

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

SHUKUROVA BARCHIN SAMADOVNA

**YANGI O‘ZBEK NASRIDA ETIK VA ESTETIK IDEAL MUAMMOSI
(L.Bo‘rixon va Q.Norqobil nasri misolida)**

10.00.07 – Adabiyot nazariyasi

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

Toshkent – 2023

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

**Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам**

**Content of dissertation abstract of Doctor of Philosophy (PhD)
on Philological Sciences**

Shukurova Barchin Samadovna

Yangi o‘zbek nasrida etik va estetik ideal muammosi (L.Bo‘rixon va
Q.Norqobil nasri misolida)..... 3

Shukurova Barchin Samadovna

The problem of ethical and aesthetic ideal in new Uzbek prose (in the case of
the prose of L.Borikhon and Q.Norqabil)..... 27

Шукурова Барчин Самадовна

Проблема этического и эстетического идеала в новоузбекской прозе (на
примере прозы Лукмана Борихана и Кучкара Норкабила)..... 49

E‘lon qilingan ishlar ro‘uxati

Список опубликованных работ
List of published works 53

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

O‘ZBEK TILI, ADABIYOTI VA FOLKLORI INSTITUTI

SHUKUROVA BARCHIN SAMADOVNA

**YANGI O‘ZBEK NASRIDA ETIK VA ESTETIK IDEAL MUAMMOSI
(L.Bo‘rixon va Q.Norqobil nasri misolida)**

10.00.07 – Adabiyot nazariyasi

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

Toshkent – 2023

Falsafa doktori (PhD) dissertatsiyasi mavzusi O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasida № V2019.1.PhD /Fil.758 raqam bilan ro'yxatga olingan.

Dissertatsiya O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori institutida bajarilgan.

Dissertatsiya avtoreferati uch tilda (o'zbek, ingliz, rus (rezyume)) veb-sahifaning www.tai.uz hamda "ZiyoNet" axborot-ta'lim portali www.ziynet.uz manziliga joylashtirilgan.

Ilmiy rahbar: Miliyev Suvonqul,
filologiya fanlari doktori

Rasmiy opponentlar: Amonova Zilola Qodirovna,
filologiya fanlari doktori, dotsent
Jo'raqulov Uzoq Haydarovich,
filologiya fanlari doktori, professor

Yetakchi tashkilot: Nizomiy nomidagi Toshkent davlat pedagogika universiteti

Dissertatsiya himoyasi O'zbekiston Respublikasi Fanlar akademiyasi O'zbek tili, adabiyoti va folklori instituti huzuridagi ilmiy darajalar beruvchi DSc.02/30.12.2019.Fil.46.01. raqamli Ilmiy kengashning 2023-yil "1" fevral soat 11:00 dagi majlisida bo'lib o'tadi.

(Manzil: 100060, Toshkent, Shahrizabz tor ko'chasi, 5-uy. Tel.: (71) 233-36-50; fax: (71) 233-71-41. e-mail: uztafi.@academy.uz.)

Dissertatsiya bilan O'zbekiston Respublikasi Fanlar akademiyasi Asosiy kutubxonasida tanishish mumkin. (___ raqami bilan ro'yxatga olingan) Manzil: 100100, Toshkent, Ziyolilar ko'chasi, 13. Tel.: (71) 262-74-58

Dissertatsiya avtoreferati 2023-yil "12" yanvar da tarqatildi.

(2023-yil "11" yanvar dagi 4 raqamli reyestr bayonnomasi)



N.F. Karimov,
Ilmiy darajalar beruvchi
ilmiy kengash raisi, filol.f.d., akademik

R. Barakayev,
Ilmiy darajalar beruvchi
ilmiy kengash ilmiy kotibi, filol.f.n., prof.

J.S. Eshonqulov,
Ilmiy darajalar beruvchi
ilmiy kengash qoshidagi Ilmiy seminar raisi, filol.f.d., prof.

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida etik va estetik ideal, ideal kategoriyalari, ularning nazariy jihatlarini, mukammal ideallikning go‘zallik, ezgulik, umuminsoniylik tabiati kabi ilmiy-nazariy masalalari muntazam ravishda izchil o‘rganib kelinmoqda. Globallashuv jarayonida adabiyotda turli tasavvur va tushunchalarning shakllanishi etik va estetik ideal muammosini yanada yangicha nuqtayi nazarlardan o‘rganishni taqozo qiladi. Zero, badiiy adabiyotdagi ideallik inson shaxsi ruhiyati va jamiyat ma’naviy taraqqiyotining ifodasi sifatida ilmiy ahamiyat kasb etadi.

Dunyo adabiyotshunosligida adabiyot va axloq mushtarakligi masalasini o‘rganish yetakchi muammolardan biri bo‘lib, unga qadimdan tadqiqot predmeti sifatida qaraladi. Ayniqsa, so‘nggi yillarda etik va estetik ideal oriyentirlariga o‘zgartirish kiritishlarga bo‘lgan urinishlar mazkur muammoni aniqlashtirish ehtiyojini tug‘dirdi. Binobarin, axloq va etik-estetik ideal – adabiyot hamda san’atning muhim kategoriyasi sanalib, jamiyat va shaxsning komil axloqiy va mukammal go‘zallik prinsiplarini shakllantiradi. Xususan, estetik did, yuksak axloq, komil shaxs, adabiyotning axloqiy mazmuni, ijtimoiy ideal, estetik his, estetik ehtiyoj, badiiy asar g‘oyaviyligi, butun obraz, kinoya, kulgi, go‘zallik, ezgulik, umuminsoniylik kabi kategoriyalarni o‘rganish davr taqozosidir.

Mustaqillik davri o‘zbek nasrida etik va estetik ideal muammosi bugungi faol yozuvchilar Luqmon Bo‘rixon hamda Qo‘chqor Norqobil ijodida ijtimoiy, ma’naviy-axloqiy, umuminsoniy ideallarni jahon adabiyotshunosligi kontekstida tadqiq etish zaruratini tug‘diradi. “Adabiyot va san’atga, madaniyatga e’tibor – bu, avvalo, xalqimizga e’tibor, kelajagimizga e’tibor”¹. Binobarin, ushbu tamoyil ijodkorlar, adabiyotshunoslar oldiga kishilik jamiyatidagi etik va estetik ideal muammosini tadqiq etish, uni milliy va umuminsoniy kategoriyalar asosida o‘rganish vazifasini ham qo‘yadi. Hozirgi o‘zbek nasrida milliy an’analar va qadriyatlarini muqaddas bilgan o‘zbek xarakteri, zamon bilan hamnafas adabiy qahramonlar, halollik, mehnatkashlik, vatanparvarlik, tinchliksevarlik, hayotsevarlik, sadoqat, oilaparvarlik kabi oliy ideallar ko‘zga tashlanadi.

O‘zbekiston Respublikasi Prezidentining 2016-yil 13-maydagi PF-4797-son “Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti faoliyatini tashkil etish to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022–2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi farmonlari, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-son “Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”, 2020-yil 19-oktabrdagi PQ-4871-son “Buyuk shoir va mutafakkir Alisher Navoiy

¹ Мирзиёев Ш. Адабиёт ва санъат, маданиятни ривожлантириш – халқимиз маънавий оламини юксалтиришнинг муштақкам пойдеворидир // Халқ сўзи, 2017, 4 август.

tavalludining 580 yilligini keng nishonlash to'g'risida"gi qarorlari, 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 oshirishga ushbu tadqiqot muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Dissertatsiya tadqiqoti respublika fan va texnologiyalar rivojlanishining 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'nalishlariga muvofiq bajarilgan.

Muammoning o'rganilganlik darajasi. Jahon adabiyotshunosligida adabiyot va axloq, axloqiy estetik ideal, estetik idealning zamonaviyligi, etika va ma'naviyat, falsafa va estetika tarixida ijtimoiy estetik ideal masalasiga doir ko'plab ilmiy-nazariy tadqiqotlar bajarilgan. Xususan, Platon, Aristotel, Abu Nasr Forobiy, Aziziddin Nasafiy, Immanuel Kant, Artur Shopenhauer, Georg Vilgelm Fridrix fon Gegel kabi olimlarning ishlarini keltirish mumkin². XX asrga kelib, bu muammo yanada kengroq tadqiq etildi³. O'zbek adabiyotshunosligida ham

² Абу Наср Форобий. Фозил одамлар шаҳри (Танланган асарлар). – Тошкент: Халқ мероси нашриёти, 1993. – 224 б.; Азизиддин Насафий. Комил инсон китоби. – Тошкент: Фафур Фулом номидаги НМИУ, 2021. – 232 б.; Кант И. Из "Лекций по этике" / Этическая мысль. 1990. – М.: Политиздат, 1990. – С. 296-323.; Шопенгауэр А. Избранные произведения. – М.: Просвещение., 1992. – 302 с.; Гегель. Эстетика. в 4-х томах. Том 1-й. – М.: Искусство, 1968. – 312 с.

³ Лармин О. Эстетический идеал и современность. – М.: Моск. ун-т, 1964. – 155 с.; Этика и эстетика : Респ. межвед. науч. сб. / Киев. гос. ун-т им. Т. Г. Шевченко ; [Редкол.: Л. Т. Левчук (отв. ред.) и др.]. - Киев : Лыбидь, 1965. 354 с.; Муриан В. Эстетический идеал. – М.: Искусство, 1966. – 247 с.; Эстетические идеалы М.Ю. Лермонтова: Спец. курс лекций для студентов-филологов / Иркут. гос. ун-т им. А. А. Жданова. - Иркутск : 1968. - 202 с.; Эстетический идеал и проблема художественного многообразия: [Сборник статей] / Акад. обществ. наук при ЦК КПСС. Кафедра литературоведения, искусствоведения и журналистики ; [Ред. коллегия: проф. В. В. Новиков (отв. ред.) и др.]. - Москва : Мысль, 1968. - 359 с.; Нигматуллина Ю.Г. Национальное своеобразие идеала и искусство. – Казань, Татгосиздат, 1970. – 212 с.; Этика и эстетика: Проблемы морально-эстетического воспитания личности в свете решений XXV съезда КПСС: [сборник статей / редколлегия: В. А. Кудин (ответственный редактор) и др.] – Киев: Вища школа, 1977. – 149 с.; Осичнюк Е.В Идеал и деятельность. – Киев: Высшая школа. – Изд-во при Киев. ун-те, 1981. – 184 с.; Этика и современность. – М.: Знание, 1981. – 112 с.; Пивоев В.М. Ирония как эстетическая категория // Философские науки. – 1982. – № 4 – С. 59; Кононенко Е.И. Эстетический диапазон иронии // Проблемы эстетической культуры и искусства. – М. – 1982. – С. 114.; Этика идеология. [Редкол.: Л.М.Архангельский (отв.ред.)и др.], – М.: Наука, 1983 – 358 с.; Эстетические категории и искусство. [Сборник статей] / Молдавский государственный институт искусств; ред. В.О. Пигулевский. – Кишинев: Штиинца, 1989. – 154 с.; Эстетика категории: формирование и функционирование: Межвуз. Сб / – Петрозаводск: Петрозаводского университета им. О.В.Куусинена; [Редкол.: В. М. Пивоев (отв. ред.) и др.]. 1985. – 109 с.; Эстетический идеал современность: Понятие, проблемы, премственность. Отв. ред. М. Ф. Овсянников. – М: Наука, 1986. – 183 с.; Этика и мораль Философско-этические проблемы воспитания. – М., 1990. – 195 с.; Борев Ю.Б. Эстетика. – М.: Политиздат, 1988. – 495 с.; Борев Ю.Б. Эстетика: В 2 т. – Смоленск, 1997. Т.1. – С. 187.; http://www.urgj.info/urgjinfofiles/sites/pigulevsky-ironiya/01_glava_1/htm#1.1-6

adabiyot va axloq⁴, siyosat va axloq⁵, axloqiy idealning ijtimoiy falsafiy mohiyati⁶, folklor va yozma adabiyotda estetik ideal masalasi⁷ risola, dissertatsiya va monografiyalar tarzida ishlangan. Hozirgi o‘zbek nasrining faol nosirlari Luqmon Bo‘rixon va Qo‘chqor Norqobil ijodi ko‘plab adabiyotshunoslar diqqatini o‘ziga jalb etib, taqriz, maqolalar va bitta dissertatsiya ishi yaratilgan⁸. Ammo bu

Общий_смысл_иронии; Этика и эстетика. – Новосибирск: Новосибирский государственный технический университет; [сост. М. Т. Усова]. 2010. – 309 с.; Мехед Г.Н. Проблема человека в этике и эстетике Ф.М.Достоевского // Философия. Культурология. Вестник Нижегородского университета им. Н.И. Лобачевского. Серия Социальные науки, 2013, №4 (32). – С. 143-148; Павлова Л.А. Этико-эстетические идеалы: синкретический подход // Известия Самарского научного центра Российской академии наук, т. 15. №2 (2), 2013. – С. 516-520; Гегель. Эстетика (рус тилидан М.Абдуллаев таржимаси) // Шарқ юлдузи. 2014. №1, №2, №3, №4, №5, №6. Роулс Д. Теория справедливости / Этическая мысль. 1990. – М.: Политиздат, 1990. – С. 229-242; Эпштейн М.Н. От знания – к творчеству. Как гуманитарные науки могут изменять мир. – М. - СПб: Центр гуманитарных инициатив, 2016. – 296 с.

⁴ Кунчева Л. Адабиёт ва ахлоқ. – Тошкент: Ўзбекистон КП МК нашриёти, 1969. – 40 б.; Аликулов Х. Даввоний этикаси. – Тошкент: Ўзбекистон КП МК нашриёти, 1969. – 28 б.; Аликулов Х. Шарқ мутафаккирлари ахлоқ ҳақида. – Тошкент: Фан, 1979. – 48 б.; Болтабоев Ҳ. Махмудов М. Адабий-эстетик тафаккур тарихи. 2-жилд: Ўрта асрлар. Уйғониш даври (IV-XVI) – Тошкент: Мумтоз сўз, 2016. – 428 б.

⁵ Алимардонов Т. Сиёсат ва ахлоқ мувозанати муаммолари: Сиёсий фан. д-ри ... дисс. автореф. – Тошкент, 2006 – 50 б.

⁶ Самадов А. Ахлоқий идеалнинг ижтимоий- фалсафий моҳияти ва унинг баркамол авлод тарбиясидаги аҳамияти: Фалс. фан. номз... дисс. автореф. – Тошкент, 2011. – 24 б.; Шер А. Эстетика (нафосат фалсафаси): - Тошкент: Ўзбекистон, 2015. – 368 б.; Абдуллаев С. Гўзаллик инсон маънавий борлигининг шакли сифатида: Фалс. фан. бўйича фалсафа д-ри (PhD) ... дисс. автореф. – Самарқанд, 2022. – 42 б.

⁷ Алимов С. Эстетик идеал ва унинг революциядан олдинги ўзбек фольклоридаги тажассуми: Фалс. фан. номз... дисс. – Тошкент, 1975. - 191 б.; Каримов Н. Гўзалликнинг олмос кирралари. – Тошкент, 1979 – 39 б.; Лутфиддинова Х. Ёзувчининг эстетик идеали ва аёллар образи (“Ўтган кунлар” ва “Кеча ва кундуз” романлари мисолида): Филол. фан. номз... дисс. – Тошкент, 1994. – 141 б.; Раҳимжонов Н. Истиқлол ва бугунги адабиёт (Адабий-эстетик, танқидий тафаккур тамойиллари). – Тошкент: Ўқитувчи, 2012. – 328 б.; Қахрамонов Қ. Адабий жараён ва эстетик талқин. – Тошкент, 2014. – 160 б.; Давлатова А. Миллий уйғониш даври ўзбек адабиётида эстетик идеал муаммоси: Филол. фан. номз... дисс. – Тошкент, 2011. – 162 б.; Йўлдош Қ., Йўлдош М. Бадиий таҳлил асослари. – Тошкент: Камалак, 2016. – 464 б.; Шералиева М. Ҳозирги ўзбек насрида киноя. – Тошкент: Академнашр, 2016. – 224 б.; Шофиев О. Эркин Аъзам насри бадиияти: киноя ва образ. – Тошкент: Қақнус Медия, 2019. – 172 б.; Тўлаганова С. Ижодкор шахси ва бадиий қахрамон муаммоси (Абдулла Қодирий ижоди мисолида): Филол. фан. д-ри (DSc)... дисс... автореф. – Тошкент, 2019. – 70 б.; шу муаллиф. Абдулла Қодирий: Шахсият ва ижод. – Тошкент: Илм-зиё – заковат, 2021. – 204 б.; Мели С. Сўзу Сўз. – Тошкент: Шарқ, 2020. – 528 б.; Қўчқорова М. Ҳозирги ўзбек насрида бадиий шартлилик. – Тошкент: Фан, 2020. – 248 б.; Назаров Б. Бадиий тағқатлам ва эстетик идеал / Ижоднинг жон томири. – Тошкент: Тафаккур томчилари, 2022. – Б 314-325.

⁸ Йўлдошов Қ. Кинояга йўғрилган асар / Бўрихон Л. Жазирамадаги одамлар. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2005 – 3-5 б.; Содиқ С. Тома-тома кўл бўлур / Роман ва танқид. – Тошкент: Фан, 2008. – Б. 3-7; Ғафуров И. Илоҳиётшунос аллома сиймоси / Ёшлик. 2022, №1. – Б. 16-19; Каримов Б. Бадиий талқин жозибаси / Рухият алифбоси. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2016. – Б. 27-28; Солижонов Й. XXI аср насри манзаралари / Адабиёт хиёбони. – Фарғона: Фарғона нашриёти, 2020. – Б. 74; Ülvi A. Qoʻshqar Narqabilin həyat və yaradıcılığına dair etüdlərim / Narqabil Q. Xoʻshbəxtliyin bazari varmı?... bir komediya. – Bakı: Avropa nəşriyyati, 2019. – S. 3-17; Жўракулов У. Хос калом хосияти / Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Ғ.Ғулом номидаги НМИУ, 2015. – Б. 252-271; Ёкубов И. Адиб соғинган манзил-маъволар / Бўрихон Л. Титраётган тоғ. – Тошкент: Ғафур Ғулом номидаги НМИУ, 2018. – Б. 177-

ijodkorlar nasridagi etik va estetik ideal muammosi shu kunga qadar maxsus monografik aspektida o‘rganilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta’lim muassasasi ilmiy tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertatsiya O‘zbekiston Respublikasi Fanlar akademiyasi O‘zbek tili, adabiyoti va folklori instituti ilmiy ishlari rejasidagi OT-F1-77 “O‘zbek adabiyoti durdonalari” 100 jildligini nashrga tayyorlash” fundamental loyihasi doirasida bajarilgan.

Tadqiqotning maqsadi yangi o‘zbek nasrida etik va estetik ideal muammosini L.Bo‘rixon hamda Q.Norqobil ijodi misolida tahlil qilib, yangilangan va zamon bilan hamnafas ma’naviy, axloqiy, ijtimoiy ideallarni aniqlashtirishdan iborat.

