

## STARS OF UZBEK LITERARY STUDIES

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**Abstract.** *The identification of Uzbek literature in the global context is an urgent task for Uzbek writers, translators, and literary critics. In this regard, the scientific research of women philologists deserves special attention, which differ in their relevance, novelty, and innovative consideration of the research problem. This article is devoted to the study of the scientific activity of Uzbek literary critics Kamilov S.E. and Petrukhina N.M., in whose work there are changes in the direction of axiology, national mentality, philosophical understanding of the rich heritage of peoples, comparative and contrastive study of both individual literatures and the work of individual writers, works on Russian literature, comparative literary criticism, translation studies are richly represented both in the history of literature and literary studies.*

**Key words and expressions:** *identification, Uzbek literature, world context, women philologists, axiology, comparative and contrastive study.*

### Introduction

The 21st century is the century of globalization, this is also typical for the Uzbek literary science: a one-sided study of the problem does not meet the requirements of modern competent research of multi-level issues of the industry, which have matured by the modern level of the dialectical and logical process of cognition, which has been transformed as a result of global trends in the development of artistic and scientific thinking, integration and globalization scientific knowledge. As a result, there is a need to improve the system of scientific-theoretical, historical-literary and methodological trends as an integral system in the modern science of literature.

In the 2 decades of the 21st century, the themes of literary studies were updated, it is natural that the ideological and political themes that make up these studies have undergone changes: there are changes towards axiology, national mentality, philosophical understanding of the rich heritage of peoples, comparative and comparative study of both individual literatures and and creativity of individual writers. This is typical for the main Russian research, and for literary dissertations and monographs made in independent Uzbekistan.

### The main results and findings

Works on Russian literature, comparative literary criticism, translation studies, both the history of literature and literary criticism, are richly represented, we note the dissertations of Kamilova S.E. [2] and Petrukhina N.M. [5]

Doctoral dissertation of Kamilova S.E. on the topic: "The development of the poetics of the genre of the story in Russian and Uzbek literature of the late XX - early XXI century" for the degree of Doctor of Philology in the code of specialty 10.00.06 - Comparative Literary Studies, Comparative Linguistics and Translation Studies (Philological Sciences) is devoted to the study of evolutionary changes in poetics genre of the story on specific examples of stories in Russian and Uzbek literature of the late XX - early XXI century.

The identification of Uzbek literature in the global context is an urgent task for Uzbek writers, translators, and literary critics. In this regard, the doctoral dissertation of Kamilova S.E. deserves special attention. with its relevance, novelty, innovative consideration of the research problem.

Revealing the general laws of the world literary process and the national specifics of specific literatures at the present stage in the conditions of their interaction at the level of development of the poetics of the genre is one of the fundamental tasks of philological science. The modern Uzbek and Russian story is a specific phenomenon, due to the peculiarities of the development of the literary process of their country and world literature as a whole. The need for scientific analysis of the evolution of the modern story in Uzbek and Russian literature as a genre that reflects the general patterns of development of literature and the state of culture is due to the desire to comprehend the dynamics of the development of world literature, and it has been scrupulously studied in this study.

Based on the fact that scientific research aimed at the study of the genre of the story, its poetics and evolution, the modern literary process are carried out in the leading scientific centers and higher educational institutions of the world, and the scientific work of Kamilova S.E. is timely in order to identify Uzbek literature in the global artistic context.

It should be noted the scrupulous study of the problem, the research flair of the dissertation student in the analysis of the artistic features of the stories. The highly artistic translation of the stories of Uzbek writers into Russian shows high patriotism, the selfless work of the teacher, scientist and translator Kamilova S.E.

In Uzbekistan, the comprehension of the genre of the story takes place in two directions: analysis of the general state of epic genres in a certain historical period (N. Vladimirova, M. Sultanova, Kh. Dostmukhamedov); from the point of view of the artistic method and style (I. Sultan, U. Normatov, N. Rakhimjonov, B. Nazarov).

At the end of the twentieth century, Uzbek literary critics actively explore the poetics of the genres of oriental literature, the theory of the genre of the story is interpreted in a cultural vein (H. Boltaboev, D. Kuranov).

The need for a scientific analysis of the evolution of the modern story in Uzbek and Russian literature as a genre that reflects the general patterns of development of literature and the state of culture is due to the desire to comprehend the logic of the movement of world literature.

