rubai and quatrain genres of classical literature. Each verse begins with an appeal to a friend. This is the main element of the chorus genre. In fact, the poems were enriched by the creative colours and contents of poets such as Umar Xayyom, Bedil, Navoi, Rumi and the oral works of the people. Therefore, we believe that it is appropriate to evaluate the poem not as a genre but as the result of the poet’s formal and stylistic research.

⁴⁴ Азим Суюн. Эй дўст ёхуд Азимнома. –Т.: Академнашр, 2018. – Б. 86.

The conifer genre is a poem consisting of only one line. Anvar Obidjon worked effectively in this genre. This genre has no alternative in classical literature. But some literary experts do not recognize it as a genre. They have pathos, philosophy and melody. Therefore, we thought it would be better to define them as a poetic form as log poems rather than as a unit. After all, they are far from being perfect.

Almost all conifers are arranged in a certain order and fall into 9-compound barmoq rhythms. There are differences in stability. Some conifers are balanced 4+5, some are balanced 4+2+3 or 4+3+2:

Boshingdagi / xayol/ meniki 4+2 +3 9 syllables

In the *ignabargs* cited, the number of stops is three or two, but the intonation-rhythmic characteristics are also different. However, not all logs show these characteristics. Such changes are caused by the fact that the strict boundaries of the genre are not defined, there is no clear concept.

Such diversity of form and content and change of genre in contemporary Uzbek poetry is undoubtedly the product of individual creativity of poets. Therefore, we should take the individuality of the creator as the main criterion in the creation of such poetic forms.

CONCLUSION

The following conclusions were reached as a result of the study of the poetic works created in the period of independence included in the scope of the research from the point of view of genre modification:

1. During the period of independence, the range of genres and themes of Uzbek poetry, its classification limits and criteria were significantly updated. This situation was influenced by the changes in social and political life, the growing integration of the world, the increase in the scale of problems, the growing sense of belonging to the world in the creator's personality, and the development of thinking. It was found that the characteristics of syncretism and confusion in the poems written in the same period occurred on the basis of the rapid development of science and technology and the increase of the individual role of the poet in the creative process.

2. As a result of the influence of Internet literature on the poetry of the period, various websites devoted to the history and present of world literature, the speed of information exchange on the Internet, convenient opportunities for self-expression, creators are once again working on themselves and, as a result, new poetic forms and genres have emerged. The responsibility of being able to convey a lot of meaning in a short time has increased for the reader. In this sense, the poetry of the later period manifested itself in various forms, combined with formal compactness, brevity, different images and backgrounds.

3. The phenomenon of modification is characterised by the combination of various literary and aesthetic criteria, laws with previous, traditional or foreign forms within a certain limit, meeting with change. Formal changes led to the introduction of new forms and genres in Uzbek literature. It was the changes in the forms that affected the content, as a result of which the content was saturated with dense,

impressive, symbolic signs, figurative interpretations. In the study, the factors of the appearance of the phenomenon of modification in the Uzbek poetry of the independence period, its peculiarities, as well as the question of its influence on fiction were shown. It was shown that genres such as ghazal and sonnet were modified in the work of poets of this period, that the mutation of genres in modern and postmodern poems, and the changes in society's thinking were reflected in poetry with new approaches.

4. During the period of independence, the artistic thinking of the writer and the reader changed. In the period of renewal, the scope of Uzbek poetry was somewhat widened in terms of form and content. The way of expressing the theme, the variety of genres and styles show the appearance of the phenomenon of change. Poetry was enriched with new forms and meanings. At the same time, the classical literary traditions were continued and the imagery and genre elements were modified under the influence of classical Oriental poetry.

5. Classical literary genres like ghazal and rubai began their “new life” during this period. The boundaries of these genres became more liberal during the period of independence. The shifting and blending of emphases further accelerated the phenomenon of genre change. Sufi tones and modern forms combined with the poet's literary skills and the mood of the time. Modifications of classical genres in the works of poets such as Abduvali Qutbiddin, Aziz Said, Nodira Afoqova have been analysed. During the period of independence, Sufism and classical literature were presented in modern poetic forms.