Tadqiqotning vazifalari. Tadqiqot maqsadidan kelib chiqqan holda, quyidagi vazifalarni hal etish ko‘zda tutildi:

etik va estetik idealning nazariy tabiatini ochish;

yangi o‘zbek nasrida Imom Moturidiy obrazi etik va estetik idealning yorqin namunasi sifatida aks etgan komil shaxs talqinini yoritish;

adiblar nasrida namoyon bo‘lgan tinchlik, farovonlik, adolat kabi ijtimoiy; muhabbat, shukronalik, halollik, imon, vijdon kabi ma’naviy-axloqiy etik-estetik ideallarni tahlillar asosida dalillash;

yangi o‘zbek nasrining ikki ijodkori L.Bo‘rixon va Q.Norqobil asarlarida etik-estetik ideal qahramonlar milliy xarakterida qashqadaryolik va surxondaryolik jaydari tabiatli momolar va bobolar qiyofasida ifodalanganini ilmiy asoslash;

L.Bo‘rixon va Q.Norqobil nasrida zaharxanda kinoyaviy ohang estetik ideal sifatida namoyon bo‘lganini aniqlashtirish.

Tadqiqot obyekti sifatida Luqmon Bo‘rixonning “Yalangoyoq”, “Sirli muallim”, “Xizr ko‘rgan yigit”, “Tun qa‘ridagi shu’la”, “Jaziramadagi odamlar”,

203; Kўчқорова М. Икки ҳовуч нур... / Ёшлик. 2014, №11. – Б. 46-47; шу муаллиф. “Жазирамадаги одамлар” романи бадииятига чизгилар // Ўзбек тили ва адабиёти. 2017, №5. – Б. 68-75; шу муаллиф. Ёзувчи фақат ўзини, ўз дунёсини ёзади... (Ёзувчи Кўчқор Норқобил билан суҳбат) // Ижод олами. 2018. №5. – Б. 5-7; шу муаллиф. Луқмон Бўрихон насрида киноя ва унинг воситалари / Филологиянинг долзарб масалалари. – Термиз, 2016. – Б. 32-43; шу муаллиф. Кўчқор Норқобилнинг ҳикоянавислик маҳорати / Адабиётшуносликнинг долзарб масалалари. – Қўқон, 2019. – Б. 37-47; Расулова У. XX аср ўзбек қиссалари тадрижи. – Тошкент: Фан, 2012. – 60 б.; шу муаллиф. XX аср ўзбек қиссачилиги – Тошкент: Қамар медиа, 2020. – Б. 79-185; Ҳамроқулова Х. Адабиётда ҳаёт-мамот муаммоси. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009. – Б. 125-145; Ризаев Ш. Хотира ва Муҳаббат куршовида / Осмон остидаги сир. – Тошкент: Ўзбекистон НМИУ, 2015. – Б. 3-34; Сатторова Г. Адабиёт ва маънавий эҳтиёж (ҳикоялар бўйича) // Шарк юлдузи, 2014. №3 – Б. 108; шу муаллиф. Бугунги ўзбек драмаларида замондош образи / Глобаллашув: бадиий талқин, замон ва қаҳрамон. – Тошкент: Фан, 2018. – Б. 308-317; шу муаллиф. Ўзбек ҳикоячилиги: Адабий алоқалар ва глобаллашув / Глобаллашув: Бадиий талқин, замон ва қаҳрамон. 2-китоб. – Тошкент: Тамаддун, 2019. – Б. 140-158; Химматова Г. Кўчқор Норқобил насрида давр ва шахс талқини: Фалс. фан. бўйича фалс. д-ри (PhD) ... дисс. автореф. – Қарши, 2022. – 52 б.; Маҳмудов Й. Ҳикоя бадиияти: Луқмон Бўрихон ҳикоялари мисолида. – Тошкент: Турон замин зиё, 2017. – 64 б.; Ашур С. Адабиёт ғолиб жойда жаҳолат мағлубдир. Адиб Кўчқор Норқобил билан суҳбат. // O‘zbekiston adabiyoti va san’ati, 2021, 7-may. / № 19 (4626) – Б. 4; Аллома сийрати акс этган асар (Ёзувчи Л.Бўрихон билан суҳбат). Суҳбатдош З.Аҳмаджонова // O‘zbekiston adabiyoti va san’ati, 2022, 9-sentyabr. / №31. – Б. 4.

“Ayol ko‘z yoshlarga ishonmaydi”, Qidiruvdagi qiz”, “Quyosh hali botmagan”, “Titrayotgan tog‘”, “Imom Moturidiy” hamda Qo‘chqor Norqobilning “Daryo ortidagi yig‘i”, “Kulib tur, azizim”, “Quyoshni kim uyg‘otadi?”, “Ko‘zlaringni ko‘rgani keldim”, “Afg‘on 2-rota”, “Osmon ostidagi sir”, “Biz jangdan qaytmadik...”, “Samodil”, “Olislarda osmon yo‘q edi”, “Urushning birinchi kuni”, “Urush tugasa, ayting, qaytib kelaman” kitoblariga kirgan roman, qissa, hikoyalari olindi.

Tadqiqotning predmetini Luqmon Bo‘rixon va Qo‘chqor Norqobilning nasriy asarlarida etik va estetik idealni o‘zida mujassam etgan badiiy obrazlar hamda badiiy g‘oyalar tashkil etadi.

Tadqiqotning usullari. Tadqiqot mavzusini yoritishda analitik, qiyosiy-tipologik, psixologik, germenevtik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

yangi o‘zbek nasrida etik va estetik idealning namoyon bo‘lishi asoslanib, yangi o‘zbek nasrida estetik idealning adabiy qahramon va asar badiiy g‘oyasida mujassamlangani ochib berilgan;

Luqmon Bo‘rixon “Imom Moturidiy” tarixiy romanida komil shaxs va etik-estetik ideal yaratishda badiiy konflikt, kinoyaviy uslubdan mahorat bilan foydalangani ilmiy jihatdan dalillangan;

Luqmon Bo‘rixon va Qo‘chqor Norqobil nasrida ijtimoiy ideallar (mehnatsevarlik, vatanparvarlik, tinchlik, farovonlik) va ideallarning zamonaviyligi hamda davrlar osha o‘zgaruvchanligi aniqlangan;

yangi o‘zbek nasrida milliy qadriyat va an‘analarning ideal sifatida namoyon bo‘lishi, muallif estetik idealini ifodalashda an‘anaviy realizm imkoniyatlari hamda kinoyaviy badiiy vositalardan foydalangani ilmiy o‘rganilib, adibning ijodiy yutug‘i sifatida ko‘rsatilgan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

yangi o‘zbek nasrida etik va estetik ideal muammosining nazariy tabiati asoslangan;

yangi o‘zbek nasrida etik-estetik ideal sifatida badiiy talqin qilingan “Imom Moturidiy” tarixiy romani tahlili misolida komil shaxs obrazini yaratishda konfliktning o‘rni ochib berilgan;

yangi o‘zbek nasrining ikki faol nosiri L.Bo‘rixon va Q.Norqobil qalamiga mansub roman, qissa, hikoyalarda etik va estetik ideal ifodasi ilmiy asosda aniqlangan;

ikki ijodkor nasrida ijtimoiy, ma‘naviy-axloqiy ideallarning namoyon bo‘lish usullari va ularning badiiy mahorati ko‘rsatilgan;

etik va estetik idealni ifodalashda an‘anaviy realizm imkoniyatlari hamda kinoyaviy estetik ideal aniqlangan.

Tadqiqot natijalarining ishonchliligi muammoning aniq qo‘yilgani, chiqarilgan ilmiy-nazariy xulosalar va tahlillarning analitik, qiyosiy-tipologik, tarixiy-qiyosiy, struktural, germenevtik, tasniflash, tavsiflash, kontekstual kabi usullar bilan asoslangani, ishonchli nazariy manbalarga tayanilgani bilan belgilanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundan iboratki, yangi o‘zbek nasrida bugungi globallashuv sharoitida shakllanayotgan etik va estetik ideal muammolarining milliy hamda umuminsoniy tamoyillarga muvofiqligiga oid ilmiy-nazariy qarashlar, izlanish xulosalari o‘zbek nasrining zamonaviy yozuvchilari ijodidagi shakliy-uslubiy va kompozitsiya yangilanishi haqidagi bilimlarni to‘ldirib, adabiyotshunoslik nazariyasi, o‘zbek adabiyoti tarixi, o‘zbek adabiy tanqidi tarixi, hozirgi adabiy jarayon kabi fanlardagi qarashlarning rivojiga xizmat qiladi.

Ishning amaliy ahamiyati oliy o‘quv yurtlarining filologiya fakultetlari, akademik litseylar uchun “Adabiyot nazariyasi”, “Hozirgi adabiy jarayon”, “Badiiy tahlil asoslari”, “Yangi o‘zbek adabiyoti” fanlari va o‘quv kurslari uchun darsliklar, o‘quv qo‘llanmalar, o‘quv-uslubiy majmualar tayyorlash, maxsus kurs va tanlov mashg‘ulotlari o‘tkazish hamda Luqmon Bo‘rixon va Qo‘chqor Norqobil hayoti va ijodi haqida adabiy portret yaratishda foydalanilishi mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. O‘zbek nasrida etik va estetik ideal muammolari mavzusida olib borilgan tadqiqotlar asosida:

globallashuv muammolarining badiiy talqini va zamondosh obrazini o‘rganishda tadqiqotchining dissertatsiya mavzusi yuzasidan chop qilingan “Hikoyada milliy xarakter va zamonaviy muammolar talqini” (“O‘zbek tili va adabiyoti”, 2020, 2-son, 58-60-betlar), “Hikoyada qahramon ruhiyati tasviri” (“O‘zbek tili va adabiyoti”, 2020, 6-son, 80-84-betlar) maqolalarida aks etgan hozirgi o‘zbek nasrida milliy an‘analar va qadriyatlarni muqaddas bilgan o‘zbek xarakteri, zamon bilan hamnafas adabiy qahramonlar, halollik, mehnatkashlik, vatanparvarlik, tinchliksevarlik, bunyodkorlik, hayotsevarlik, sadoqat, oilaparvarlik kabi oliy ideallar haqidagi ilmiy-nazariy muammolarni aniqlashtirishga doir xulosalaridan OT-F1-80 – “Globallashuv muammolarining badiiy talqini va zamondosh obrazi” fundamental loyihasida foydalanilgan (Fanlar akademiyasining 2022-yil 1-martdagi №3/1255-499-sonli ma’lumotnomasi). Natijada “Globallashuv muammolarining badiiy talqini va zamondosh obrazi” (Toshkent: Muharrir, 2018) jamoaviy to‘plamida yangi o‘zbek nasrida faol ijod qilayotgan ikki yozuvchi Luqmon Bo‘rixon hamda Qo‘chqor Norqobilning roman, qissa, hikoyalarida namoyon bo‘lgan etik va estetik ideallari muammosi kengroq yoritilgan;

“Luqmon Bo‘rixon. Tanlangan asarlar. Roman va hikoyalar” jildligini tayyorlash hamda bu jildliklarga “Kirish so‘zi” va “Izohlar” tayyorlashda tadqiqotchining “Luqmon Bo‘rixon hikoyachilik mahorati: taassub va tadjir”, “Hikoyada qahramon ruhiyati tasviri” (2020)” maqolalaridagi yozuvchi nasriga xos individual xususiyatlar, etik va estetik idealni yaratishdagi ijodiy yangilanishlari haqidagi ilmiy-nazariy xulosalaridan OT-F-77 “O‘zbek adabiyoti durdonalari 100 jildligini nashrga tayyorlash” fundamental loyihasida foydalanilgan (Fanlar akademiyasining 2022-yil 1-martdagi №3/1255-499-sonli ma’lumotnomasi). Natijada yangi o‘zbek nasrining iste’dodli nosiri Luqmon Bo‘rixon asarlarida namoyon bo‘lgan zamonaviy ijtimoiy ideallar (bunyodkor

mehnat kishisi obrazi) hamda umuminsoniy oliy ideallar sof muhabbat va odamiylik ideallar haqidagi ilmiy xulosalar bilan boyitilishiga xizmat qilgan.

O‘zbekiston Yozuvchilar uyushmasining Nasr kengashi yillik hisobot yig‘ilishlarida, yosh ijodkorlar bilan adabiy mashg‘ulotlarda, ma’naviy-ma’rifiy tadbirlarda yangi o‘zbek nasrida ilk bor yaratilgan Imom Moturidiy obrazining sharqona etik-estetik idealligi masalasi L.Bo‘rixonning “Imom Moturidiy” romani badiiy estetik tahlili, shuningdek, yangi o‘zbek nasrida urush va tinchlik mavzusini xalqaro miqyosda keng badiiy targ‘ib etayotgan Q.Norqobilning “Ko‘zlaringni ko‘rgani keldim”, “Tabassum qil, sevgilim” to‘plamlariga kirgan qissa va hikoyalaridagi estetik ideallar talqini bo‘yicha olib borilgan ilmiy-nazariy xulosalaridan foydalanilgan (Yozuvchilar uyushmasining 2022-yil 28-iyundagi №01-03/853-sonli ma’lumotnomasi). Natijada adabiyotshunoslik va tanqidchilikda yozuvchi shaxsi hamda etik va estetik ideali masalasi ko‘rsatib berilgan.

“Yangi o‘zbek nasrida etik va estetik ideal muammosi (L.Bo‘rixon va Q.Norqobil nasri misolida)” mavzusidagi filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi ilmiy-nazariy xulosalaridan O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” telekanalida e’fira uzatilgan ilmiy-ma’rifiy ko‘rsatuvlarda, xususan, “Assalom, O‘zbekiston!” hamda “Ziyoli minbari” teleko‘rsatuvlari ssenariysini tayyorlashda foydalanilgan (O‘zbekiston Milliy teleradiokompaniyasi “O‘zbekiston” teleradiokanali davlat muassasasining 2022-yil 21-sentabrdagi 06-28-1404-son ma’lumotnomasi). Natijada ko‘rsatuvlarda ko‘tarilgan adabiy masalalarning ilmiy asosi ta’minlangan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 9 ta xalqaro va 5 ta respublika ilmiy-amaliy anjumanlarida qilingan ma’ruzalarda jamoatchilik muhokamasidan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mavzusi bo‘yicha jami 21 ta ilmiy ish chop etilgan. Shulardan O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy jurnallarida 7 ta, jumladan, xorijiy nashrlarda 2 ta, respublika nashrlarida 5 ta, shuningdek, boshqa xorijiy va mahalliy nashrlarda 14 ta maqola e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi uch bob, xulosa va foydalanilgan adabiyotlar ro‘yxatidan iborat bo‘lib, jami 151 betni tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida tadqiqot mavzusining dolzarbligi va zarurati asoslangan; tadqiqotning maqsad va vazifalari, obykti va predmeti tavsiflangan; respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga mosligi ko‘rsatilgan; tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan; olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan; tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo‘yicha ma’lumotlar keltirilgan.

Dissertatsiyaning “**Adabiyotshunoslikda etik va estetik ideal nazariy muammosi: komil shaxs talqini**” deb nomlangan birinchi bobi ikki fasldan tarkib topgan. Birinchi fasl “Etik va estetik idealning nazariy tabiati” deb nomlanadi.

Mazkur bobning ilk faslida etik va estetik ideal tushunchasining nazariy tabiati, uning o'rganilish tarixi, shuningdek, mazkur sohada tadqiqot olib borgan yetuk olimlarning ilmiy qarashlari tahlil qilinib, dunyo va o'zbek adabiyotida etik va estetik ideal muammosining o'ziga xos xususiyatlari ochib berilgan. Jahon va o'zbek adabiyotshunosligi misolida etik va estetik idealning o'ziga xos xususiyatlarini tadqiq etgan holda, uning hozirgi adabiy jarayondagi o'rni kuzatilgan. Bugungi kunda jahon adabiyoti miqyosida o'zining muayyan pozitsiyasiga ega bo'lib borayotgan etik va estetik ideal muammosi adabiyotshunoslarning alohida e'tibor markazida bo'lib kelmoqda.

Adabiyotshunoslikda adabiyot va axloq mushtarakligi masalasini o'rganish kundan kunga dolzarb ilmiy-nazariy ahamiyat kasb etmoqda. Binobarin, axloq va etik-estetik ideal – adabiyot hamda san'atning muhim kategoriyasi sanalib, jamiyat va shaxsning komil axloqiy mukammal go'zallik prinsiplarini shakllantiradi.

Lug'atlarda “estetik ideal”ga kategoriya sifatida yondashilgan. U inson tomonidan anglangan voqea-hodisaning yuksak ko'rinishi, dastlabki yuksak obraz, yetuk tasavvur, jamiyat, ijtimoiy munosabatlar va mukammal inson haqidagi tushunchaga nisbatan qo'llanilgan. Bu esa estetik idealning serqirra va serko'lam tushuncha ekanligini namoyon etadi. Lekin estetik ideal ko'proq inson botiniy olamidagi tushuncha, yuksak qadriyatlar obrazi bo'lsa, uning ezgu g'oyalar majmuyi axloqiy faoliyatni talab etadi. Shu ma'noda badiiy asarda etik va estetik kategoriyalar doimo birga yurishi shartdir. Mohiyatan estetik idealga falsafiy jihatdan yondashilganda – Haqiqat shaklida, etik jihatdan yondashilganda – Ezgulik shaklida, estetik jihatdan yondashilganda – Go'zallik shaklida namoyon bo'ladi. “Estetik ideal – bu dunyoni o'zgartirish va madaniyat yaratish uchun inson faoliyatining maqsadi hamda yo'lchi yulduziga aylangan voqelik va madaniyatdagi eng yuqori uyg'unlik va mukammallik to'g'risidagi g'oyadir. Ideal allaqachon mavjud bo'lgan voqelik hamda amalga oshirilgan ishlar bilan mos kelmaydi. Uni yaratuvchi xalq ham shu idealga yaqinlashib, voqelikni idealga yaqinlashtiradigan daholarni yaratadi”⁹. Olimlar bashariyat ideallsiz yashay olmasligi, jamiyat uchun doimo daholar ideal bo'lishi kerakligini ta'kidlaydilar. Adabiyot va san'at doimiy ravishda Oliy axloq hamda mukammal go'zallik muammolarini aks ettiradi. Adabiyot o'zining Oliy ideallarini to'xtovsiz ravishda qidiradi va topadi.

Estetik ideal tushunchasini etik idealdan ajratib bo'lmaydi. Chunki adabiyot va san'atning markazida Oliy axloqli barkamol shaxs eng katta estetik ideal sifatida namoyon bo'ladi. Tadqiqotchilar o'rganganidek, “Axloqiy ideal” tushunchasi ko'plab ijtimoiy-falsafiy, diniy, badiiy-estetik, milliy-ma'naviy, ruhiy jarayonlar hosilasidir. Ammo idealni yuksak orzu, yuqori balandlikdagi maqsad deb bo'lmaydi. “Ideallar har bir shaxs ongida yaxshilik va yomonlik, go'zallik va xunuklik, adolat va adolatsizlik, haqiqat va yolg'on, ezgulik va yovuzlik, olijanoblik va pastkashlik, mardlik va qo'rqqoqlik kabi fazilat va illatlar, timsollar asosida vujudga keladi”¹⁰.

⁹ Боров Ю. Эстетика. – М.: Политиздат, 1988. – 24 с.

¹⁰ Самадов А. Ахлоқий идеалнинг ижтимоий-фалсафий моҳияти ва унинг баркамол авлод тарбиясидаги аҳамияти: фалсафа фан. номзод.... дисс. – Тошкент, 2011. – Б. 18.