The dissertation systematizes the poetics of the modern Russian and Uzbek short stories in the prism of the triad "author-narrator-hero", which made it possible to single out the story of the late XX - early XXI century as an aesthetic phenomenon in the modern literary process of Uzbekistan and Russia.

At the same time, she showed a tolerant comparative study of the Russian and Uzbek stories in the literary, but also in the cultural aspect, and this contributes to the development of interethnic cultural ties, respectful attitude both to one's own and to another culture.

Analyzing the doctoral dissertation of Kamilova S.E., we were convinced that when choosing the material, the dissertation paid attention to the style-forming and genre-forming components of stories, which are the subject and object of scientific research. When choosing works for an overview and detailed analytical review, from a huge corpus of short prose texts, we took stories, characterized by a specific genre structure and one way or another verifiable artistic value that have received expert evaluation and public recognition to one degree or another: Russian and Uzbek stories that fit into the main problem-thematic fields of short prose; Russian stories shortlisted for the Yuri Kazakov Literary Prize for the best story of the year 2000-2011, as well as stories from the 1990s that became landmarks in the development of literature at the turn of the century; stories of Uzbek writers who have the genre of the story is the leading one in their work and is distinguished by the relevance of the content and the novelty of the artistic form.[2]

It should be indicated as theoretical works, the works of Russian literary critics, such as M. Remizov, N. Ivanov, S. Chuprinin, E. Yermolin, were noted. We join the conclusions of Kamilova S.E. that "in the analyzed concepts, literary development is traditionally interpreted as a change in artistic systems, although in a slightly modified form." [2, 26-27] It is true, it is noted that in the milestone years of the XX-XXI both in Russian and Uzbek literature there is a change in the system of artistic systems in the genre of the story. Analyzed by Kamilova S.E. the paradigms of the modern literary process are based on aesthetic, literary-theoretical principles that emphasize the opposition of "progression, logic, "linearity" / discontinuity, non-linearity" of the development of literature at the turn of the century.

The researcher especially noted that appeared in the milestone years of the XX-XXI centuries. in Russia, stories with a prognostic function by L. Petrushevskaya ("New Robinsons (Chronicle of the 20th century)", "Hygiene"), V. Makanin (cycle of stories "Syur in the Proletarian District"), V. Babenko ("New-Moscow", "Games on Red Square (monologue of the impotent)"), M. Weller ("Career to nowhere", "Monument to Dantes"), V. Pelevin ("Day of the Bulldozer Driver", etc.); in Uzbekistan - N. Eshonkula ("Muolaja ("Healing"), "Azhr" ("Retribution"), U. Khamdama ("haikallaroroli" ("Island of Vanity"), R. Rakhmata ("Adashboy" ("The Lost One")) and etc.

As we noted above, the conceptual theme of the stories was: getting rid of the totalitarian consciousness, personal freedom, man and the state, leveling of the individual, etc.

The next important is the scientific research of Petrukhina N.M. on the topic: "The work of F. M. Dostoevsky in the context of world literature of the twentieth century" for the degree of Doctor of Science

(DSc) in Philological Sciences, specialty 10.00.04 - Languages and Literature of the Peoples of Europe, America and Australia (Philological Sciences).

At present, scientific studies of the works of outstanding writers with world status and recognition are also being updated in Uzbek literary criticism. Of particular interest today is the system of multi-level correlations between Dostoevsky's work, his artistic philosophical thought, and Russian, Western European and Uzbek literary systems of the 20th century.

In the doctoral work of Petrukhnina N.M. the formation of the receptive system of aesthetic and artistic-philosophical concepts of Dostoevsky's creativity in a single conceptual vein and the definition of the role, meaning and patterns of the influence of the writer's artistic system on the formation of the world literary process of the 20th century, as well as Russian and Western European, and Uzbek novels of the 20th century, is studied.

It should also be noted that this dissertation serves to identify the Uzbek novel of the twentieth century in a global context, which is an urgent task for Uzbek writers, translators, and literary critics. In this study, on the example of the novels of Abdulla Kadyri "Past Days" and Ulugbek Khamdam "Rebellion and Humility", evolutionary changes in the poetics of the Uzbek novel are considered. Since, the identification of the general patterns of the world literary process and the national specifics of specific literatures at the present stage in the conditions of their interaction at the level of development of the poetics of the genre is one of the fundamental tasks of philological science.