6. The processes of artistic transformation in the poetry of the period are mainly a socio-cultural phenomenon that occurs as a result of the popularisation of literature, the increase and harmonisation of art types. As a result, new poetic forms and genres appeared in the works of poets such as Azim Suyun, Anvar Obidjon, Farida Afruz, Abdunabi Boyquziyev, Safar Olloyor. In the poetry of the independence period, the modification of artistic elements appeared in connection with certain artistic traditions.

7. In Uzbek poetry of the independence period, as a result of the use and influence of examples of folk art, several genre modifications appeared, such as literary alla and literary yor-yor. As a result of the combination of folklore and fiction in the works of poets such as Fakhriyor, Abduvali Qutbiddin, Usmon Azim, new literary and poetic forms appeared. Folklore genres such as tales, legends and proverbs were stylised and renewed in harmony with poetry.

8. The change in the harmony of form and content according to the times and the needs of the students showed the stability of the phenomenon of modification. The phenomenon of modification is also manifested in the fact that creators look at the world, especially fiction, from a different point of view. In particular, the harmony of form and content in the works of Shavkat Rahmon, Bahrom Ruzimuhammad, Fakhriyor and Nodira Afaqova paved the way for the change of poetic forms and genres. Each literary element or an entire literary genre, which underwent a change in form and content, appeared as an aesthetic sign of the author's creative individuality.

9. The dialectic relationship between form and content became important in Uzbek poetry of the independence period. Different moods in the lyrics of this period opened the way for content and formal research. Modernist and post-modern style of expression, modern aesthetic requirements and needs, laboratory of creativity, individual-experimental genres and poetic forms such as *ignabarg*, *uchchanoq*, *qayirma*, *fiqra*, *tasbeh*, *beshnavo*, *shashqator*, *qoshsatr*, *uchshoda*, *eshsonet* individual-experimental genres and poetic forms appeared.

10. In the history of literature, the phenomenon of changing the genre of a specific work has been going on continuously. The reasons for this are the resources of influence between different nationalities, cultures and literatures, the changes in literary thinking with the change of times, and the emergence of creative individuality reflected in scientific work.

**НАУЧНЫЙ СОВЕТ DSc.02/30.12.2019.Fil.46.01 ПО ПРИСУЖДЕНИЮ УЧЁНЫХ
СТЕПЕНЕЙ ПРИ ИНСТИТУТЕ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И
ФОЛЬКЛОРА**

**ТАШКЕНТСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ УЗБЕКСКОГО ЯЗЫКА
И ЛИТЕРАТУРЫ ИМЕНИ АЛИШЕРА НАВОИ**

МАМИРАЛИЕВ КУВОНЧ КУРВОНБОЙ УГЛИ

**МОДИФИКАЦИЯ ЖАНРОВ УЗБЕКСКОЙ ПОЭЗИИ ПЕРИОДА
НЕЗАВИСИМОСТИ**

10.00.07 – Теория литературы

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD)
ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2024

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии Республики Узбекистан за номером B2021.2.PHD / Fil.1883.

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С диссертацией можно ознакомиться в фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за № 24). Адрес: 100100, город Ташкент, улица Зиёлилар, 13. Тел: (99871) 262-74-58.

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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования заключается в исследовании новых поэтических форм и жанров узбекской поэзии периода независимости как принципов обновления, гармонии формы и содержания в лирике, процесса глобализации и сознательного подхода к явлениям мира, изменениях в мышлении творца, философского созерцания и ответственности за пробуждение у читателя чувства принадлежности к человечеству.

Объектом исследования являются стихотворения Шавката Рахмона, Абдували Кутбиддина, Бахрома Рузимухаммада, Фахриёра, Азиза Саида, Н.Афоковой и других, способствовавшие процессу модификации.