Adabiyot va san'atda mukammal go'zallik eng ulkan baho – estetik ideal bilan o'lchanadi. Badiiy adabiyotda inson va uning orzulari, iztiroblari, nafrati, muhabbati, xullas, his-tuyg'ulari ijodkor tomonidan go'zallik kategoriyasi asosida taftish etib beriladi. Globallashib borayotgan dunyo bugungi zamonaviy badiiy adabiyotga yangi qiyofalarni olib kirmoqda. Chin ma'noda globallashuv inson va uning dunyoqarashlarining yangicha rakursda shakllanishiga imkon beradi. Inson va uning globallashuv jarayonidagi ideali badiiy adabiyotda qanday aks etishi dolzarb bo'lib qolmoqda. Adabiyotshunos S.Meli "Buyuk adabiyot orzusi" maqolasida bu masalaga quyidagicha yondashadi: "Hozirgi G'arb jamiyatida ro'y berayotgan axloqiy buzilishlar fonida badiiy adabiyotda go'zallik qonuniyatlari bilan bir qatorda, balki ulardan ustun darajada axloqiy qonuniyatlar, odob-axloq masalasi yetakchi mavqega chiqdi. Boshqacha aytganda, hozirgi kunda badiiy adabiyot, umuman san'at uchun estetikadan ko'ra etika muhimroqdir. Aslida-ku, go'zallik va axloq egizak tushunchalardir"¹¹. Mazkur faslda o'zbek va xorijlik olimlarning etik va estetik ideal bo'yicha olib borgan ilmiy izlanishlari bahsga tortildi hamda ularga munosabat bildirildi.

Bobning ikkinchi fasli "Imom Moturidiy – komil shaxs obrazini yaratishda konfliktning o'rni" deb nomlangan. Unda Luqmon Bo'rixonning o'zbek adabiyotida ilk bor yaratilgan "Imom Moturidiy" tarixiy romani tahlilga tortilgan. Aslida, Abu Nasr al-Moturidiy IX-X asrlarda Movarounnahrda somoniylar hukmronligi davrida yashab ijod qilgan. Moturidiy islom olamida "Imom al-huda" (hidoyatga boshlovchi imom), "Rais ahli sunna val jamoa" (ahli sunna val jamoa imomi) nomlari bilan tanilgan buyuk shaxs bo'lib, uning tug'ilgan yili noma'lum, vafot etgan sanasi esa milodiy 944-yil deb ko'rsatilgan. Imom Moturidiy yashagan davr turli g'oyaviy parokandalik va ixtiloflar kuchaygan payt edi. Hadisshunos va fiqhshunos olim Imom Moturidiy bu davrda paydo bo'lgan qadariya, jabariya, xorijiya kabi oqimlarga qarshi tura oldi. Buyuk alloma ahli sunna val jamoa aqidasi saqlab qolgan.

Bugungi globallashuv davrida tobora avj olayotgan diniy-ekstremistik g'oyalarga Luqmon Bo'rixonning yangi romani javob tariqasida yaratildi. Asarda ilohiyotshunos alloma va uning shaxsiy hayoti aks ettirilgan. Uning aqida va kalom ilmi rivojiga qo'shgan bebaho hissasiga urg'u berilib, Moturidiy timsoli orqali yosh avlodni ezgu umuminsoniy g'oyalar ruhida tarbiyalash romanning asosiy badiiy maqsadiga aylangan. Asar bosh qahramoni Imom Moturidiyning islom dini yo'lida olib borgan sa'y-harakatlari, oila va somoniylar hukmronligi davrida tutgan avliyosifat go'zal fazilatlarini zamondoshlarimizga etik va estetik ideal sifatida taqdim etilgani mazkur faslda atroflicha tahlil etildi. "Badiiy adabiyotning eng muhim vazifasi shuki, u insonni komillikka yetaklaydi, jamiyatni mukammallashtirishga xizmat qiladi"¹², – deydi olim. D.Quronov ta'kidlaganidek, badiiy adabiyot doimo insoniyatni komillikka boshlaydi. Shu ma'noda bugungi o'zbek nasrining ko'zga ko'ringan nosirlaridan biri L.Bo'rixon Imom Moturidiy

¹¹ Мелиев С. Буюк адабиёт орзуси // O'zbekiston adabiyoti va san'ati, 2021, 20-avgust / № 34 (4641) – Б. 4.

¹² Куронов Д. Адабиётшуносликка кириш. – Тошкент: Халқ мероси, 2004. – Б. 39.

obrazini komil shaxs sifatida tasvirlaydi. Yozuvchi Imom Moturidiy etik-estetik ideali orqali jamiyatni mukammal bo'lishga, insonni o'z-o'zini isloh qilishga undaydi.

Luqmon Bo'rixon asarda nafaqat uzoq moziy voqealarini qalamga oladi, balki bugungi kun muammolarini ham e'tibordan qochirmaydi. Romanda Imom Moturidiy, Ahmad Ibn Ismoil, Xolid Xalaj, alloma Ash'ariy kabi tarixiy shaxslar obrazi bilan bir qatorda o'nlab badiiy to'qima obrazlar ishtirok etadi. Surayyo, Idris Shomiy, Irzo Dovot, Vosiq ibn Qosim, To'tiyoxonim, Bibinor, Inoyat, Xattot Nuriy, Gulsum, Gulziyo, Sora kabi obrazlar shular jumlasidan. Roman muqaddima va uch qismdan tashkil topgan. Adib asarda Imom Moturidiy va somoniylar davridagi tarixiy voqealarni qalamga olar ekan, sof e'tiqod, adolat, haqiqat, intizomni estetik ideal sifatida ilgari suradi. Romanda Imom Moturidiy kamtar, dunyo hoyu havaslaridan voz kechgan, faqat Oллоhga toat-ibodat qiladigan komil shaxs sifatida mahorat bilan tavsirlangan. Asarda ko'proq voqealarni ortga qaytib eslash tasviriy uslubi yetakchilik qiladi. Sujetning retrospektiv uslubi kitobxonning asarda kechayotgan voqelikni tartibli tushunish va anglashiga to'sqinlik qilmaydi.

Yozuvchi Imom Moturidiyning kamtar va ayni paytda ulug'vor shaxs ekanligini ko'rsatish uchun romanda obrazlarni muhit bilan konflikt, uning boshqa obrazlar bilan to'qnashuvlari, ruhiyatidagi ziddiyatli jarayonlar tasviri orqali ochib beradi. Yozuvchi Imom Moturidiyning kamtar va ayni paytda ulug'vor shaxs ekanligini ko'rsatish uchun romanda obrazlarni bir-biriga qarshilantirish usulidan mohirlik bilan foydalangan. Jumladan, Imom Moturidiy – Mastonbibi, Imom Moturidiy – Vosiq ibn Qosim, Imom Moturidiy – Xolid Xalaj, Imom Moturidiy – Idris Shomiy, Mastonbibi – To'tiyo xonim, Mastonbibi – Surayyo kabi bir-biriga xatti-harakati yoki fe'l-atvori teskari shaxslarni shu tarzda tasniflash mumkin.

Xattot Nuriy Imomul mutakallimiyn Abu Mansur Moturidiyning risolasini ellik nusxada ko'chirib, zamondoshlariga tarqatadi. U ustozini nihoyatda hurmat qiladi. Moturidiyning o'ta kamtarona hayoti uning “tomi past, eshigi kichik” uyi va kichik jussali, ammo ruhi ulug'vor komil shaxs tasvirida teran aks ettirilgan. Luqmon Bo'rixon romanda badiiy konfliktidan unumli foydalangan. Zero, adabiyotshunos M.Qo'shjonov ta'kidlaganidek, “Konflikt badiiy ijodning asosiy masalalaridan biridir. Hayotni estetik o'zlashtirish va uni aks ettirishda konfliktning roli benihoya katta”¹³; “Konflikt – hayotdagi real qarama-qarshiliklarning badiiy ifodasidir. Asarda esa u syujetni harakatga soluvchi asosiy kuch, rivoj beruvchi purjina, richagdir. Syujetni asar skeleti deb faraz qilsak, konflikt unga jon beradigan, harakatga keltiradigan yurakdir”¹⁴. Muallif biz tahlil etayotgan “Imom Moturidiy” romanida konfliktni asosiy kuch sifatida ishlatgan, olim aytganidek, konflikt romanning purjinasi, richagi bo'lib xizmat qilgan. Romanda konfliktning bir necha xil va turlaridan foydalanilgan:

¹³ Қўшжонов М. Танланган асарлар. – Тошкент: Шарқ, 2018. – Б. 336.

¹⁴ Ўша асар. – Б. 338.

1. Xarakterlar konflikti¹⁵ (Imom Motridiy va boshqa qahramonlar o'rtasidagi konflikt);
2. Bosh qahramon va muhit konflikti (Imom Moturidiy va mo'tazilachilar);
3. Ichki psixologik konflikt (Imom Moturidiy, Xolid Xalaj, Mastonbib, Vosiq ibn Qosim, Idris Shomiy kabi obrazlarning ichki ziddiyati).

Dissertatsiyaning ikkinchi bobi **“Yangi o‘zbek nasrida ma’naviy-axloqiy va ijtimoiy ideallar talqini”** deb nomlangan. Bobning birinchi fasli “Milliy va umuminsoniy ma’naviy-axloqiy ideallar”, ikkinchi fasli esa “Zamonaviy ijtimoiy ideallar badiiy talqini” deb nomlangan. Bobning ilk faslida yangi o‘zbek nasrining ikki ijodkori L.Bo‘rixon va Q.Norqobil asarlarida Sadoqat, Lafzi halollik, Sobitlik (“Qo‘shyaproq”, L.Bo‘rixon hikoyasi), Shukronalik, Komillik (“Ovchining o‘limi”, L.Bo‘rixon hikoyasi), Muhabbat, Go‘zallik, Hayotsevarlik (“Ko‘zlarini ko‘rgani keldim”, “Nozi... Nozigul”, Q.Norqobil hikoyasi; “Yigit iltijosi”, L.Bo‘rixon hikoyasi), Vijdon, Imon, Do‘stlik, Adolat (“Quyosh hali botmagan”, L.Bo‘rixon qissasi) kabi etik va estetik ideallar tahlil qilingan.

“Qo‘shyaproq” hikoyasida yoshlar hayotidan qisqa bir voqea hikoya qilinadi¹⁶. Hikoya qahramoni Sherqo‘zi hikoya boshlanishida nihoyatda baxtli, omadli, to‘kis yashayotgan bir erkak sifatida tasvirlanadi. Hikoya sarlavhasi uning talabalik yillaridagi ilk sof muhabbatiga ramziy ishora beradi. Gap shundaki, hikoya qahramoni Sherqo‘zi qo‘shni jumhuriyatdan bo‘lgan Maysara ismli kursdoshini sevib qoladi. Ular kelajakda baxtli hayot qurish haqida ahd-u paymonlar qilishadi. Biroq Sherqo‘zining otasi o‘g‘lini boobro‘ odamning qiziga uylantiradi. Hikoyadagi bu kabi sahnalar orqali bugungi kun kishilari tabiatidagi subutsizlik, qat’iyatsizlik, fikrsizlik kabi salbiy illatlar ochib beriladi, ularda yetishmayotgan ma’naviy-axloqiy estetik ideallar namoyon bo‘ladi.

“Qo‘shyaproq” hikoyasida sadoqat, lafzi halollik, sobitlik kabi ma’naviy-axloqiy ideal bo‘y ko‘rsatadi. Shuningdek, mazkur detal o‘g‘ri yigitni qayta tarbiyalash vositasi sifatida ham e’tiborga molikdir. Shu yerda yozuvchi tarbiya emas, balki badiiy estetik va badiiy axloqiy vazifa bajaruvchi detal shaxsni axloqiy qayta tarbiyalash vosita bo‘lishi mumkinligini ko‘rsatib, nasrning qudratli kuchini namoyon etgan.

Luqmon Bo‘rixon, shubhasiz, Shukur Xolmirzayevning “Omon ovchining o‘limi” hikoyasidan ta’sirlangan va unga taqlid qilgan. Shu bilan birga, ana shu ta’sir va taqlidchilikni yengib o‘tib, o‘z hikoyasini yaratishga muvaffaq bo‘lgan. Omon ovchi (Sh.Xolmirzayev) nihoyatda shafqatsiz ovchi edi. Hatto ovi baroridan kelmay qolganida, sog‘in sigirini urib, belini sindiradi, xotinini uch taloq qo‘yadi. Ona-bola uni yolg‘iz tashlab ketgach ham uning qalb ko‘zi ochilmaydi. Omon ovchi qalbi o‘lib, muzlab qolgan, odamiylik qiyofasini batamom yo‘qotgan odam. Ammo Ovchi (Luqmon Bo‘rixon) Omon ovchining aksi: qalbi toza, rahmdil,

¹⁵ Изох: Конфликтнинг ушбу турларини аниқлаштириб олишда Д.Курунов таснифидан фойдаланилди. Курунов Д. Адабиётшуносликка кириш. – Тошкент: Халқ мероси, 2004. – Б. 109.

¹⁶ Бўрихон Л. Қўшяпроқ / Қуёш ҳали ботмаган. – Тошкент: О‘zbekiston НМИУ, 2015. – Б. 322-338.

ovchilik qonun-qoidalariga rioya etadigan yaxshi odam. Omon ovchi hayvonlarni otish mumkin bo'lmagan paytda, ya'ni bolalaydigan mavsumda ham ularga qiron keltiradi. Hikoya yakunida Omon ovchi shafqatsizligi, berahmligi uchun dahshatli o'lim topadi. Qishning qorli kunida jarga yumalab, qor kurtigiga ko'milib, shu yerda nafas ololmay jon beradi. O'ligi o'laksaxo'r qushlarga yem bo'ladi.

Luqmon Bo'rixonning Ovchisi esa "chin ovchilar yo qoyadan uchib, yo yirtqichlar bilan olishib, o'lim topadi" degan gapga ishonadi. Hatto o'zi bu haqda ko'pdan ko'p ertag-u cho'pchaklarni o'g'liga to'qlinlanib aytib yuradi. Ona bo'rini otib, oyoq-qo'li ishlamay qolgan Ovchi bir hafta o'tgach, jon beradi. Luqmon Bo'rixon "Ovchining qismati" hikoyasida Shukur Xolmirzayev hikoyasidagi badiiy g'oyaga teskari yo'ldan boradi. Shukur Xolmirzayev Omon ovchining o'limini gunohlari uchun jazo olgan salbiy qahramon sifatida aks ettirgan bo'lsa, Luqmon Bo'rixon Ovchining o'limi orqali o'z qismatidan, kasbidan rozi-rizo bo'lgan shukronalik keltirgan inson qismatini badiiy gavdalandirgan. Har ikki yozuvchi Ovchining fojiali o'limiga ikki xil yondashgani mazkur faslda qiyosiy-tipologik tahlillarda oydinlashtirilgan.

Luqmon Bo'rixon Shukur Xolmirzayev hikoyasida namoyon bo'lgan estetik ideal "Komil inson" bo'lish haqidagi konsepsiyasini ham yangi rakurs va yangicha qarash bilan almashtirib bera olgan. Luqmon Bo'rixonning "Ovchining qismati" hikoyasida Shukronalik estetik ideal sifatida bo'y ko'rsatgan. Shuningdek, bu faslda Qo'chqor Norqobilning "Ko'zlaringni ko'rgani keldim", "Qordagi lola", "Nozi... Nozigul", "Osmon ostidagi sir" hikoyalarida namoyon bo'lgan etik-estetik ideallar tahlil etilgan. Qo'chqor Norqobilning "Nozi... Nozigul" hikoyasida insoniy sof tuyg'ulardan biri – muhabbat asosiy motivga aylangan. Yozuvchi o'zbek va dunyo adabiyotida juda ko'p bor qalam urilgan muhabbat mavzusida o'zining shaxsiy dasxati bilan Nozigul va shoir Sarvar o'rtasidagi muhabbat kechinmalarini bayon etadi.

Hikoyada qirqqa kirib ham uylanmagan, ammo el orasida mashhur bo'lgan yozuvchi Sarvar Sardor ona qishlog'iga keladi. Maktabda birga o'qigan sinfdoshlari bilan yigirma besh yildan so'ng uchrashadi. Sarvar Sardor bolaligidagi muhabbati Nozigul va u bilan bog'liq voqealarni eslaydi. Ularning bolalik xotiralaridagi "surxa, oq kishmish, tuyatish uzum" ularni bir-biriga bog'lovchi ramz sifatida ko'rinish beradi. Hali sevgi nimaligini tushunmagan yosh bolalar maktabni tugatib ham bir-biriga sevgi izhor qilishga ulgurmaydi. Nozigulni otasi Haydar bakovul Chori kontujga erga berib yuboradi. To'yning ertasiga Sarvar poytaxtga o'qishga ketadi. Ammo Nozigul Chori kontuj bilan baxtli bo'lmaydi. Afg'on urushi ishtirokchisi bo'lgan Chori o'zini osib qo'yadi. Qaynota-qaynona Nozigulni shumqadam deb kun bermaydi. Nozigul Chori kontujdan bitta qiz orttirib, ota uyiga qaytib keladi.

Ushbu hikoyada Chori kontuj kurash maydonida g'olib bo'ladi. Nozigulni baxtli qilishga loyiq ko'rib, kuyovlikka saylab olinadi. Chori kontuj "elning ardog'i bo'ldi, elning arzandasi bo'ldi". Sarvar uchun "dunyoning kengligi

oyog'idagi kirza etikcha bo'lmay qoldi". Buni qarangki, o'zi baxtsiz inson hech kimni baxtli qilolmaydi. O'zida yo'q narsani qanday qilib o'zgalarga berish mumkin? Uning kuyovlikka saylanishi Sarvar va Nozigul muhabbati o'rtasiga "baland devor" bo'lib urildi. Qo'chqor Norqobil o'ziga tengdosh "bo'yinsalar" taqdirida afg'on urushi va urush keltirgan baxtsizliklarning chegara bilmasligini ko'rsatishga harakat qiladi. Allaqachon tugagan urush insoniyat taqdiriga qora tamg'a bo'lib bosilishini Kontuj personaji orqali yanada yorqinroq tasvirlashga erishadi.