Artistic interactions in the context of F.M. Dostoevsky are studied at different levels: individual works, individual artists, at the level of world literature. Building a receptive field for research as the level of influence of the Russian and, in general, world cultural tradition on the formation of the creative concept of F.M. Dostoevsky, and the level of influence of the novelist's work on the evolutionary movement of the Russian, Western European and Uzbek literary process of the 20th century, the dissertation student tried to take into account all the identified aspects of artistic interactions.

As noted by the author of the dissertation, the cultural era of Dostoevsky has long stepped over the literary era of Russian literature of the late 19th - early 20th centuries and embraced the world literature of the entire 20th century. The most paradoxical comparative studies of Dostoevsky's work in the system of the world literary process can be fully explained by different levels of interliterary communications.

The study of Dostoevsky's creativity in the multi-level system of the world literary process makes it possible to determine the genesis and logic of multi-level relationships, and this allows us to speak about the methodological significance of Dostoevsky's artistic system in the study of the world literary process.

In her doctoral dissertation Petrukhnina N.M. the formation of the receptive system of aesthetic and artistic-philosophical concepts of Dostoevsky's creativity in a single conceptual vein and the definition of the role, meaning and patterns of the influence of the writer's artistic system on the formation of the world literary process of the 20th century, as well as Russian and Western European, and Uzbek novels of the 20th century, is studied.

Proceeding from the substantive aspect of N.M. Petrukhnina's research, which allows us to conclude: fundamental work has been done, the multi-level reception of F. M. Dostoevsky has been studied on the example of Russian, Western European and Uzbek literature of the 20th century, the breadth of the philological knowledge of the dissertator made a huge amount of material.

The researcher, about the dynamics of the formation of the world literary tradition in the prism of the artistic system of F.M. Dostoevsky as the basis of the "continuity fund" in the Russian realistic tradition, contributing to the formation of multi-level artistic thinking of many writers, such as M. Zoshchenko, O. Forsh, Yu. Trifonov, V. Pietsukh, V. Makanin, D. Galkovsky.

The judgments of Petrukhnina N.M. are very valuable. "It may seem paradoxical, but it is the realist Dostoevsky who is put at the origins of the formation of existential literary consciousness" [5, 164], justified by the views of French and German existentialists.

As the researcher notes, existential problems are not just present in his system (F.M. Dostoevsky), but become a strategy in the conceptualization of precisely realistic postulates, carried out through the debunking of the "truth" of the existential resolution of the main existential question - nothing can be higher than the Absolute freedom of the Personality ( hence the themes of alienation, loneliness, Napoleonism). F. Dostoevsky unequivocally gives a realistic answer to this - Absolute freedom is opposed by the Idea of self-restraint of the Personality, achieved through self-sacrifice, suffering and undoubtedly "catharsis".[5, 166]

Defining the writer's artistic thinking as "existential realism", emphasizing the existential predetermined nature of Dostoevsky's artistic picture of the world and the realistic poetics of its artistic solution, Petrukhina N.M. comes to the conclusion about the strong influence of Dostoevsky's attitudes on Western European existentialists, which creates an interesting research message for analyzing the receptions of existentialist writers with the Dostoevsky tradition.

One of the advantages of the study by Petrukhina N.M. - a scrupulous study of the correlation of the East and Dostoevsky's work. Her assessment of the current state of serious research on the problem of the receptive relationship between Dostoevsky's work and the "East" (in the system of concepts "Eastern mentality", "Eastern tradition", oriental theme) was based on the few studies on this issue. A quote noted by Petrukhina deserves special attention: "The East appears in Dostoevsky's works not sporadically as an ornament, exotic scenes, etc., but that it plays a significant role in his aesthetic conception of the world and man. The East organically and deeply entered into artistic thinking, which was embodied in the entire complex system of Dostoevsky's images, became part of its artistic cosmos. [1, 4-5] Further, Ashitova emphasizes the importance of posing the problem in line with not the criteria for identifying particular coordinates, but in the system of worldview correlation - "not" Dostoevsky and the East "and not even" the East in the works of Dostoevsky ", namely this way: "The East in the artistic consciousness Dostoevsky". As the scientist writes: "The question of the direct influence of F. Dostoevsky on the development of Eastern literature in all its geopolitical diversity is quite complex and is one of the promising areas today in the studies of world literary criticism." [5, 192-193] Dostoevsky on the development of Eastern literature in all its geopolitical diversity is quite complex and is one of the promising areas today in the research of world literary criticism. [5, 192-193] Dostoevsky on the development of Eastern literature in all its geopolitical diversity is quite complex and is one of the promising areas today in the research of world literary criticism. [5, 192-193]

The researcher lingers to speak loudly about the direct influence of F.M. Dostoevsky on the formation and development of Uzbek romance, as she believes that it is quite difficult. But she dared something else: Despite the fact that "Past Days" is the first Uzbek novel, the genre coordinates fully correspond to the novel concept of M.M. Bakhtin, which gives the right to explore it in the context of Dostoevsky's novels.