Научная новизна исследования заключается в следующем:

отражены принципы обновления и поэтического совершенствования лирических жанров в узбекской поэзии периода независимости, новое выражение в узбекской лирике жанров, пришедших из западной литературы, факторы возникновения процесса модификации в поэзии периода, влияние научно-технического прогресса на человеческое мышление, в частности, и на художественную литературу;

обосновано, что в основе узбекской поэзии периода независимости лежат вопросы создания классических жанров и их гармония с современными поэтическими формами, создания стихов суфийского содержания в виде размера бармак или формы модерн, подпитки классической литературой, обновления традиции, проявления явления художественной модификации в результате смешанной передачи чувств в поэзии (параллельное отражение);

выявлено, что в современной узбекской поэзии определены вопросы отношения творца к социальной, культурной жизни, явлениям природы и роли человека в ней, в целом, подчинение формы содержанию в результате эволюции в художественном мышлении или сжатие содержания требованием формы; влияние фольклоризма на поэзию эпохи, теоретические основы новых поэтических форм, появившихся на арене в результате стилизации жанров;

доказано, что период независимости примечателен появлением в узбекской лирике таких специальных жанров, как *ignabarg*, *uchchanoq*, *qayirma*, *fiqra*, *eshsonet*, *qo'shsatr*, *uchshoda*, *shashqator*, *beshnavo*, их теоретическими закономерностями; возникновением и развитием интернет-литературы, результатом смешения разнообразных настроений, чувств, образов, способствовавших возникновению смешанных жанров.

Внедрение результатов исследования. Из научных результатов, полученных по исследовательской работе “Модификация жанров узбекской поэзии периода независимости”:

выводы по вопросам влияния научно-технического прогресса на мышление человека и, в частности, на художественную литературу, принципы обновления и поэтическое совершенствование лирических жанров в узбекской поэзии периода независимости; новое выражение в узбекской лирике жанров, пришедших из западной литературы; факторы возникновения процесса модификации в поэзии данного периода были использованы в

фундаментальном проекте ОТ-F1-030 «Издание многотомной монографии ”История узбекской литературы” (7-том)» (“O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyani (7-jild) chop etish”), выполненном в Ташкентском государственном университете узбекского языка и литературы в 2017-2020 гг. (справка №01/4-2741 от 19 декабря 2023 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате научно-теоретические представления об узбекской поэзии и “новой жизни” классических литературных жанров в период независимости получили дальнейшее обогащение;

выводы об обосновании того, что в основе узбекской поэзии периода независимости лежат вопросы создания классических жанров и их гармония с современными поэтическими формами, создания стихов суфийского содержания в виде размера бармак или формы модерн, близости к классической литературе, обновления традиции, проявления явления художественной модификации в результате смешанной передачи чувств в поэзии (параллельное отражение) были использованы в инновационном проекте IL-402104474 «Мультимедийная электронная платформа Bolalar adabiyoti.uz и создание его мобильного приложения» (“Bolalar adabiyoti.uz multimediali elektron platforma va uning mobil ilovasini yaratish”), выполненном в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (2021-2022-гг.) (справка №04/1-2543 Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате влияние детской литературы и фольклорных жанров на художественную литературу позволило сделать выводы-рассуждения о том, что новая поэтическая форма и жанры заложили основу для ее возникновения;

выводы, связанные с влиянием фольклоризма на поэзию эпохи, раскрытием литературно-теоретических аспектов новых поэтических форм, появившихся в результате явления жанровой стилизации, отношением творца в современной узбекской поэзии к социальным, культурным и природным явлениям, различием или взаимным соотношением в форме и содержании в результате эволюции в художественном мышлении, были использованы в передачах Национальной телерадиокомпании Узбекистана “Assalom, O‘zbekiston!”, “Ko‘ngil obodligi”, а также в ток-шоу “Munosabat” (справка №02-13-1586 от 25 октября 2023 года телерадиоканала Узбекистана). В результате этого, было достигнуто обогащение знаний телезрителей о тематическом масштабе, формальных и содержательных изменениях, жанровом многообразии поэзии эпохи, а также расширение их кругозора;

выводы по примечательности появления в узбекской лирике в период независимости таких специальных жанров, как *ignabarg*, *uchchanoq*, *qayirma*, *fiqra*, *eshsonet*, *qo‘shsatr*, *uchshoda*, *shashqator*, *beshnavo*, их теоретическими закономерностями; возникновением и развитием интернет-литературы, популяризацией инста-поэзии (в основном, на примере молодежного творчества), результатам смешения разнообразных настроений, чувств, образов, способствовавших возникновению смешанных жанров, были