Masalaga boshqa tomondan qaralganda, urushda o'z ideali, hayotiy maqsadini yo'qotgan odam qaytadan o'zligi, asl maqsadini topa olmasligi va boshqalarni ham baxtsiz qilishini ko'rsatgan. Bu yerda global miqyosdagi ma'naviy muammo yotibdi. Bu insonning o'z idealini anglashi, unga intilishi va uning hayotiga hech qanday boshqa kishining aralashmasligi shartligi ko'rsatilgan. Q.Norqobilning "Osmon ostidagi sir" hikoyasi o'tkir dramatismga boy syujeti, o'ziga xos yangiligi bilan adabiyotshunoslar e'tiborini o'ziga jalb etgan. Adib mazkur hikoyada ham urush qurboniga aylangan To'lqin tank va Xayrinisaning achchiq qismatini ta'sirchan voqea orqali tasvirlaydi. To'lqin tank afg'on urushi ishtirokchisi bo'lgan. U urushda qattiq jarohatlanib, bepusht bo'lib qolgan. Yosh jangchi yigit o'sha paytda shifokor va hamshiraning unga achinib qarashi ma'nisini anglamasdan omon qolganiga shukur qiladi. Ammo To'ychi polvonning qizi Xayrinisaga uylangach, o'zining bepushtligini anglab yetadi. Qaynotasining vafotidan keyin Muztar kampir qizi Xayrinisani "o'tkir nafasli Ro'zi maxsum"ga o'qitishga olib keladi. Aslida, Ro'zi maxsum axloqsizligi tufayli xotini Ruqiyaning qarg'ishiga qolgan betavfiq odam. U ayollarni aldab, "o'qiyman" deb axloqqa zid ishlar qiladi. Xotini erining Ruqiya tatar ayol bilan bo'lgan axloqsiz munosabatidan xabar topib, bu voqeani hech kimga aytmasdan erini qarg'ab, qizi bilan qishloqdan bosh olib chiqib ketadi. Shundan beri Ro'zi maxsum yolg'iz, so'qqabosh bo'lib yashaydi. Olti-etti yildan beri farzandga zor Xayrinisaning dardini u biladi. Shuning uchun Xayrinisaning onasi Muztar kampirga katta qo'chqor ehson qilib, o'zining shum niyatini amalga oshiradi. Xayrinisa ham o'zi istamagan holda Ro'zi maxsumning qora to'riga tushadi. U o'zidan jirkanadi, erini aldayotganidan qiynaladi. Homiladorligini sezib qolgan To'lqin tankka "menga it tekkan" deb haqiqatni tan oladi. Shundan so'ng To'lqin tank o'zini osib o'ldiradi.

Yozuvchi Q.Norqobil "Osmon ostidagi sir" hikoyasida axloqsizlik ko'chasiga kirib qolgan bir ayolning sirlarini butun umr yuragida zilday qilib ko'tarib yurishi va bu sirdan voqif bo'lgan uch shaxs (Muztar kampir – Xayrinisaning onasi, To'lqin tank – Xayrinisaning eri, Ro'zi maxsum – Xayrinisaning qizi Yodgoroyning haqiqiy otasi) vafot etganida, yengil nafas olishi mahorat bilan yoritilgan. Aslida, jamiyatda bunday voqealar sodir bo'lgan, hatto bunday nosha'riy munosabatlardan tug'ilgan bolalar haqida ko'pgina og'zaki gurunglar yuradi. Q.Norqobil ana shu xalq orasida urchib ketgan bunday sirli munosabatlar

asosida og‘izdan-og‘izga ko‘chib yurgan voqeyiy hikoyalardan unumli foydalangan holda, befarzand ota-onaning fojiasini urush motivi bilan bog‘laydi.

Yozuvchi hikoyada Ro‘zi maxsum va Xayrinisaning ma‘naviy-axloqiy tubanligini ko‘rsatish orqali Axloq va Imon etik-estetik ideallarini namoyon etgani faslda tahlil qilingan. Shuningdek, ushbu faslda L.Bo‘rixonning “Yigit iltijosi” hamda “Quyosh hali botmagan” asarlarida namoyon bo‘lgan etik-estetik ideallar ham tadqiq etilgan. Adibning “Quyosh hali botmagan” qissasida Muhabbat, Halollik, Imon, Vijdon kabi etik va estetik ideallar aks ettirilgan. Ijodkor bir qarashda hamma biladigandek tuyulgan voqea va kishilar turmush tarzi ostida inson ma‘naviy qadriyatlarining o‘zak qismi sanalgan etik va estetik tushunchalar xalq, millat orasidan yo‘q bo‘lib ketmasligi, uni asrovchi, saqlovchi va keyingi avlodga yetkazuvchi kishilar hamma vaqt mavjud bo‘lishini badiiy tasvirlaydi.

Qissa kompozitsiyasidagi “Biz hali Absal polvonni tanimas edik” va “Quyosh hali botmagan” takroriy jumllarini voqealar va qahramon ruhiy holatiga hamohang asosiy boshlanma va tugallanma deyish mumkin. Qissada ikki do‘st Norsoat va Davronlarning Kengsoyda kechgan bolaligi, bolalik xotiralarini yodga soluvchi kalit so‘z “Quyosh hali botmagan” shiorini jo‘r bo‘lib, baralla baqirib aytayotgan cho‘llik bolalar sarguzashtlari hikoya qilinadi. Ikki yosh o‘spirin Tanzilaga oshiq bo‘lib qoladi: biri – oshkora, biri – pinhona. Luqmon Bo‘rixon ana shu uch qahramonning ruhiy holatini tasvirlash orqali insonning ichki qiyofasini kashf etadi.

Aslida, Norsoatni g‘irromlik qilgani uchun ayblab bo‘lmaydi. U o‘z sevgisi uchun g‘irromlikka qo‘l uradi. Buni Tanzilaga ham aytadi. Ikki do‘stning bir qiz uchun o‘yin uyushtirishi zamonaviy tushuncha bo‘yicha xatodek tuyuladi. Ammo qadim odatlarimizda bunday vaziyatda kuchli, irodali yigit g‘olib bo‘lishi uchun kurash tushirilgan. Yozuvchi ana shu odat bo‘yicha etik va estetik ideallarni qayta jonlantirishga intiladi. Ammo endi zamon va tushunchalar o‘zgargan chog‘da Norsoatdek g‘irrom kishilar ko‘p topiladi hamda ularning qilmishi oqlanadigan bo‘lgan. Aslida, etik va estetik tushunchalar bo‘yicha u xato qildi. Lekin buni u kech anglaydi. U o‘zi va do‘stining yetuk ideallarini tan olmay bu kurashda o‘z nafsoniyati uchun uch shaxsning baxtini qurbon qilgan edi.

Davron Norsoatni g‘irrom o‘yin qilganini aytsa-da, hech kim unga ishonmaydi. Kun kelib, u chempion bo‘lib, dunyoga tanilsa-da, o‘zini baxtli his qilmaydi. Chunki u haqiqiy sevgisini topmaydi. Bu jihatdan u Norsoatga havas bilan qaraydi. Shuning uchun u musobaqada xaloyiq oldida “Norsoat dunyodagi eng kuchli polvon” deb e‘lon qiladi. Ikki do‘st bir-biridan kechirim so‘raydi: “– Kechir meni, do‘stim, kechir. Yo‘q, sen kechir, – dedi Davron ham tovushi titrab, – senga ko‘p ozor berdim.

Ovozim tobora xirillab, so‘niq chiqardi.

– Sen mard, halol insonsan...

– Yo‘q, senga teng kelolmayman, – dedi Davron kaftlarini ko‘ziga tekkizib olarkan, – sen mardlarcha sevgining quli bo‘lolding, men esa hali sevgining o‘zini ham topolganim yo‘q”¹⁷ .

Parchadan ma‘lum bo‘ladiki, Norsoat o‘z xatosini kech bo‘lsa-da, tan oladi. Bu esa hali qalblarda, inson ruhiyatida quyoshdek ideallar yo‘q bo‘lib ketmaganiga ishora qiladi. Shuning uchun adib qissaga “Quyosh hali botmagan” deya sarlavha qo‘yadi.

Bobning keyingi faslida zamonaviy ijtimoiy ideallar talqini ikki adib ijodi misolida tahlil qilingan. Luqmon Bo‘rixon hamda Qo‘chqor Norqobil asarlarida bir-biriga o‘xshash yoki o‘xshamagan ijtimoiy ideallarning zamonaviy talqinini kuzatish mumkin. Bu ikki yozuvchi nasrini tahlil va talqin etishda ular adabiyot olamiga kirib kelgan davrdagi ijtimoiy omillar va adabiy jarayonni hisobga olmaslik mumkin emas. Xususan, Luqmon Bo‘rixonning “Jaziramadagi odamlar” romanida sho‘ro davri cho‘lquvarlarining fojiviy qismatiga urg‘u berilgani holda, afg‘on urushi ishtirokchilarining achchiq qismati Qo‘chqor Norqobilning shu mavzuda yozilgan ko‘plab hikoyalari va “Daryo ortidagi yig‘i”, “Kulib tur, azizim”, “O‘n sakkizga kirmagan men bor”, “Qordagi lola” kabi qissalari bilan umumiy badiiy mushtaraklik hosil qiladi. Ayniqsa, bugungi tobora tinchlik, farovonlik, shaxs erki kabi ijtimoiy ideallarning badiiy ifodasiga ehtiyoj kuchaygan bir paytda Qo‘chqor Norqobil asarlari yanada katta ahamiyatga ega bo‘lmoqda. Qo‘chqor Norqobilning barcha asarlarida urushda jabr ko‘rgan inson iztiroblari bosh mavzuga aylanadi. Personajning real hayotdagi mavqeyi yoki turmush tarzi uning inson sifatidagi etik va estetik idealiga mos kelmasligiga urush sababchi ekanligi doimo ta‘kidlanadi. Alaloqibat, adib ijodida muallifning o‘zi va uning quroldosh do‘stlari asar qahramonlariga aylanadi. Yozuvchining urushga nafrat bilan yozilgan qator asarlarida tinchlik estetik ideali namoyon bo‘ladi.

O‘tgan asrning 80-yillarida bo‘lib o‘tgan afg‘on birodarkushlik urushi voqealarini o‘z asarlariga singdirgan Qo‘chqor Norqobil nasrida urushni qoralovchi ijtimoiy ideallar chuqur dard bilan tasvirlanadi. Ushbu dard estetik idealga aylanadi. Yuqorida ta‘kidlaganimizdek, adib asarlarida tasvirlangan bu mavzu sobiq SSSRning qabih xatosi va bu bema‘ni urushlarda ishtirok etgan navqiron avlodning ham jismoniy, ham ruhiy fojialarini teran aks ettirishi muallif tarjimai holi bilan tutashib ketadi. “Daryo ortidagi yig‘i” qissasida muallifning o‘zi hamda ikki quroldosh do‘sti Rinat va Mo‘minlarning afg‘on urushida qon kechib olib borgan hayotiy front lavhalari tasvirlangan. Shuningdek, bu faslda “Quyoshni kim uyg‘otadi?”, “Yurakdagi yuk”, “Urushning surati”, “Eng kuchli bola” (Q.Norqobil), “Jaziramadagi odamlar”, “Titrayotgan tog‘” (L.Bo‘rixon) asarlarida namoyon bo‘lgan ijtimoiy ideallar tahlil etilgan. Yozuvchi ijodida tinchlik estetik ideali bugungi XXI asrdagi muhim ijtimoiy muammo bo‘lishi bilan birga shaxsiylashib ketgan. Shu ma‘noda D.Quronovning quyidagi iqtiboslari

¹⁷ Бўрихон Л. Куёш ҳали ботмаган / Куёш ҳали ботмаган. – Тошкент: O‘zbekiston, 2015. – Б. 206.

bizning fikrimizga hamohangdir: "... san'atkor estetik idealiga o'z davrining ilg'or ijtimoiy maqsadi ham singib ketadi. Faqat bir shart bor: o'sha ijtimoiy maqsad san'atkor uchun shu darajada shaxsiylashib ketishi zarurki, endi u o'sha maqsadga o'z-o'zining maqsadi deb qarasin – ijtimoiylik va shaxsiylik chegaralari yo'q bo'lib ketsin. Mana shu shartni uddalay olgan ijodkor endi hech kimning xizmatchisi emas, aniqrog'i, u endi o'z idealining xizmatchisi, xolos"¹⁸. Shaxsiy maqsadga aylangan ijtimoiy ideal kishini o'z davri, jamiyatidan yuksakroqqa, zamondoshlaridan o'zib ketishga, alaloqibat, begonalashishiga olib keladi. Chunki "So'z sifatida boshida har qanday belgi aniq hissiyotli obrazning juda cheklangan tasvirini ifodalaydi, biroq tasavvur kuchi bilan shu ondayoq badiiy obraz sifatida umumlashtirish imkoniyatini oladi... shu yerda tipga, idealga aylanadi"¹⁹. Shu ma'noda Qo'chqor Norqobilning "Bosinqirash" hikoyasida ham dastlab shaxsiy muammo oddiy, ko'pchilik ko'rgan, bilgan va e'tibor qilmaydigan darajada ko'nikkan voqeaga asoslangan. Ammo A.A.Potebnya ta'kidlagan oddiy belgi anglatgan mavzu, muammo ijtimoiy muammo bilan qo'shib, global estetik idealni ifodalashga xizmat qiladi. Adib urushdan qaytib kelsa ham, "urush azoblari xotiraga aylanmay", aksincha, "har kuni davom etadigan" qahramonning ruhiy kechinmalarini mahorat bilan tasvirlaydi.

Dissertatsiyaning uchinchi bobi "**Yangi o'zbek nasrida etik va estetik idealning namoyon bo'lishi**" deb nomlangan. Bobning birinchi fasli "Adabiy qahramon va milliy xarakter etik-estetik ideal sifatida", ikkinchi fasli esa "Kinoyaviy estetik ideal" deya nomlanadi. Adabiyotshunoslikda adabiy qahramon, xarakter, milliy xarakter, etik-estetik ideal kabi nazariy tushunchalar haqida sho'ro davri, postsovet davri o'zbek adabiyotshunosligida anchagina bahslar bo'lgan. Akademik M.Qo'shjonov o'zining "Oybek mahorati", "Abdulla Qahhor mahorati", "Nazariy lavhalar", "Saylanma"sida yozuvchi ideali, mazmun va shakl birligi, xarakter, obraz, salbiy obraz, ideal qahramon, pafos, syujet, konflikt kabi ko'plab nazariy masalalarga to'xtalib o'tgan. Xususan, biz e'tibor qaratmoqchi bo'layotgan "adabiy qahramon" va "milliy xarakter"da etik-estetik idealning namoyon bo'lishi haqida ham ozmi-ko'pmi nazariy fikrlar bildirgan²⁰. Olim xarakter tushunchasiga shunday nazariy ta'rif beradi: "**Xarakter** (adabiyot va san'atda) – badiiy asarda tasvirlangan inson obrazi. U ma'lum bir muhitning xarakterli tomonlari va tarixiy davr idealini o'zida mujassamlashtiradi. Xarakter muayyan dunyoqarashlardagi san'atkor ideali ifodalaydigan real hayotiy shaxsdir. Adabiyot va san'atning ko'pgina turlarida xarakter tasviri bosh masalalardan biri. Hayot haqiqati, san'atkor dunyoqarashi, u olg'a surmoqchi bo'lgan g'oyalar asarda, asosan, xarakter orqali

¹⁸ Куронов Д. Адабиёт назарияси асослари. – Тошкент: Академнашр, 2018. – Б. 66-67.

¹⁹ Потебня А. А. Теоретическая поэтика /Сост., вступ.ст., коммент. А.Б.Муратова. – М.: Высшая школа, 1990. – С.31 (344).

²⁰ Қўшжонов М. Маъно ва мазмун. – Тошкент: Адабиёт ва санъат, 1974. – 168 б.; шу муаллиф. Назарий лавҳалар. – Тошкент: Адабиёт ва санъат, 1980. – 52 б.; шу муаллиф. Абдулла Қаҳҳор маҳорати. – Тошкент: Адабиёт ва санъат, 1988. – 232 б.

yuzaga chiqadi”²¹. Demak, olim estetik idealning hayot haqiqati, badiiy asar g‘oyasi, milliy xarakterda namoyon bo‘lishini “xarakter”ga berilgan ta’rifda ifodalab bergan. M.Qo‘shjonov yana “ideal qahramon” masalasiga ham alohida to‘xtaladi: “**Ideal qahramon** jamiyat ilg‘or a‘zolarining ko‘pchiligiga xos yaxshi xislatlarni o‘zida mujassamlashtirgan shaxs obrazidir”.

Bu terminning paydo bo‘lishi sotsialistik realizmning tug‘ilishi bilan bog‘liq. Ma’lumki, har bir revolyutsion burilish boshqalarga o‘rnak bo‘larli qahramonlarni yaratadi. Ideal qahramon ijobiy qahramonning mukammallashgan bir ko‘rinishidir. Bu masala yuzasidan tanqid va adabiyotshunoslikda ko‘pgina tortishuvlar bo‘ldi: birovlar “odam kamchiliksiz bo‘lmaydi, shuning uchun ideal qahramon ham bo‘lishi mumkin emas”, desa, boshqa birovlar “jamiyatda bekamu ko‘st odamlar bo‘lishi mumkin, ular adabiyotda ham o‘z aksini topishi kerak”, degan fikrlarni bildirdi. Har ikkala fikr ham kamchilikdan xoli emas edi. Odam kamchiliksiz bo‘lmaydi. Lekin adabiyot va san’at ma’lum bir davrni aks ettirmoqchi bo‘lar ekan, ijobiy qahramon sifatida o‘sha zamonning ilg‘or tendensiyalarini o‘zida mujassamlashtirgan qahramonlarni tanlaydi”²².

M.Qo‘shjonov “ideal qahramon” tushunchasiga nazariy ta’rif berar ekan, uning muhim asosiy xususiyatlarini to‘g‘ri belgilaydi. Ammo “ideal qahramon” terminining paydo bo‘lishini sotsialistik adabiyot bilan bog‘lab, adashadi. Chunki “ideal qahramon” yozma adabiyot paydo bo‘lmasdan oldin mavjud bo‘lgan xalq og‘zaki ijodi namunalarida ham bor edi. Masalan, Alpomish, Barchin, Qaldirg‘och, Go‘ro‘g‘li, Avazxon kabi obrazlar xalqning eng mukammal ideallarini o‘zida mujassam etgan etik-estetik ideallardir. Shuningdek, ming yillik o‘zbek mumtoz adabiyoti namunalarida ham buyuk ijodkorlar o‘lmas va mangu etik-estetik ideallarini bosh qahramon va personaj timsollarida aks ettirishgan. Masalan, Farhod, Shirin, Hotamtoy, Iskandar kabi o‘nlab va yuzlab adabiy qahramon va yordamchi obrazlarda adiblarning eng go‘zal etik va estetik ideallari namoyon bo‘lgan.

Yevropa tanqidiy realizmi va jahon modernizmi, postmodernizm davri adabiyotida “ideal qahramon” tushunchasiga darz ketdi. Rus tanqidiy realizmining yirik ijodkori F.M. Dostoyevskiyning Raskolnikov obrazi (“Jinoyat va jazo”)ning qotillikka qo‘l urishi ortida mavjud jamiyatga isyon yotadi. Raskolnikov telbalarcha tuzgan nazariyasi asosida ijarachi kampir va unga qo‘shib singlisini ham o‘ldiradi. Dostoyevskiy jinoyatchi qahramonning ruhiy dunyosini badiiy taftish etish orqali “adolat” estetik idealini ilgari suradi. Shuningdek, Nobel mukofoti sovrindori A.Kamyuning juda ko‘p bora bahslarga sabab bo‘lgan Merso obrazi hamda uning sovuqqon xarakteri va jinoyati ortida “shaffof insoniy munosabatlar” estetik ideali yotadi. Merso onasi vafot etganda, ko‘zyosh to‘kmaydi. Azadan shaharga qaytib kelgan kuni yoqtirgan qizi bilan kafeda xushchaqchaq kayfiyatda o‘tiradi. Dengiz sohilida dam olib yotganida, quyoshni

²¹ Қўшжонов М. Назарий лавҳалар. – Тошкент: Адабиёт ва санъат, 1980. – Б. 11.