Today, no one denies the invaluable impact of Dostoevsky's work on the development of the "stream of consciousness" in all world literature, primarily Russian, including European, Latin American, Eastern and others.

Particular interest is the chapter devoted to the novel polyphony of F. M. Dostoevsky and the Uzbek literary process of the 20th century. In this aspect, the paper studies the first Uzbek novel of the 20th century "Past Days" by Abdulla Kadyri and one of the first novels of the 21st century (in the historical and literary context of the turnaround period of the 20th-21st centuries) "Rebellion and Humility" by Ulugbek Khamdam. The novel by A. Kadiri "Past Days" was comparatively studied in the context of the novel poetics of F.M. Dostoevsky and analyzed the artistic interpretation of the religious-Christian "cathartic" concept sphere in the novels of F.M. Dostoevsky "Crime and Punishment" and Ulugbek Khamdam "Rebellion and Humility". The classic novel of Uzbek literature by A. Kadyri "Past Days" and the modern novel by Ulugbek Khamdam "Rebellion and Humility" were selected by the researcher correctly.

The paper traces the transformational processes of the aesthetic and ideological novel context in the development of the Uzbek novel and reveals the degree of influence of Dostoevsky's novel model in the theoretical formulation of Bakhtin's theory.

The noted functional role of Dostoevsky's creativity in Uzbek literature is true. Undoubtedly, it is difficult to overestimate it. The concepts of a polyphonic and ideological novel, the psychological artistic discoveries of the writer, which "became a "continuity fund" for a number of Uzbek authors."

In the course of a doctoral study of the trends in the development of modern Uzbek novels, we also noted the reception of the aesthetics of F.M. Dostoevsky. Especially in many novels of the period of sovereignty, Uzbek novelists tried to assimilate Dostoevsky's style. It should also be pointed out that theorists mainly used the novel theory of M.M. Bakhtin. Since the novel theory of the scientist was the essence of F.M. Dostoevsky.

Undoubtedly, consideration of the "Development of the poetics of the genre of the story in Russian and Uzbek literature of the late XX - early XXI century" by Kamilova S.E. and "The work of F. M. Dostoevsky in the context of world literature of the twentieth century" Petrukhina N.M. in the context of the

theory of translation studies and the methodology of literary comparative studies, it significantly enriches not only domestic, but also world literary criticism.

Here we would like to note that in every literary process one can trace the change in the system of artistic coordinates. Such a phenomenon puzzles the literary critic when applying the method of analysis. If, when performing a doctoral study, Kamilova S.E. applied the methods of comparative-typological, comparative-historical, structural-semantic analysis, as well as the principles of hermeneutics (interpretation of texts) and methods of literary analysis of the text, then Petrukhina N.M. used the principles of the historical-functional method, the structural-typological method in line with receptive aesthetics, intertextual and bi-intertextual analysis, certain methods of literary comparativeism, the principles of literary hermeneutics and motivic analysis. In a word, he developed a system of structural analysis of the problem.

### Conclusion

It should be noted, dissertation research Kamilova S.E. and Petrukhina N.M., significantly enrich not only domestic, but also world literary criticism, and will become the methodological basis for future research. Still, it should be noted that what was common in these studies, on the basis of the dissertations analyzed above, was comparative literary criticism. I would like to conclude the article with the words of one of the largest Uzbek literary critics of the 20th century, Ozod Sharafutdinov: “comparative literary criticism also plays a big role in the study and development of the history of national literatures. Interliterary relations most effectively contribute to identifying and solving problems within each national literature, especially when it comes to the typology of literary genres, trends, styles, which allows you to more deeply identify the features of its development.” [10, 3]

Analyzing the doctoral studies of Kamilova S.E. and Petrukhina N.M., we were convinced of the fruitfulness of the involvement of Russian and Uzbek artistic traditions, and at the same time state the undoubted independence and special originality in the development of the Uzbek story in the milestone years of the XX-XXI centuries. and the novel of the twentieth century, and therefore especially attractive for study. Based on the possibilities of one article, we touched upon the dominant aspects of the research of Kamilova S.E. and Petrukhina N.M.

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