использованы в различных литературно-просветительских мероприятиях, проводимых Союзом писателей Узбекистана, в том числе, в процессе занятий кружков юных творцов “Onajonim – she’riyat”, “Umid” (справка №01-03-3014 от 30 октября 2023 года Союза писателей Узбекистана). В результате этого, были выявлены литературно-теоретические изменения, происходящие в современном литературном процессе, модификации поэтических жанров под влиянием традиций и обновлений в современной поэзии.

Структура и объем диссертации. Диссертация состоит из введения, трёх глав, заключения, списка использованной литературы и приложений, общий объём диссертации составляет 150 страниц.

**O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining
dissertatsiyalar asosiy ilmiy natijalarini chop etish
tavsiya etilgan ilmiy nashrlarda
E‘LON QILINGAN ISHLAR RO‘YXATI**

**LIST OF PUBLISHED WORKS
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ**

**в научных изданиях, рекомендованных Высшей аттестационной
комиссией Республики Узбекистан для публикации основных научных
результатов диссертаций
I bo‘lim (I part; I часть)**

1. Mamiraliyev Q. Folklorizmning istiqlool davri she‘riyatiga ta’siri // Til va adabiyot ta’limi. – Toshkent, 2022. – № 11. – B. 46–49. (10.00.00. № 9).
2. Mamiraliyev Q. Istiqlool davri o‘zbek she‘riyatida janrlar tasnifiga doir ayrim mulohazalar // NamDU axborotnomasi. – Namangan, 2023. – № 2. – B. 218–223. (10.00.00. № 26).
3. Мамиралиев Қ. Истиқлол даври ўзбек шеъриятида индивидуал жанрлар // Ўзбекистон Миллий ахборот агентлиги – ЎЗА (электрон журнал). – Toshkent, 2022. – № 3. – Б. 141-148. https://uza.uz/uz/posts/istiqlool-davri-ozbek-sheriyatida-individual-zhanrlar_357632.
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6. Mamiraliyev Q. Hamid Olimjon va Oybek she‘rlarida vatan obrazi // Ilm sarchashmalari. – Urganch, 2020. – № 9. – B. 155-158. (10.00.00. № 3).
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10. Mamiraliyev Q. Faxriyor ijodida shakl va mazmun uyg‘unligi // “Filologiya masalalari – yosh tadqiqotchilar nigohida” xalqaro ilmiy-amaliy anjumani materiallari – Toshkent, 2023. – B. 893-898.

11. Mamiraliyev Q. Istiqlol davrida she'riy janrlarning o'rganilishi va yangilanish tamoyillari / "Global ta'lim va milliy metodika taraqqiyoti" mavzusidagi VI an'anaviy respublika ilmiy-amaliy anjumani materiallari. – Toshkent, 2022. –B. 97-101.

12. Mamiraliyev Q. O'zbek modern she'riyatida modifikatsiya hosidasi / Til va adabiyot: Ilmiy va amaliy izlanishlar yo'lidagi ilk odimlar respublika ilmiy-amaliy konferensiya. – Toshkent, 2022. 11-son. – B. 158-163.

II bo'lim (II часть; II part)

13. Mamiraliyev Q. Istiqlol davri O'zbek she'riyatida shakl va mazmun uyg'unligi // Xorijiy lingvistika va lingvodidaktika – Зарубежная лингвистика и лингводидактика – Foreign Linguistics and Linguodidactics. – Samarqand, 2023. –№ 3. –B. 32-38. Issue –1. ISSN 2181-3701. <https://inscience.uz/index.php/foreign-linguistics> DOI: <https://doi.org/10.47689/2181-3701-vol1-iss3-pp32-39>.

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**Avtoreferat “Ўзбек тили ва адабиёти” jurnali tahririyatida
tahrirdan o‘tkazildi.**

Bosishga 2024-yil 3-mayda ruxsat etildi.
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