²² Ўша асар. – Б. 21-22.

to'sgani uchun kiprigini ham qimirlatmasdan qotillik qiladi. Sud Mersoni qotillik qilgani uchun emas, balki onasi vafot etganida yig'lamagani uchun o'lim hukmini o'qiydi. Merso nosamimiy, munofiqona munosabatlardan jirkanadi. U ana shu ikkiyuzlamachi jamiyatga qarshi o'zining sovuqqon va bemehr xarakteri bilan odamlarda "begona shaxs" timsolli obrazini o'zida mujassam etgan.

Adabiyotshunos U.Hamdammov "Begona" asari va uning qahramoni Merso haqida shunday fikrlarni bildirar ekan, bular haqiqatdir: "Begona" oson o'qiladigan asar emas. Chunki Mersoning dosh berish o'ta mushkul bo'lgan samimiyati hassos qalbli o'quvchini muvozanatdan chiqaradi. Ayrimlar uni dahriylikda ayblashni xush ko'radi. Ayniqsa, ming yillar davomida e'tiqodni mustahkam ushlab kelgan ona Sharq farzandlari uchun Mersoning din-u e'tiqod borasidagi qarashlari juda og'riqli. "Boshiga tushgan barcha ko'rgiliklari Mersoning e'tiqodsizligi tufaylidir", – deb o'ylaydiganlar bor. Lekin "Buning uchun Mersoning ayblashga, boshiga mag'zava ag'darishga ma'naviy haqqim bormi?" – deb so'raydigan kam"²³.

Bu faslda "Bu yerlarda hayot boshqacha", "Chol xafa bo'ldi", "Tomirdagi qon qayg'usi" (Q.Norqobil) va "Quyosh hali botmagan" (L.Bo'rixon) asarlarida namoyon bo'lgan adabiy qahramon va milliy xarakter etik-estetik ideal ifodasi ekani tahlil etilgan. Bobning so'nggida "Yalangoyoq", "Begimqul katta", "Cho'ldan kelgan tashvish", "Jaziramadagi odamlar" (L.Bo'rixon) hamda "Tirik haykal" (Q.Norqobil) hikoyalarida namoyon bo'lgan kinoyaviy estetik idealning namoyon bo'lishi yoritilgan. Hozirgi o'zbek nasrida kinoyaning o'ziga xos badiiy uslubini yaratgan Luqmon Bo'rixonning "Yalangoyoq" hikoyasida yozuvchining nim tabassumi, istehzosi ifoda topgan. Adib asarga oddiy bir voqeani asos qilib oladi. Ya'ni poyezdda ketayotgan talaba Halim akasi sovg'a qilgan qimmatbaho tuflisini o'g'irlatib qo'yadi. Muallif nim tabassum bilan bayon etgan bu voqea zamirida jamiyatdagi o'g'rilik, qalloblik, o'z ishini suiiste'mol qilish kabi ijtimoiy illatlarga kitobxon diqqatini qaratadi. Bir qarashda mazkur hikoya A.Qahhorning "O'g'ri" hikoyasini esga soladi. Bir asr ichida yaratilgan har ikki hikoyada o'g'rilar, aslida, jamiyat va davlat ishonch hamda vakolat bergan odamlar ekani ho'kiz va tuflining o'g'irlanishi voqeasida ochiladi.

A.Qahhor ho'kizini o'g'irlatgan Qobil boboning sarson-sargardonliklarini kichik hajmli hikoyada aks ettirar ekan, go'yoki kitobxonga paradoksli jumboqni o'rtaga tashlaydi. Xo'sh, Qobil bobo ho'kizining topilishiga umid bergan ellikboshi, amin, azayimxon, pristav, tilmoch, Egamberdi paxtafurush yomon va mas'uliyatsiz odamlarmi? Yoki o'zi tushib qolgan muammoli girdobdan chiqib ketolmay, hammaga pora berayotgan Qobil bobo yaxshi insonmi? Yoki bo'sh-bayov, fikrsiz odammi? Sho'ro davri qahhorshunoslari zo'r berib, Qobil boboni jabrdiyda obraz, ellikboshi, amin, azayimxon, pristav, tilmoch, Egamberdi paxtafurushlarni esa ezuvchi sinf sifatida talqin etib keldi. Luqmon Bo'rixon badiiy uslubida kinoyaning o'ziga xos ko'rinishi aks etgan. Muallifning qay bir asarini

²³ Хамдамов У. Жаҳон адабиёти: модернизм ва постмодернизм. – Тошкент: Академнашр, 2020. – Б. 25.

olmang, unda kinoya va uning badiiy vositalari mahorat bilan qo'llanganini kuzatish mumkin. Xususan, yozuvchining "Jaziramadagi odamlar", "Imom Moturidiy" romanlarida ham luqmonona kinoya ko'zga tashlanadi. Biz mazkur o'rinda yozuvchining "Quyosh hali botmagan" qissasida namoyon bo'lgan kinoya va kinoyaviy munosabatga e'tibor qaratamiz.

Qissa voqealari Norsoat tilidan hikoya qilinadi. Shuning uchun asarda Norsoatning Tanzilaga, Davronga kinoyaviy munosabati uning ichki monologida aks etgan. Qissada namoyon bo'lgan kinoya shaklini qahramonning jamiyatga kinoyaviy munosabati deb baholashimiz mumkin. Norsoat hayotida sodir bo'layotgan voqealar, keskin munosabatlar, do'sti bilan raqibga aylanish jarayonida o'z-o'zi bilan suhbatlashadi va har bir voqeaga faol munosabat bildirib, kinoyaviy pozitsiyani egallaydi. Masalan, Davron Tanziladan o'ttizta xat olganini eshitgach, uning ichidan quyidagicha kinoya va istehzo bilan quyidagi gaplar quyilib keladi: "Tanzila chindan ham hali paxta yig'im-terimidan qaytmagan ekan. Viloyat pedagog kadrlar tayyorlov texnikumi talabasi! Qanaqa pedagog... behayo, masxaraboz u! Soyga yetaklab borib, sug'ormay qaytaradigan ayyor alvasti! Tamom, bu qiz endi menga begona, ko'rmayin ham, kuymayin ham..."²⁴.

Yoki, mag'lub deb e'lon qilingan Davronning holatini Norsoat nigohi bilan kinoyaviy kulgili fonda tasvirlaydi: "O'rtanib o'rmalayotgan polvon lampa chiroqlar yog'dusi ostida hanuz tiz cho'kkan ko'yi haykalday qotib qoldi. Uning shu turishi kitoblardagi antik davr yunon-rum qahramonlari tasvirini eslatib yuborardi"²⁵.

Ayni paytda Norsoat o'z-o'ziga ham kinoyaviy pozitsiyada turadi. U g'irromlik qilib Davronni yenggani uchun o'zini iflos balchiqqa tushib qolgan odam singari his etadi: "Men o'sha tanish muyulishda, o'sha qayrag'och yonida Tanzilani kutib turishni o'ylagan edim. Ammo ich-ichimdagi allanadir bunga monelik qilardi. Go'yo isqirt, iflos bir balchiqqa botib qolganman-u, bu ahvolda Tanzilaga ko'rinishni istamadim. Qalbim, ong-shuurim bo'm-bo'sh bir tarzda uyga kirib bordim"²⁶. Kuzatib turganimizdek, Luqmon Bo'rixon qissada voqelik va inson ichki ruhiy tovlanishlariga tanqidiy, tahliliy, taftish qilish uchun kinoya va uning vositalaridan unumli foydalangan. Xulosa shuki, yozuvchi o'zining bir qator asarlarida kinoyaviy munosabatni (muallif kinoyasi va qahramon kinoyasi) estetik idealga aylantirgan.

Qo'chqor Norqobilning "Tirik haykal" hikoyasida ham yozuvchining kinoyaviy pozitsiyasi orqali rahbarparastlik, shaxsga sig'inish, xushomadgo'ylik, tavoze-parastlik kabi ijtimoiy illatlar qattiq tanqid ostiga olinadi. Mazkur asarda adib achchiq kinoya bilan yaratgan Hayqulov obrazi va unga sig'inuvchi rahbarparastlar hamda xushomadgo'ylar (Kastyum ko'tarar va boshqalar)

²⁴ Бўрихон Л. Қуёш ҳали ботмаган / Қуёш ҳали ботмаган. – Тошкент: Ўзбекистон НМИУ, 2015. – Б. 137.

²⁵ Ўша асар. – Б. 162.

²⁶ Ўша асар. – Б. 163.

jamiyatda bolalab ketgan jiddiy ijtimoiy illatga aylanganini fosh etadi. Qo‘chqor Norqobilning hech bir asarida “Tirik haykal”da qo‘llangan kinoya va sarkazm ko‘zga tashlanmaydi. Adib hikoya qahramoni Hayqulov ismini ham Haykal so‘zining birinchi bo‘g‘inidan olib, yangi so‘z yasaydi. Muallif haykalga qul, ya’ni tirikligidayoq o‘zini ideallashtirish fikri bilan o‘rtanayotgan shuhratparast odam obraziga ramziy ma’noda Hayqulov familiyasini beradi. Yozuvchining obrazli ifodasi bilan aytganda “... yetmishga yamoq, saksonga saboq berib turgan qariya”. Hayqulov millatning ma’naviy daholariga o‘rnatilgan haykallarini ko‘rib, o‘zining ham haykali bo‘lishini orzu qilib, tirikligidayoq tosh supa ustiga chiqib, haykalga aylanadi. Bu mistik, romantika Hayqulovning xayolida sodir bo‘ladi. Qahramonning bu ruhiy holatini yozuvchi Qo‘chqor Norqobil shunday tasvirlaydi: “Hayqulov mashina orqa o‘rindig‘ida hansirab nafas olardi. Ko‘ksida bir og‘ir tosh, ha, haykalday og‘ir yuk cho‘kib yotar, bu og‘riq uni zimiston o‘pqon sari tortib borardi go‘yo”²⁷. Mazkur hikoya matnida ham Qo‘chqor Norqobil jonli xalq tilidan mahorat bilan foydalangan: “Xarrakka tiqilgan xarsangni suv emas, sel oqizadi”; “Savdoyining savodi savobni sovuradi”; “Itning iljayganini kim ko‘ribdi”; “...jag‘i yopilmay jig‘iga tekkuvchi”; “Yer bo‘lmasa, osmonda yuradi”; “Qirda turgan qirchang‘i pastda qolgan tulporni tengim demas...”; “Suvilonga suv yuqqanini kim ko‘ribdi”; “Mashqi baland mishiqlar bilan pachakilashib”; “...ketmoniga qayroq uradigan to‘rtta “padxalim” va hokazo²⁸. Yozuvchi “Tirik haykal” asarida tanqid qilingan ijtimoiy illatlarni qoralash orqali fikri ochiq, o‘z mustaqil fikriga ega bo‘lgan shaxs estetik idealini namoyon etadi.

XULOSA

Tadqiqot bo‘yicha olib borilgan kuzatishlar, tahlilga tortilgan muammolar ko‘lami va tabiati quyidagi xulosalarni chiqarishimizga asos bo‘ladi:

1. Estetik qarashlar ildizi barcha xalqlar, jumladan, o‘zbek mumtoz adabiyoti namunalarida ham uchraydi. Ammo etik-estetik konsepsiyaning tizimli nazariyasi qadimgi yunon olimlari tomonidan ishlab chiqilgan va keyinchalik dunyoning turli yetakchi olimlari tomonidan rivojlantirilib, to‘ldirilgan. Bular orasida turkistonlik Abu Nasr Forobiy, Aziziddin Nasafiy kabi allomalarning borligi ham o‘z isbotini topgan. Etik va estetik ideal badiiy asarning ikki muhim xususiyati bo‘lib, ular bir-birini doimo taqozo etadi. Axloqsiz estetik yuksalish, estetik idealsiz axloqiy yetuk bo‘lmashligi izlanishlar davomida isbotlandi. Ayniqsa, o‘tish davri va urush ishtirokchilari bo‘lgan yozuvchilar asarlarida idealning ba’zan o‘zgarishga uchrashi, idealini yo‘qotgan shaxsning faoliyati torayishi mumkinligi aniqlandi.

2. Yangi o‘zbek nasrida etik va estetik jihatdan komil obrazlarni yaratish orqali milliy asosdagi umuminsoniy qadriyatlar – ishonch, hayotsevarlik, insonparvarlik, adolat, halollik, mehnatsevarlik, do‘stlik, sadoqat kabilarni yosh

²⁷ Норқобил Қ. Тирик ҳайкал / Самодил. – Тошкент: Янги аср авлоди, 2018. – Б. 304-305.

²⁸ Ўша асар. – Б. 296-300.

avlodga yetkazish maqsad qilingan. Bunda milliy tariximizda salmoqli o‘ringa ega shaxslar obrazini badiiy qayta yaratish muhim sanaladi. Chunki etik idealning bo‘shroq tasvirlanishi yoki nursiz ifodalanishi estetik idealning nursizlanishiga, oxir-oqibatda esa badiiy asar saviyasi pasayishiga olib keladi.

3. Ijodkorning estetik ideali u yaratgan ijobiy obrazlar va g‘oyalardagina o‘z ifodasini topmaydi, balki asardagi salbiy obrazlar qiyofasida ham namoyon bo‘ladi. Estetik idealni namoyon qilishda kulgi, satira, yumor, sarkazm, folklorizmning o‘rni va ahamiyati beqiyos ekanligi isbotlandi.

4. Yozuvchi Luqmon Bo‘rixon Moturidiy obrazini yaratar ekan, uning timsolida millat va din taraqqiyoti uchun hissa qo‘shgan yetuk shaxs timsolida jamiyatimizga zarur bo‘lgan axloqan yetuk, ma‘nan buyuk shaxs qanday bo‘lishi kerakligini badiiy ifodalay olgan. Adib Imom Moturidiy hayoti va faoliyatini bugungi zamonaviy muammolar bilan bog‘lab, o‘zining ulkan etik va estetik idealini yaratishga erishdi. Lekin asar xalq ma‘naviy mulkiga aylanishi va ideal obraz darajasida baholanishi uchun ma‘lum vaqt kerak bo‘ladi.

5. Urush davri odamlarida faqat tirik qolishga intilish, hayotdan ko‘ngil qolishi, ruhan charchash kabilar natijasida etik va estetik ideallar ta‘siri pasayishi, faqat bugungi kun bilan yashash holati ko‘zga tashlanadi. Ammo shunday vaziyatda ham yo‘qotilgan ideallarga bo‘lgan intilish urush tugaganiga ko‘p vaqt o‘tsa ham yozuvchini doimo olg‘a intilish, yashashga undab kelgan.

6. Yangi o‘zbek nasrida muhabbat, halollik, imon, e‘tiqod, milliy an‘analarga sadoqat etik-estetik ideali Luqmon Bo‘rixon va Qo‘chqor Norqobilning qator asarlarida namoyon bo‘ldi. Har ikki adib muhabbat, sadoqat kabi etik va estetik ideallarni o‘z qalb prizmasidan o‘tkazib, globallashuv davrining muhim muammolariga diqqat qaratishdi.

7. Qo‘chqor Norqobil (“Daryo ortidagi yig‘i”, “Kulib tur, azizim”, “O‘n sakkizga kirmagan men bor”, “Qordagi lola”, “Bosinqirash”, “Xun”, “Arosat” hikoyalari) hamda Luqmon Bo‘rixon (“Qo‘noq”, “Begimqul katta” hikoyalari va “Temiryo‘l” romani) asarlarida tinchliksevarlik, hayot va o‘lim, imon, mehr-oqibat, sadoqat, adolat, ishonch, mehnatsevarlik, farovonlik ijtimoiy estetik ideallari ijodkorlarning ulkan badiiy mahorati tufayli jonli va ishonarli namoyon bo‘lgan.

8. Luqmon Bo‘rixon (“Jaziramadagi odamlar” romani, “Quyosh hali botmagan” qissasi) va Qo‘chqor Norqobil (“Bu yerlarda hayot boshqacha” hikoyasida Guldirak momo va chol xarakteri, “Chol xafa bo‘ldi” hikoyasida G‘ulom chol xarakteri) ijodidagi qahramonlar milliy xarakterida Qashqadaryo va Surxon vohasi odamlari, donishmand bobolar, momolar, adabiyotsevar odamlar qiyofasi tajassum topgan.

9. Yangi o‘zbek nasrining faol ijodkorlari nasrida bugungi globallashuv jarayonidagi e‘tiqodi butun, milliy qadriyat va an‘analarni asrovchi qahramonlar etik va estetik ideal sifatida talqin etilgan. Luqmon Bo‘rixon o‘z nasrida kinoyaning o‘ziga xos badiiy uslubini yaratgan kuchli ijodkordir. Adibning

“Yalangoyoq”, “Begimqul katta”, “Cho‘ldan kelgan tashvish” hikoyalari va “Quyosh hali botmagan” qissasi, “Jaziramadagi odamlar”, “Imom Moturidiy” romanlarida kinoya va uni namoyon etuvchi badiiy vositalar aks etadi, alalxusus luqmonona kinoya katta etik va estetik idealga evrilgan.

10. Yangi o‘zbek nasrining ikki ijodkori Luqmon Bo‘rixon va Qo‘chqor Norqobil ijodidagi kinoyaviy badiiy uslub orqali XXI asr odamining hayoti va qismatiga tanqidiy, tahliliy munosabatda bo‘linib, jamiyat, olam va insoniyat muammolari kinoya nuqtayi nazari bilan badiiy taftish etilgan. Natijada har ikki ijodkor kinoyani o‘ziga xos etik va estetik ideal vositasiga aylantira olgan.

**SCIENTIFIC COUNCIL AWARDING SCIENTIFIC DEGREES
DSc.02/30.12.2019.Fil.46.01 UNDER THE INSTITUTE OF UZBEK
LANGUAGE, LITERATURE AND FOLKLORE**

INSTITUTE OF UZBEK LANGUAGE, LITERATURE AND FOLKLORE

SHUKUROVA BARCHIN SAMADOVNA

**THE PROBLEM OF ETHICAL AND AESTHETIC IDEAL IN NEW
UZBEK PROSE**

(on example of the prose of L.Burikhon and K.Norkabil)

10.00.07 – Theory of literature

**DISSERTATION ABSTRACT FOR DOCTOR OF PHILOSOPHY IN PHILOLOGICAL
SCIENCES (PhD)**

Tashkent – 2023

The theme of PhD dissertation is registered by Supreme Attestation Commission at the Cabinet Ministry of the Republic of Uzbekistan under the number B2019.1.PhD /Fil.758.

The dissertation has been prepared at the Institute of Uzbek language, literature and folklore.

The abstract of the PhD dissertation is posted in three (Uzbek, Russian, English (resume)) languages on the website of Scientific Council (<https://www.tai.uz>) and «ZiyoNet» information and educational portal (www.ziyo.net).

Scientific advisor: **Milliev Suvonqul**
Doctor of Philological science

Official opponents: **Amonova Zilola Qodirovna**
Doctor of Philological science

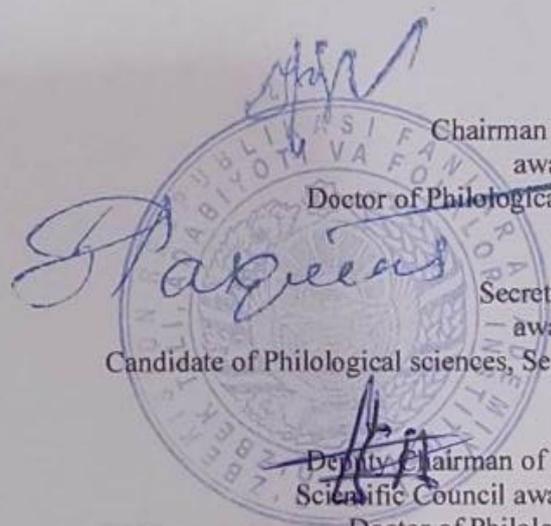
Jurakulov Uzoq Haydarovich
Doctor of Philological science, Professor

Leading organization: Tashkent State Pedagogical University

Defense of the Dissertation will take place on «1 February 2023, at 17:00 p.m. at a meeting Scientific Council DSc.02/30.12.2019.Fil.46.01 under Scientific Degree at Institute of Uzbek language, literature and folklore (address: 100060 str. Shakhrisabz passage, 5, city Tashkent. Tel.: (99871) 233-36-50; Fax: (99871) 233-71-44; E-mail: uztafi@academy.uz).

Dissertation could reviewed at the Fundamental Library of Uzbekistan Academy of Sciences (address: 100100, str. Ziyolilar, 13, city Tashkent. Tel.: (99871) 262-74-58.

The abstract of the dissertation was distributed on 12 January 2023.
(Registry report number 4 on 11 January 2023)



N.F.Karimov

Chairman of the Scientific Council
awarding scientific degrees,
Doctor of Philological sciences, Academician

R.Barakaev

Secretary of Scientific Council
— awarding scientific degrees,
Candidate of Philological sciences, Senior scientific researcher

J.S.Eshankulov

Deputy Chairman of Scientific Seminar at the
Scientific Council awarding scientific degrees,
Doctor of Philological sciences, Professor

INTRODUCTION (the abstract of the (PhD) dissertation)

Actuality and necessity of the research theme. Ethical and aesthetic ideal, ideal categories, their theoretical aspects, scientific and theoretical issues such as the nature of beauty, goodness, and universality of the perfect ideal are regularly and consistently studied in world literary studies. In the process of globalization, the formation of different ideas and concepts in literature requires the study of the problem of ethical and aesthetic ideal from new perspectives. After all, the idealism in fiction acquires scientific importance as an expression of the human psyche and the spiritual development of society. Studying the issue of the commonality of literature and morality is one of the leading problems in world literary studies, and it has been considered as a research subject since ancient times. Especially in recent years, attempts to make changes to ethical and aesthetic ideal orientations have created the need to clarify this problem. Therefore, morality and ethical-aesthetic ideal are considered an important category of literature and art, forming perfect moral and perfect beauty principles of society and individual. In particular, the study of such categories as aesthetic taste, high morality, perfect personality, moral content of literature, social ideal, aesthetic sense, aesthetic need, literary work's ideality, whole image, irony, laughter, beauty, goodness, and universality is a requirement of the times. The problem of ethical and aesthetic ideals in the Uzbek prose of the period of independence creates the need to research the social, spiritual-ethical, universal ideals in the works of today's active writers Lukman Borikhon and Kochkor Norkabil in the context of world literature. "Attention to literature, art, and culture is, first of all, attention to our people, attention to our future".¹ Consequently, this principle sets the task of researching the problem of ethical and aesthetic ideals in the society of individuals, and studying it on the basis of national and universal categories. Modern Uzbek prose shows the Uzbek character, which considers national traditions and values as sacred, literary heroes in tune with the times, high ideals such as honesty, hard work, patriotism, peace-loving, life-loving, loyalty, and family. PF-4797 of the President of the Republic of Uzbekistan dated May 13, 2016 "On the organization of the activities of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi", Decree PF-60 of January 28, 2022 "On the development strategy of New Uzbekistan for 2022-2026", Decree No. PQ-2789 of February 17, 2017 "On measures to further improve the activities of the Academy of Sciences, organization, management and financing of scientific research", Decree PQ-3271 of September 13, 2017 "Publishing and distribution of book products on the program of comprehensive measures to develop the system, increase and promote book reading and reading culture", decisions of October 19, 2020, Decree PQ-4871 "On the wide celebration of the 580th anniversary of the birth of the great poet and thinker Alisher Navoi", Ministers of the Republic of Uzbekistan's Decree 124-F of February 16, 2018 "Study of Uzbek classic and modern literature at the international level and This study serves to a certain extent the implementation of the tasks defined in the decree "On holding the international

conference on the topical issues of promotion" and other regulatory legal documents related to this activity.

Relevant research priority areas of science and developing technology of the Republic. Dissertation research was carried out in accordance with priority directions of republican science and technology development I. "Formation of a system of innovative ideas in the social, legal, economic, cultural, spiritual-educational development of the information society and the democratic state and ways of their implementation".

The level of study of the problem. In world literary studies, many scientific and theoretical studies have been carried out on the issue of social aesthetic ideal in the history of literature and morality, moral aesthetic ideal, modernity of aesthetic ideal, ethics and spirituality, philosophy and aesthetics. In particular, we can cite the works of such scientists as Plato, Aristotle, Abu Nasr Farabi, Aziziddin Nasafi, Immanuel Kant, Arthur Schopenhauer, Georg Wilhelm Friedrich von Hegel.¹ By the XX century, this problem was studied more widely.² In Uzbek literary studies,

¹ Abu Nasr Forobiy. Fozil odamlar shahri (Tanlangan asarlar). – Toshkent: Xalq merosi nashriyoti, 1993. – 224 b.; Aziziddin Nasafiy. Komil inson kitobi. – Toshkent: G‘afur G‘ulom nomidagi NMIU, 2021. – 232 b.; Kant I. Iz “Leksiy po etike” / Eticheskaya misl. 1990. – M.: Politizdat, 1990. – S. 296-323.; Shopengauer A. Izbranniye proizvedeniya. – M.: Prosveshcheniye., 1992. – 302 s.; Gegel. Estetika. v 4-x tomax. Tom 1-y. – M.: Iskustvo, 1968. – 312 s.

² Larmin O. Esteticheskii ideal i sovremennost. – M.: Mosk. un-t, 1964. – 155 s.; Etika i estetika : Resp. mejved. nauch. sb. / Kiyev. gos. un-t im. T. G. Shevchenko ; [Redkol.: L. T. Levchuk (otv. red.) i dr.]. - Kiyev : Libid, 1965. 354 s.; Murian V. Esteticheskii ideal. – M.: Iskustvo, 1966. – 247 s.; Esteticheskiye ideali M.Yu. Lermontova: Spets. kurs lektsiy dlya studentov-filologov / Irkut. gos. un-t im. A. A. Jdanova. - Irkutsk : 1968. - 202 s.; Esteticheskii ideal i problema xudojestvennogo mnogoobraziya: [Sbornik statey] / Akad. obshchestv. nauk pri SK KPSS. Kafedra literaturovedeniya, iskusstvovedeniya i jurnalistiki ; [Red. kollegiya: prof. V. V. Novikov (otv. red.) i dr.]. - Moskva : Misl, 1968. - 359 s.; Nigmatullina Yu.G. Natsionalnoye svoeobraziye ideala i iskusstvo. – Kazan, Tatgosizdat, 1970. – 212 s.; Etika i estetika: Problemi moralno-esteticheskogo vospitaniya lichnosti v svete resheniy XXV s‘ezda KPSS: [sbornik statey / redkollegiya: V. A. Kudin (otvetstvenniy redaktor) i dr.] – Kiyev: Vishcha shkola, 1977. – 149 s.; Osichnyuk Ye.V Ideal i deyatelnost. – Kiyev: Visshchaya shkola. – Izd-vo pri Kiyev. un-te, 1981. – 184 s.; Etika i sovremennost’. – M.: Znaniye, 1981. – 112 s.; Pivoyev V.M. Ironiya kak esteticheskaya kategoriya // Filosofskiy nauki. – 1982. – № 4 – S. 59; Kononenko Ye.I. Esteticheskii diapazon ironii // Problemi esteticheskoy kulturi i iskusstva. – M. – 1982. – S. 114; Etika idealogiya. [Redkol.: L.M.Arxangelskiy (otv.red.)i dr.], – M.: Nauka, 1983 – 358 s.; Esteticheskiye kategorii i iskusstvo. [Sbornik statey] / Moldavskiy gosudarstveniy institut iskusstv; red. V.O. Pigulevskiy. – Kishinev: Shtiinsa, 1989. – 154 s.; Estetika kategorii: formirovaniye i funkcionirovaniye: Mejvuz. Sb / – Petrozavodsk: Petrozavodskogo universiteta im. O.V.Kuusinen; [Redkol.: V. M. Pivoyev (otv. red.) i dr.]. 1985. – 109 s.; Esteticheskii ideal sovremennost: Ponyatiye, problemi, premstvennost. Otv. red. M. F. Ovsyannikov. – M: Nauka, 1986. – 183 s.; Etika i moral Filosofsko-eticheskkiye problemi vospitaniya. – Moskva: 1990. – 195 s.; Borev Yu.B. Estetika. – M.: Politizdat, 1988. – 495 s.; Borev Yu.B. Estetika: V 2 t. – Smolensk, 1997. T.1. – S. 187.; http://www.urgu.info/urguinfofiles/sites/pigulevsky-ironiya/01_glava_1/htm#1.1-Obshchiy_smisl_ironi; Etika i estetika. – Novosibirsk: Novosibirskiy gosudarstvenniy texnicheskii universitet; [sost. M. T. Usova]. 2010. – 309 s; Mexed G.N. Problema cheloveka v etike i estetike F.M.Dostoyevskogo // Filosofiya. Kulturologiya. Vestnik Nijegorodskogo universiteta im. N.I. Lobachevskogo. Seriya Sotsialniye nauki, 2013, №4 (32). – S. 143-148; Pavlova L.A. Etiko-esteticheskkiye ideali: sinkreticheskii podxod // Izvestiya Samarskogo nauchnogo sentra Rossiyskoy akademii nauk, t. 15. №2 (2), 2013. – S. 516-520; Gegel. Estetika (rus tilidan M.Abdullayev tarjimasi) // Sharq yulduzi. 2014. №1, №2, №3, №4, №5, №6. Rouls D. Teoriya spravedlivosti / Eticheskaya misl. 1990. – M.: Politizdat, 1990. – S. 229-242; Epshteyn M.N. Ot znaniya – k tvorchestvu. Kak gumanitarniye nauki mogut izmenyat mir. – M. - SPb: Sentr gumanitarnix initsiativ, 2016. – 296 s.

literature and ethics,³ politics and ethics,⁴ the social-philosophical essence of the moral ideal,⁵ and the aesthetic ideal in folklore and written literature⁶ are dealt with in the form of treatises, dissertations and monographs. The work of Lukman Borikhon and Kuchkar Norkabil, active publishers of contemporary Uzbek prose, has attracted the attention of many literary scholars, reviews, articles and one dissertation work have been created.⁷ But the problem of ethical and aesthetic ideal in the prose of these creators has not been studied in a special monographic aspect.

³ Kuncheva L. Adabiyot va axloq. – Toshkent: O‘zbekiston KP Markaziy komitetining nashriyoti, 1969. – 40 b.; Aliqulov X. Davvoni etikasi. – Toshkent: O‘zbekiston KP Markaziy komitetining nashriyoti, 1969. – 28 b.; Aliqulov X. Sharq mutafakkirlari axloq haqida. – Toshkent: Fan, 1979. – 48 b.; Boltaboyev H. Mahmudov M. Adabiy-estetik tafakkur tarixi. 2-jild: O‘rta asrlar. Uyg‘onish davri (IV-XVI) – Toshkent: Mumtoz so‘z, 2016. – 428 b.

⁴ Alimardonov T. Siyosat va axloq muvozanati muammolari: Siyosiy fan. d-ri ... diss. avtoref. – Toshkent, 2006 – 50 b.

⁵ Samadov A. Axloqiy idealning ijtimoiy- falsafiy mohiyati va uning barkamol avlod tarbiyasidagi ahamiyati: Fals. fan. nomz... diss. avtoref. – Toshkent, 2011. – 24 b.; Sher A. Estetika (nafosat falsafasi): – Toshkent: O‘zbekiston, 2015. – 368 b.; Abdullayev S. Go‘zallik inson ma‘naviy borlig‘ining shakli sifatida: Fals. fan. bo‘yicha falsafa d-ri (PhD) ... diss. avtoref. – Samarqand, 2022. – 42 b.

⁶ Alimov S. Estetik ideal va uning revolyutsiyadan oldingi o‘zbek folkloridagi tajassumi: Fals. fan. nomz... diss. – Toshkent, 1975. – 191 b.; Lutfiddinova X. Yozuvchining estetik ideali va ayollar obrazi (“O‘tgan kunlar” va “Kecha va kunduz” romanlari misolida): Filol. fan. nomz... diss. – Toshkent, 1994. – 141 b.; Rahimjonov N. Istiqloq va bugungi adabiyot (Adabiy-estetik, tanqidiy tafakkur tamoyillari). – Toshkent: O‘qituvchi, 2012. – 328 b.; Qahramonov Q. Adabiy jarayon va estetik talqin. – Toshkent, 2014. – 160 b.; Davlatova A. Milliy uyg‘onish davri o‘zbek adabiyotida estetik ideal muammosi: Filol. fan. nomz... diss. – Toshkent, 2011. – 162 b.; Yo‘ldosh Q., Yo‘ldosh M. Badiiy tahlil asoslari. – Toshkent: Kamalak, 2016. – 464 b.; Sheraliyeva M. Hozirgi o‘zbek nasrida kinoya. – Toshkent: Akademnashr, 2016. – 224 b.; Shofiyev O. Erkin A‘zam nasri badiiyati: kinoya va obraz. – Toshkent: Qaqnus Mediya, 2019. – 172 b.; To‘laganova S. Ijodkor shaxsi va badiiy qahramon muammosi (Abdulla Qodiriy ijodi misolida): Filol. fan. d-ri (DSc)... diss... avtoref. – Toshkent, 2019. – 70 b.; shu muallif. Abdulla Qodiriy: Shaxsiyat va ijod. – Toshkent: Ilm-ziyo – zakovat, 2021. – 204 b. Meli S. So‘zu So‘z. – Toshkent: Sharq, 2020. – 528 b.; Qo‘chqorova M. Hozirgi o‘zbek nasrida badiiy shartlilik. – Toshkent: Fan, 2020. – 248 b.; Nazarov B. Badiiy tagqatlam va estetik ideal / Ijodning jon tomiri. – Toshkent: Tafakkur tomchilari, 2022. – B 314-325.

⁷ Yo‘ldoshov Q. Kinoyaga yo‘g‘rilgan asar / Bo‘rixon L. Jaziramadagi odamlar. – Toshkent: G‘afur G‘ulom nomidagi NMIU, 2005 – 3-5 b.; Sodiq S. Toma-toma ko‘l bo‘lur / Roman va tanqid. – Toshkent: Fan, 2008. – B. 3-7; G‘afurov I. Ilohiyotshunos alloma siymosi / Yoshlik. 2022, №1. – B. 16-19; Karimov B. Badiiy talqin jozibasi / Ruhiyat alifbosi. – Toshkent: G‘afur G‘ulom nomidagi NMIU, 2016. – B. 27-28; Solijonov Y. XXI asr nasri manzaralari / Adabiyot xiyoboni. – Farg‘ona: Farg‘ona nashriyoti, 2020. – B. 74. Ulvi A. Qo‘shqar Narqabilin hayot va yaradiligina dair etudlarim / Narqabil Q. Xo‘shbaxtliy bazari varmi?... bir komediya. – Baki: Avropa nashriyoti, 2019. – S. 3-17; Jo‘raqulov U. Xos kalom xosiyati / Nazariy poetika masalalari: Muallif. Janr. Xronotop. – Toshkent: G‘.G‘ulom nomidagi NMIU, 2015. – B. 252-271; Yoqubov I. Adib sog‘ingan manzil-ma‘volar / Bo‘rixon L. Titrayotgan tog‘. – Toshkent: G‘afur G‘ulom nomidagi NMIU, 2018. – B. 177-203; Qo‘chqorova M. Ikki hovuch nur... / Yoshlik. 2014, №11. – B. 46-47; shu muallif. “Jaziramadagi odamlar” romani badiiyatiga chizgilar // O‘zbek tili va adabiyoti. 2017, №5. – B. 68-75; shu muallif. Yozuvchi faqat o‘zini, o‘z dunyosini yozadi... (Yozuvchi Qo‘chqor Norqobil bilan suhbat) // Ijod olami. 2018. №5. – B. 5-7; shu muallif. Luqmon Bo‘rixon nasrida kinoya va uning vositalari / Filologiyaning dolzarb masalalari. – Termiz, 2016. – B. 32-43; shu muallif. Qo‘chqor Norqobilning hikoyanavislik mahorati / Adabiyotshunoslikning dolzarb masalalari. – Qo‘qon, 2019. – B. 37-47; Rasulova U. XX asr o‘zbek qissalari tadriji. – Toshkent: Fan, 2012. – 60 b.; shu muallif. XX asr o‘zbek qissachiligi – Toshkent: Qamar media, 2020. – B. 79-185; Hamroqulova X. Adabiyotda hayot-mamot muammosi. – Toshkent: O‘zbekiston Milliy kutubxonasi, 2009. – B. 125-145; Rizayev Sh. Xotira va Muhabbat qurshovida / Osmon ostidagi sir. – Toshkent: O‘zbekiston NMIU, 2015. – B. 3-34; Sattorova G. Adabiyot va ma‘naviy

Relevance of the dissertation research with the plans of the scientific-research works of the higher education. The dissertation was completed within the framework of the fundamental project OT-F1-77 "Preparation of 100 volumes of Masterpieces of Uzbek Literature" in the plan of scientific work of the Institute of Uzbek Language, Literature and Folklore of the Federal Republic of Uzbekistan.

The purpose of the research is to analyze the problem of ethical and aesthetic ideals in the new Uzbek prose on the example of the work of L.Burikhon and K.Norkabil, and clarify the spiritual, moral, and social ideals that are updated and in tune with the times.

Tasks of research. Based on the purpose of the research, it was envisaged to solve the following tasks:

reveal the theoretical nature of the ethical and aesthetic ideal;

to shed light on the interpretation of the perfect person, in which the image of Imam Moturidi is reflected in the new Uzbek prose as a bright example of an ethical and aesthetic ideal;

social such as peace, well-being, and justice manifested in the prose of writers;

prove on the basis of analysis spiritual-moral ethical-aesthetic ideals such as love, gratitude, honesty, faith, conscience;

scientific justification of the fact that in the works of the two creators of new Uzbek prose, L.Burikhon and K.Narkabil, ethical-aesthetic ideal heroes are expressed in the national character of Kashkadarya and Surkhandarya in the form of mothers and grandfathers with a strong nature;

identifying of the ironic tone manifested as an aesthetic ideal in Zaharkhan in the prose of L.Burikhon and K.Narkabil.

Object of the research the novels included in the books, story, stories were taken, such as: Lukman Burikhan's "Barefoot", "Mysterious teacher", "The young man who saw a secret", "Shula in the middle of the night", "People in the heat", "A woman does not believe in tears". And also "The girl in search", "The sun has not yet set", "Trembling mountain", "Imam Maturidi" and "Crying beyond the river" by Kochkor Norqabil, "Stand up laughing, my dear", "Who will wake up the sun?", "I came to see your eyes", "Afghan Rota 2", "Secret under the sky", "We did not return from the battle...", "Samodil", "There was no sky in the distance", "The first day of the war", "When the war is over, tell me, I will return" were taken.

ehtiyoj (hikoyalar bo'yicha) // Sharq yulduzi, 2014. №3 – B. 108; shu muallif. Bugungi o'zbek dramalarida zamondosh obrazi / Globallashuv: badiiy talqin, zamon va qahramon. – Toshkent: Fan, 2018. – B. 308-317; shu muallif. O'zbek hikoyachiligi: Adabiy aloqalar va globallashuv / Globallashuv: Badiiy talqin, zamon va qahramon. 2-kitob. – Toshkent: Tamaddun, 2019. - B. 140-158; Ximmatova G. Qo'chqor Norqobil nasrida davr va shaxs talqini: Fals. fan. bo'yicha fals. d-ri (PhD) ... diss. avtoref. – Qarshi, 2022. – 52 b.; Mahmudov Y. Hikoya badiiyati: Luqmon Bo'rixon hikoyalari misolida. – Toshkent: Turon zamin ziyo, 2017. – 64 b.; Ashur S. Adabiyot g'olib joyda jaholat mag'lubdir. Adib Qo'chqor Norqobil bilan suhbat. // "O'zbekiston adabiyoti va san'ati" 2021-yil, 7-may. / № 19 (4626) – B. 4; Alloma siyrati aks etgan asar (Yozuvchi L.Bo'rixon bilan suhbat). Suhbatdosh Z.Ahmadjonova // "O'zbekiston adabiyoti va san'ati" 2022-yil, 9-sentyabr. / №31. – B. 4.

The subject of the research is literary images and literary ideas that embody the ethical and aesthetic ideal in the prose works of Lukman Burikhan and Kuchkar Norkabil.

Research methods. Analytical, comparative-typological, psychological, and hermeneutic methods of analysis were used to clarify the research topic.

The scientific novelty of the research is as follows:

it is illuminated that the aesthetic ideal is embodied in the literary hero and the artistic idea of the work in the new Uzbek prose based on the manifestation of the ethical and aesthetic ideal in the new Uzbek prose,;

it has been scientifically proven that Lukman Borikhan skilfully used literarily conflict and ironic style to create a perfect personality and ethical-aesthetic ideal in the historical novel "Imam Moturidiy";

the modernity of social ideals (hard work, patriotism, peace, well-being) and ideals and their change over time have been identified in the prose of Lukman Borikhan and Kuchkar Narkabil;

the manifestation of national values and traditions as an ideal in the new Uzbek prose, the author's use of traditional realism and ironic literary tools in expressing his aesthetic ideal are scientifically studied and shown as a creative achievement of the writer.

The practical results of the research are as follows:

the theoretical nature of the ethical and aesthetic ideal problem is based on new Uzbek prose;

the role of conflict in creating the image of a perfect person is revealed on the example of the analysis of the historical novel "Imam Moturidi", which is artistically interpreted as an ethical-aesthetic ideal in new Uzbek prose;

the expression of the ethical and aesthetic ideal in novels, short stories, and stories written by two active publishers of new Uzbek prose, L.Burikhon and K.Norkabil, has been determined on a scientific basis; the ways of manifestation of social, spiritual and moral ideals and their literary skills are shown in the prose of two artists;

possibilities of traditional realism and ironic aesthetic ideal in expressing ethical and aesthetic ideal are defined.

The reliability of the research results is determined by the fact that the problem is clearly stated, the scientific-theoretical conclusions and analyzes are based on analytical, comparative-typological, historical-comparative, structural, hermeneutic, classification, descriptive, contextual methods, based on reliable theoretical sources.

Scientific and practical significance of research results. The scientific significance of the results of the research is that the scientific-theoretical views and research conclusions on the compatibility of the ethical and aesthetic ideal problems formed in modern Uzbek prose under the conditions of globalization with national and universal principles, supplement the knowledge about the renewal of form, style and composition in the work of modern writers of Uzbek prose, the theory of literary studies, serves the development of views in such

disciplines as the history of Uzbek literature, the history of Uzbek literary criticism, and the current literary process.

The practical significance of the work is the preparation of textbooks, study guides, teaching-methodical sets for the subjects and courses of "Literary Theory", "Current Literary Process", "Fundamentals of Artistic Analysis", "New Uzbek Literature" for philology faculties of higher educational institutions, academic lyceums, it is defined by the fact that it can be used to create a literary portrait about the life and work of Lukmon Burikhon and Kuchkor Narkabil.

Implementation of research results. On the basis of research conducted on the topic of ethical and aesthetic ideal problems in Uzbek prose:

summaries regarding to the literary interpretation of the problems of globalization and the contemporary image of the researcher, and also conclusions of her publications named "Interpretation of the national character and modern problems in the story" (Uzbek language and literature, 2020, issue 2, pages 58-60), "Image of the hero's psyche in the story" (Uzbek language and literature, 2020, No. 6, pp. 80-84) in the current Uzbek prose in his research published on the topic of the dissertation, the Uzbek character who considers national traditions and values sacred, contemporary literary heroes, honesty, hard work, patriotism, peace-loving, creativity, vitality, loyalty, his conclusions on the clarification of scientific and theoretical problems about high ideals such as family life were used in the fundamental project OT-F1-80 – "Literary interpretation and contemporary image of globalization problems" (Reference No.3/1255-499 of the Academy of Sciences, March 1, 2022). As a result, in the collective collection "Literary Interpretation of Globalization Problems and Contemporary Image" (Tashkent: Muharrir, 2018), the problem of ethical and aesthetic ideals manifested in the novels, short stories, and stories of two writers Lukmon Burikhon and Kuchkor Narkabil, who are active in new Uzbek prose, is more widely covered;

in the preparation of the volume "Lukman Burikhan. Selected works. Romans and stories" and the preparation of the "Introduction" and "Notes" to these volumes, the researcher's articles "Lukmon Burikhan's storytelling skills: prejudice and education", "The image of the hero's psyche in the story" (2020) characteristic of the writer's prose, ethical and aesthetic scientific-theoretical conclusions about his creative innovations in creating the ideal were used in the fundamental project OT-F-77 "Preparation of 100 volumes of masterpieces of Uzbek literature" (Reference No.3/1255-499 of the Academy of Sciences, March 1, 2022). As a result, the talented writer of the new Uzbek prose, Lukmon Burikhon, served to enrich scientific conclusions about the modern social ideals (the image of a creative worker) and universal high ideals, ideals of pure love and humanity.

at the annual report meetings of the Prose Council of the Writers' Union of Uzbekistan, at literary sessions with young artists, at spiritual and educational events, the issue of the oriental ethical-aesthetic ideality of the image of Imam Moturidi, created for the first time in the new Uzbek prose, was discussed. In his prose, the scientific-theoretical conclusions of K.Norkabil, who promotes the theme of war and peace on an international scale, were used on the interpretation

of aesthetic ideals in the short stories and stories included in the collections "I came to see your eyes", "Smile, my love" (Reference No. 01-03/853 of the Writers' Union, June 28, 2022). As a result, the problem of writer's identity and ethical and aesthetic ideal has been shown in literary studies and criticism.

the scientific and theoretical conclusions of the research work were used in preparing and broadcast on the TV channel "Uzbekistan" by the National Television and Radio Company of Uzbekistan. And also used in educational shows, in particular, in the preparation of the script of the TV shows "Hello Uzbekistan!" and "Ziyoli Minbari" (Reference No. 06-28-1404 of Uzbek National Television and Radio Company "Uzbekistan", September 21, 2022). As a result, the scientific basis of the literary issues raised in the shows is provided;

Approbation of research results. The results of this research were publicly discussed in lectures given at 9 international and 5 national scientific-practical conferences.

Publication of research results. According to the results of the study, a total of 21 scientific papers were published, 7 scientific publications recommended by the Higher Attestation Commission of the Republic of Uzbekistan for the publication of the main results of doctoral dissertations (5 national and 2 foreign journals), and as well as 14 articles are announced in other foreign and domestic conferences.

The structure and scope of the dissertation is consists of three chapters, a summary and a list of used literature, totaling 151 pages.

MAIN CONTENT OF DISSERTATION

The introduction is based on the relevance and necessity of the research topic; the goals and objectives, object and subject of the research are described; compliance with the priority directions of the republic's science and technology development is indicated; the scientific novelty and practical results of the research are described; the scientific and practical significance of the obtained results is disclosed; information on the implementation of research results, published works and the structure of the dissertation is presented.

The first chapter of the dissertation entitled "**The theoretical problem of ethical and aesthetic ideal in literary studies: interpretation of the perfect person**" consists of two chapters. The first part is called "*Theoretical nature of the ethical and aesthetic ideal*". In the first part of this chapter, the theoretical nature of the concept of ethical and aesthetic ideal, the history of its study, as well as the scientific views of mature scientists who conducted research in this field are analyzed, and the specific characteristics of the problem of ethical and aesthetic ideal in the world and Uzbek literature are revealed. On the example of world and Uzbek literary studies, the specific characteristics of the ethical and aesthetic ideal are studied, and its place in the current literary process is observed. Today, the problem of ethical and aesthetic ideal, which is gaining a certain position on the scale of world literature, is in the center of special attention of literary scholars.

Studying the issue of the commonality of literature and morality in literary studies is gaining actual scientific and theoretical importance day by day. Therefore, morality and ethical aesthetic ideal is considered an important category of literature and art, and forms the principles of perfect moral and perfect beauty of the society and the individual.

According to the dictionary definition of "aesthetic ideal", it is treated as a category. It has been applied to the higher view of the events perceived by man, the initial higher image, the mature imagination, society, social relations, and the concept of the perfect man. This shows that the aesthetic ideal is a broad and comprehensive concept. But if the aesthetic ideal is more a concept in the inner world of a person, an image of high values, then its set of noble ideas requires moral activity. In this sense, ethical and aesthetic categories must always go together in a work of art. Essentially, the aesthetic ideal appears in the form of Truth when approached philosophically, in the form of Virtue when approached ethically, and in the form of Beauty when approached aesthetically. "The aesthetic ideal is the idea of the highest harmony and perfection in reality and culture, which has become the goal and guiding star of human activity to change the world and create culture. The ideal does not match the existing reality and the work done. The nation that creates it also approaches this ideal and creates geniuses that bring reality closer to the ideal." Scientists say that humanity cannot live without ideals, and geniuses should always be ideals for society. Literature and art constantly reflect the problems of high morality and perfect beauty. Literature constantly seeks and finds its Higher Ideals.

The concept of aesthetic ideal cannot be separated from ethical ideal. Because in the center of literature and art, a perfect person with high morals appears as the greatest aesthetic ideal. As researchers have learned, the concept of "Ethical ideal" is a derivative of many socio-philosophical, religious, literary-aesthetic, national-spiritual mental processes. But the ideal cannot be called a lofty dream, a lofty goal. "Ideals are formed in the mind of each person based on virtues and vices, such as good and bad, beauty and ugliness, justice and injustice, truth and lies, goodness and evil, nobility and meanness, bravery and cowardice." Perfect beauty in literature and art is measured by the highest value - the aesthetic ideal. In fiction, a person and his dreams, sufferings, hatred, love, summary, feelings are examined by the creator based on the category of beauty. The globalizing world is bringing new features to today's modern fiction. In the true sense, globalization allows a person and his world view to be formed in a new perspective. How a person and his ideal in the process of globalization is reflected in fiction remains relevant. Literary critic S.Meli approaches this issue in the following way in his article "The Dream of Great Literature": "Against the background of moral violations occurring in modern Western society, along with the laws of beauty in fiction, but even above them, the issue of moral laws and manners has taken a leading position. In other words, ethics is more important than aesthetics for fiction and art in general. In fact, beauty and morality are twin concepts. In this season, the scientific

research conducted by Uzbek and foreign scientists on the ethical and aesthetic ideal was discussed and reacted to.

The second part of the chapter is called "*Imam Moturidi – the role of conflict in creating the image of a perfect person*". In it, the historical novel "Imam Moturidi" created for the first time in Uzbek literature by Lukman Burikhon is analyzed. In fact, Abu Nasr al-Moturidi lived and worked in Movarounnahr during the Samanid rule in the 9th-10th centuries. Maturidi is a great person known in the Islamic world as "Imam al-Huda" (Imam of guidance), "Rais ahli sunna wal jamaa" (Imam of ahl sunna wal jamaa), the year of his birth is unknown, and the date of his death is indicated as 944 AD. The period in which Imam Moturidi lived was a time when various ideological confusions and disagreements intensified. Imam Moturidi, a scholar of hadith and jurisprudence, was able to oppose such trends as Qadariyya, Jabariyya, and Kharijiyya that appeared during this period. Ahl al-Sunnah al-Alama has preserved the creed of the community.

Lukman Burikhan's new novel was created as a response to the religious-extremist ideas that are growing more and more in today's era of globalization. The work depicts the theologian scholar and his personal life, emphasizes his invaluable contribution to the development of faith and the science of the word, and the main artistic goal of the novel is to educate the young generation in the spirit of noble universal ideas through the image of Moturidi. The main character of the work, Imam Moturidi's efforts in the path of Islam, his family and the beautiful qualities of the saint during the reign of the Samanids were presented to our contemporaries as an ethical and aesthetic ideal. "The most important task of fiction is that it leads a person to perfection and serves to perfect society,"⁸ says the scientist. As D.Kuranov emphasized, fiction always leads humanity to perfection. In this sense, one of the prominent authors of today's Uzbek prose, L.Burikhon, describes the image of Imam Moturidi as a perfect person. The writer Imam Moturidi encourages people to reform themselves in order to make the society perfect through the ideal of ethical aesthetics.

In the work, Lukman Burikhon not only writes about the events of the distant past, but also does not ignore the problems of today. In addition to the image of historical figures such as Imam Moturidi, Ahmad Ibn Ismail, Khalid Khalaj, Allama Ash'ari, dozens of artistic textile characters participate in the novel. For example, Surayya, Idris Shami, Irza Davot, Wasiq ibn Qasim, Totiyakhonim, Bibinor, Inayat, Khattot Nuri, Gulsum, Gulziyo, and Sora were created. The novel consists of a prologue and three parts. In the literary work, while writing the historical events of Imam Moturidi and the Samanid era, he puts forward pure faith, justice, truth, and discipline as an aesthetic ideal. In the novel, Imam Moturidi is skillfully portrayed as a humble, perfect person who renounced worldly ambitions and worshiped only Allah. The visual style of recalling more events leads the work. The style of memory-imagination does not prevent the reader from

⁸ Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Abdulla Qodiriy nomidagi xalq merosi, 2004. – B. 39.

an orderly understanding and understanding of the reality in the work. The retrospective style of the plot does not prevent the reader from an orderly understanding and understanding of the reality in the work. In order to show that Imam Moturidi is a humble and at the same time a noble person, the writer reveals the conflict of characters with the environment in the novel through his conflicts with other characters, conflicting processes in his psyche. The writer skillfully used the method of contrasting characters in the novel to show that Imam Moturidi is a humble and at the same time a noble person. For example, classifying people whose behavior or character are opposite to each other, such as Imam Moturidi – Mastonbibi, Imam Moturidi – Wasiq ibn Qasim, Imam Moturidi – Khalid Khalaj, Imam Moturidi – Idris Shami, Mastonbibi – Ms. Totiya, Mastonbibi – Surayya possible The calligrapher Nuri Imamul mutakallimiyn copied fifty copies of Abu Mansur Moturidi's treatise and distributed it to his contemporaries. He has great respect for his teacher. Moturidi's extremely modest life is deeply reflected in his "low-roofed, small-door" house and the image of a small-bodied but majestically perfect person. Lukman Burikhon made good use of artistic conflict in the novel. After all, as literary critic M.Koshjanov learned, "Conflict is one of the main issues of artistic creativity. The role of conflict in the aesthetic assimilation of life and its reflection is huge"; "Conflict is an artistic expression of real contradictions in life. In the play, it is the main force that sets the plot in motion, the driving force, the lever that develops. If we assume that the plot is the framework of the work, the conflict is the heart that gives it life and moves it. The author used the conflict as the main force in the novel "Imam Moturidi" that we are analyzing, as the scientist said, the conflict served as the springboard and lever of the novel. Several different types of conflict are used in the novel:

1. Character conflict⁹ (conflict between Imam Moturidi and other characters);
2. The main character and environment conflict (Imam Moturidi and Motazilites);

Internal psychological conflict (internal conflict of characters such as Imam Moturidi, Khalid Khalaj, Mastonbibi, Wasiq ibn Qasim, Idris Shami).

The second chapter of the dissertation is called "**The Interpretation of Spiritual-Ethical and Social Ideals in New Uzbek Prose**". The first part of the chapter is called "*National and universal spiritual and moral ideals*", and the second part is called "*Literary interpretation of modern social ideals*". In the first season of the chapter, the two creators of new Uzbek prose, L.Burikhon and K.Norkabil, write Loyalty, Verbal Honesty, Stability ("Ko'shyaproq", story of L.Burikhon), Gratitude, Perfection ("Death of the Hunter", story of L.Burikhon), Love, Beauty, love of life ("I came to see your eyes", "Nozi... Nozigul", the story of K.Norkabil; "The young man's plea", the story of L.Burikhon), conscience, faith, friendship, justice ("The sun has not yet set", Ethical and aesthetic ideals such as L.Burikhon's story) are analyzed.

⁹ Note: We define these types of conflict D. We used Kuronov's classification of conflict. Quronov D. Adabiyotshunoslikka kirish. – Toshkent: Abdulla Qodiriy nomidagi xalq merosi, 2004. – B. 109.

A short story from the life of young people is told in the story "Koshyaproq"¹⁰. At the beginning of the story, the hero of the story, Sherkozi, is described as a very happy, lucky man, living a full life. The title of the story is a symbolic reference to his first pure love during his student years. The fact is that the hero of the story, Sherkozi, falls in love with a fellow student named Maisara from the neighboring republic. They make pacts about building a happy life in the future. However, Sherkozi's father marries his son to a brother's daughter. Through such scenes in the story, negative vices such as lack of evidence, indecisiveness, lack of thinking in the nature of today's people are revealed, spiritual and moral aesthetic ideals that are lacking in them are revealed.

In the story "Koshyaproq" moral and moral ideals such as loyalty, verbal honesty, and constancy are shown. Also, this detail is noteworthy as a means of re-educating a young thief. Here, the writer demonstrated the powerful power of prose, showing that the detail that fulfills the artistic-aesthetic and artistic-ethical task can be a tool for moral re-education of the individual, rather than education. Lukman Burikhon was undoubtedly influenced by Shukur Kholmiraev's story "Death of a Safe Hunter" and imitated it. At the same time, he managed to overcome this influence and imitation and create his own story.

Omon the hunter (Sh.Kholmiraev) was an extremely cruel hunter. Even when his hunting is not successful, he hits a dairy cow, breaks her back, and divorces his wife three times. Even when the mother and child leave him alone, his heart does not open. Omon hunter is a man whose heart is dead and frozen, who has completely lost his humanity. But the Hunter (Lukman Burikhon) is the opposite of the safe hunter: a good man with a clean heart, compassionate, and obeys the rules of hunting. Omon hunters destroy animals when they cannot be shot, that is, during the breeding season. At the end of the story, Omon the hunter gets a terrible death because of his cruelty. On a snowy winter's day, he curled up in a ravine, buried himself in a pile of snow, and died there, unable to breathe. The carcass is food for carrion-eating birds.

Lukman Burikhon's hunter believes in the saying that "real hunters either fly off the cliff or get killed by predators". Even he tells his son many fairy tales about it. The hunter, who lost his limbs after shooting the mother wolf, died a week later. Lukman Burikhon in the story "Hunter's Fate" follows the opposite path to the artistic idea of Shukur Kholmiraev's story. While Shukur Kholmiraev's hero Omon depicted the death of the hunter as a negative hero who received punishment for his sins, Lukman Burikhon artistically embodied the fate of a person who was satisfied with his fate and profession through the death of the hunter. Both writers have two different approaches to the Hunter's tragic death, which is clarified in the comparative-typological analyzes of this chapter.

Lukman Burikhon was able to replace the concept of being a "perfect person" with a new point of view and a new perspective. In the story "Hunter's Fate" by

¹⁰ Bo'rixon L. Qo'shyaproq / Quyosh hali botmagan. – Toshkent: "O'zbekiston" NMIU, 2015. – B. 322-338.

Lukman Burikhon, Shukronalik appeared as an aesthetic ideal. Also, in this season, the ethical and aesthetic ideals manifested in the stories of Kuchkor Norkabil "I came to see your eyes", "Lola in the snow", "Nozi... Nozigul", "Secret under the sky" are analyzed. In Kuchkor Norkabil's story "Nozi... Nozigul", one of the pure human feelings - love - became the main motive. The writer describes the love experiences between Nozigul and the poet Sarvar with his personal touch on the topic of love, which has been written about a lot in Uzbek and world literature.

In the story, Sarvar Sardar, an unmarried but popular writer in his forties, comes to his native village. He meets his schoolmates after twenty-five years. Sarvar Sardar remembers his childhood love Nozigul and the events related to her. "red, white raisins, appetizing grapes" in their childhood memories appear as a symbol that binds them together. Young children who do not yet understand what love is, do not have time to express their love to each other even after finishing school. Nozigul is given away by his father Haidar Bakuvul Chori kontuj. The day after the wedding, Sarvar goes to study in the capital. But Nozigul will not be happy with Chori kontuj. Chori, a participant in the Afghan war, hangs himself. Mother-in-law does not allow Nozigul to be a *shumkadam*. Nozigul gets a daughter from Chori kontuj and returns to his father's house.

In this story, Chori kontuj is victorious in the wrestling arena. Deserving to make Nozigul happy, he is chosen as the bridegroom. Chori kontuj "became the pride of the people, it became the price of the people." For Sarvar, "the breadth of the world is no longer like a shoe on his feet." Look at this, a person who is unhappy cannot make anyone happy. How can you give to others what you don't have? His election as a son-in-law became a "high wall" between the love of Sarvar and Nozigul. Kuchkor Norkabil tries to show that the Afghan war and the miseries caused by the war know no bounds in the case of "submissive" peers. Chori kontuj achieves a more vivid description of the fact that the war that has already ended is a black mark on the fate of humanity.

Looking at the matter from another angle, it has been shown that a person who has lost his ideal, his life's purpose in the war cannot find his identity again, his original purpose, and makes others miserable. Herein lies a moral problem on a global scale. It is shown that a person must realize his ideal, strive for it, and no other person should interfere in his life. K.Norkabil's story "Secret under the sky" has attracted the attention of literary critics with its sharp dramatic plot and unique novelty. In this story, the author describes the bitter fate of Tulkin tank and Khairinisa, who became victims of the war, through an impressive story. The wave tank was a participant in the Afghan war. He was severely injured in the war and became barren. The young warrior is thankful that he survived, not understanding the meaning of the doctor's and nurse's pitying glances at him at the time. But when Toychi marries Khairinisa, the daughter of a wrestler, he realizes his infertility. After the death of his father-in-law, Muztar brings his old daughter Khairinisa to be tutored by the "sharp-breathed Rozi Makhsum". In reality, Rozi is a bad person who is cursed by his wife Rukiya due to his immoral behavior. He deceives women and does unethical things saying that he is studying. His wife

found out about her husband's immoral relationship with the Tatar woman Rukiya, cursed her husband without telling anyone about this incident, and ran away from the village with her daughter. Since then, Rozi Makhsum has been living alone and lonely. He knows the pain of Khairinisa, who has been childbearing for six to seven years. Therefore, Khairinisa's mother Muztar fulfills her wish by donating a big ram to the old woman. Fortunately, Rozi unintentionally falls into the black net of Makhsum. She is disgusted with herself, she is tormented by the fact that she is cheating on her husband. Realizing that she is pregnant, Tulkin admits to the tank that "a dog touched me". The Wave Tank then hangs itself.

The writer K.Norkabil tells the story of "Secret under the sky" in which a woman, who has fallen into the street of immorality, carries the secret of a woman in her heart all her life, and three people who know about this secret (Muztar old woman – Khairinisa's mother, Tulkin tank – Khairinisa's husband, Rozi Makhsum – Khairinisa's daughter Yodgoroy when his real father) dies, his sigh of relief is masterfully illuminated. In fact, there are many oral rumors in the society about such incidents, even children born from such non-poetic relations. K.Norqabil makes good use of real stories passed from mouth to mouth on the basis of such mysterious relations that have arisen among this people, and connects the tragedy of childless parents with the motive of war.

It is analyzed in the chapter that in the story, the author shows the ethical and aesthetic ideals of Morality and Faith by showing the spiritual and moral base of Rozi Makhsum and Khairinisa. Also, in this chapter, the ethical and aesthetic ideals manifested in the works of L.Burikhon "Yigit iltijosi" and "The sun has not yet set" are analyzed. The author's story "The Sun Has Not Set" reflects ethical and aesthetic ideals such as Love, Honesty, Faith, and Conscience. It artistically depicts that the ethical and aesthetic concepts, which are the core part of human spiritual values, do not disappear from the people, the nation, and the people who preserve them and pass them on to the next generation will always be there.

The repeated sentences "We didn't know Absal Polvon yet" and "The sun hasn't set yet" in the composition of the short story can be called the main beginning and ending in harmony with the events and the hero's mental state. The story tells about the childhood of two friends, Norsoat and Davron, in Kengsoy, and the adventures of the desert children shouting the slogan "The sun has not yet set" as a key word that reminds them of their childhood memories. Two young teenagers fall in love with Tanzila: one openly, one secretly. Lukman Burikhon discovers the inner image of a person by describing the mental state of these three characters.

In fact, Norsoat cannot be blamed for being a hypocrite. He commits adultery for his love, which he also tells Tanzila. Two friends arranging a match for a girl seems like a mistake according to the modern concept. But in our ancient customs, in such a situation, a fight was held so that a strong, strong-willed young man would win. The writer tries to revive ethical and aesthetic ideals according to this tradition. But now, when times and concepts have changed, there are a lot of people as mysterious as Norsoat, and their actions were justified. In fact, in terms

of ethical and aesthetic concepts, he was wrong. But he realized it too late. He had sacrificed the happiness of three people for his selfishness in this struggle without recognizing the mature ideals of himself and his friend.

Although Davron says that Norsoat played a trick, no one believes him. One day, he becomes a champion and is known to the world, but he does not feel happy. Because he will not find his true love. In this respect, he envies Norsoat. That's why he announces in front of the crowd that "Norsoat is the strongest wrestler in the world". Two friends apologize to each other: "- Forgive me, my friend, forgive me. No, I'm sorry, - said Davron, his voice trembling, - I hurt you a lot.

My voice became hoarse and hoarse.

- You are a brave, honest person...

"No, I can't match you," said Davron, touching his palms to his eyes, "you became a slave to love like a hero, and I still haven't found love itself".¹¹

It is clear from the passage that Norsoat admits his mistake, although it is late. This indicates that ideals like the sun have not yet disappeared in the hearts and minds of people. That is why the writer gives the title "The sun has not yet set" to the story.

In the next part of the chapter, the interpretation of modern social ideals is analyzed on the example of the works of two writers. In the works of Lukman Burikhon and Kuchkor Norkabil, it is possible to observe the modern interpretation of similar or dissimilar social ideals. In the analysis and interpretation of the prose of these two writers, it is impossible not to take into account the social factors and the literary process of the period when they entered the world of literature. In particular, Lukman Burikhon's novel "People in the heat" emphasizes the tragic fate of the peasants of the Shura era, the bitter fate of the participants in the Afghan war, many stories written on this topic by Kuchkor Norkabil and "Crying beyond the river", "Laugh, my dear", "There is me who has not reached eighteen" ", "Lola in the snow" creates a common artistic commonality. Especially at the time when the demand for artistic expression of social ideals such as peace, prosperity, individual freedom is increasing, the works of Kuchkor Norkabil are becoming more important. In all the works of Kuchkor Norkabil, the suffering of people who suffered in the war becomes the main theme. The fact that the character's real-life position or lifestyle does not correspond to his ethical and aesthetic ideal as a human being is always emphasized as the cause of the war. In the end, the author and his comrades-in-arms become the heroes of the work. The aesthetic ideal of peace is manifested in a series of works written by the writer with hatred for war.

Kuchkor Norkabil, who absorbed the events of the Afghan fraternal war in the 80s of the last century into his works, describes the social ideals condemning the war with deep pain. This pain becomes an aesthetic ideal. As we mentioned above, this theme described in the writer's works is a deep reflection of the terrible mistakes of the former USSR and the physical and mental tragedies of the modern

¹¹ Bo'rixon L. Quyosh hali botmagan / Quyosh hali botmagan. – Toshkent: O'zbekiston, 2015. – B. 206.

generation who participated in these senseless wars. The short story "Crying Beyond the River" contains the life front pictures of the author himself and his two comrades-in-arms, Rinat and Momin, who were bleeding in the Afghan war. Also, in this season, the social work manifested in the works "Who Wakes the Sun?", "The Burden in the Heart", "The Image of War", "The Strongest Boy" (K.Norkabil), "People in the Heat", "The Trembling Mountain" (L.Burikhon) ideals are analyzed. In the writer's work, the aesthetic ideal of peace, along with being an important social problem of today's 21st century, has become personal. In this sense, the following quotations of D.Kuranov are consistent with our opinion: "... the advanced social goal of his time is absorbed into the aesthetic ideal of the artist. There is only one condition: that social goal must become personal for the artist to such an extent that he now considers that goal as his own goal – so that the boundaries of sociality and individuality disappear. A creator who has fulfilled this condition is no longer a servant of anyone, more precisely, he is now only a servant of his ideal".¹² The social ideal, which has become a personal goal, leads a person to be higher than his time and society, to surpass his contemporaries, and finally, to become alienated. Because "in the beginning as a word, any sign represents a very limited image of a clearly emotional image, but with the power of imagination it immediately receives the possibility of generalization as an artistic image... here it becomes a type, an ideal".¹³ In this sense, in Kuchkor Norkabil's story "Subjugation", the personal problem is initially based on a simple event that many people have seen, known and used to ignore. But A.A.Potebnya noted that the subject, the problem, which is a simple sign, is combined with a social problem and serves to express the global aesthetic ideal. Even if the writer returns from the war, "the sufferings of the war do not become a memory", on the contrary, he skillfully describes the mental experiences of the hero, which "continue every day".

The third chapter of the dissertation is called "**Manifestation of ethical and aesthetic ideal in new Uzbek prose**". The first part of the chapter is called "*Literary hero and national character as an ethical-aesthetic ideal*", and the second part is called "*Cynic aesthetic ideal*". In literary studies, there were many debates about theoretical concepts such as literary hero, character, national character, ethical-aesthetic ideal, in Shura era literary studies, and in post-Soviet Uzbek literary studies. Academician M.Koshjanov in his "Aibek skill", "Abdulla Kahhor skill", "Theoretical plates", "Saylanma" wrote about the ideal of a writer, unity of content and form, character, image, negative image, ideal hero, pathos, plot, conflict, did serious scientific research in his studies about theoretical issues.¹⁴ In particular, more or less theoretical opinions were expressed about the

¹² Quronov D. Adabiyot nazariyasi asoslari. – Toshkent: Akademnashr, 2018. – B. 66-67.

¹³ Potebnya A. A. Teoreticheskaya poetika /Sost., vstup.st., komment. A.B.Muratova. – Moskva: Visshaya shkola, 1990. – S.31 (344).

¹⁴ Qo'shjonov M. Ma'no va mazmun. – Toshkent: Adabiyot va san'at, 1974. – 168 b.; shu muallif. Nazariy lavhalar. – Toshkent: Adabiyot va san'at, 1980. – 52 b.; shu muallif. Abdulla Qahhor mahorati. – Toshkent: Adabiyot va san'at, 1988. – 232 b.

manifestation of the ethical-aesthetic ideal in the "literary hero" and "national character" that we want to pay attention to. The scientist gives the following theoretical definition of the concept of character: "**Character** (in literature and art) is a human image depicted in an artistic work. It embodies the characteristic aspects of a certain environment and the ideal of a historical period. A character is a real-life person who represents the ideal of an artist in certain worldviews. In many types of literature and art, character portrayal is one of the main issues. The truth of life, the artist's worldview, the ideas that he wants to put forward in the work, mainly through the character. So, the scientist expressed the manifestation of the aesthetic ideal in the reality of life, the idea of an artistic work, national character in the definition given to "character".¹⁵ M.Kushjanov also focused on the issue of "ideal hero": "The ideal hero is an image of a person who embodies the good qualities characteristic of most advanced members of society".

The emergence of this term is associated with the birth of socialist realism. It is well known that every revolutionary turn creates exemplary heroes... The ideal hero is a perfected version of the positive hero. There have been many disputes in criticism and literary studies regarding this issue: some people say that "a person is not without flaws, therefore there cannot be an ideal hero", while others expressed the opinion that "there can be imperfect people in society, and they should also be reflected in literature".¹⁶ Neither idea was without its flaws. A person is not without flaws. But when literature and art want to reflect a certain era, they choose heroes who embody the progressive trends of that time as positive heroes.

While giving a theoretical definition of the concept of "ideal hero", M.Koshjanov correctly defines its important main features. But they make a mistake by associating the emergence of the term "ideal hero" with socialist literature. Because the "ideal hero" was also present in the samples of folk art that existed before the appearance of written literature. For example, characters such as Alpomish, Barchin, Kaldirgoch, Gorogli, Avazkhan are ethical and aesthetic ideals that embody the most perfect ideals of the people. Also, in examples of thousand-year-old Uzbek classical literature, great creators have reflected their immortal and eternal ethical-aesthetic ideals in the characters of the protagonists and characters. For example, dozens and hundreds of literary heroes and supporting characters such as Farhod, Shirin, Hotamtoy, Iskandar showed the most beautiful ethical and aesthetic ideals of writers.

In the literature of European critical realism, world modernism, and postmodernism, the concept of "ideal hero" was broken. Rebellion against the existing society lies behind the murder of the character of Raskolnikov ("Crime and Punishment") by F.M.Dostoevsky, the great creator of Russian critical realism. Raskolnikov kills an old tenant woman and her sister, based on a crazy theory. Dostoevsky promotes the aesthetic ideal of "justice" by artistically examining the mental world of the criminal hero. Also, Nobel laureate A.Camus's much-

¹⁵ Qo'shjonov M. Nazariy lavhalar. – Toshkent: Adabiyot va san'at, 1980. – B. 11.

¹⁶ Ўша асар – B. 21-22.

controversial portrayal of Meursault reveals the aesthetic ideal of "transparent human relations" behind his cold-blooded character and crime. When Meursault's mother dies, he does not shed tears, and on the day he returns to the city from mourning, he sits in a cafe with his beloved daughter in a cheerful mood. When he is resting on the beach, he kills without batting an eyelash because he blocks the sun. The court sentences Meursault to death, not for murder, but for not crying when his mother died. Meursault is disgusted by insincere, hypocritical relationships. Against this hypocritical society, he embodied the image of an "outsider" in people with his cold and unkind character.

Literary critic U. Hamdamov expresses such opinions about the work "The Stranger" and its hero Meursault, and these are the truth: "The Stranger" is not an easy read. Because Meursault's sincerity, which is extremely difficult to withstand, throws the sensitive reader off balance. Some like to accuse him of cowardice. Meursault's views on religion are especially painful for the children of the Mother East, who have held fast to their faith for thousands of years. There are those who think that "all the misfortunes that happened to him are due to Meursault's unbelief." But "Do I have the moral right to blame Meursault for this, to make trouble for him?" "There are few who ask".¹⁷

In this section, it is analyzed that the literary hero and national character manifested in the works "This land is different", "The old man was upset", "Blood sorrow in the vein" (K. Norkabil) and "The sun has not set" (L. Burikhon) are the expression of the ethical and aesthetic ideal. At the end of the chapter, the manifestation of the ironic aesthetic ideal manifested in the stories "Barefoot", "Begimkul katta", "Anxiety from the desert", "People in the heat" (L. Burikhon) and "Living statue" (K. Norkabil) is analyzed. In the story "Barefoot" by Lukmon Burikhon, who created a unique artistic style of irony in modern Uzbek prose, the writer's half-smile and sarcasm are expressed. The literary work is based on a simple story. That is, Halim, a student traveling on the train, steals the expensive shoes given to him by his brother. The author draws attention to social evils such as theft, fraud, and abuse of one's job in the heart of this story, which the author tells with a smile. At first glance, this story reminds of the story "Thief" by A. Kahhor. In both stories, created within a century, it is revealed in the case of the theft of the ox and the shoes that the thieves are, in fact, people whom society and the state have given trust and authority.

A. Kahhor, while reflecting the wanderings of grandfather Kabul, who stole his ox, in a short story, allegedly presents the reader with a paradoxical puzzle. So, are the *ellikbashi*, *Amin*, *Azaimkhan*, *bailiff*, *translator*, *Egamberdi*, the cotton seller, who hoped to find Grandfather's ox, bad and irresponsible people? Or is Grandfather Cain, who bribes everyone, unable to get out of the troubled vortex he fell into, a good person? Or an empty, thoughtless person? Scholars of the Shura era tried hard to interpret Grandfather of Kabin as a victim, *ellikiboshi*, *amin*,

¹⁷ Hamdamov U. Jahon adabiyoti: modernizm va postmodernizm. – Toshkent: Akademnashr, 2020. – B. 25.

azaimkhan, bailiff, interpreter, and Egamberdi as an oppressing class of cotton sellers. Lukman Burikhon's literary style reflects a unique form of irony. Do not take any work of the author, in which you can observe the skillful use of irony and his artistic tools. In particular, the author's novels "People in the Heat", "Imam Moturidi" contain irony. Here we will focus on irony and sarcastic attitude of the writer in the story "The Sun Has Not Set". The events of the story are told in the Norsoat language. Therefore, Norsoat's sarcastic attitude towards Tanzila and Davron is reflected in his inner monologue. We can evaluate the form of irony shown in the story as the ironic attitude of the hero to the society. Norsoat talks to himself about the events in his life, tense relationships, and his friend becoming a rival. For example, when Davron heard that he received thirty letters from Tanzila, the following words came out of him with sarcasm and sarcasm: "Tanzila really hasn't returned from cotton harvesting yet. A student of the Regional Pedagogical Personnel Training College! What a pedagogue... he is a lecherous clown! It's a trickster who leads to the stream and returns without watering! That's it, this girl is a stranger to me now, don't see me, don't burn me...".¹⁸

Or, the situation of Davron, who was declared defeated, is described by Norsoat with a sarcastic and funny background: "The wrestler who was crawling in the middle became frozen like a statue kneeling under the rain of lamps. His posture reminded me of the image of Greek-Roman heroes from ancient books".¹⁹

At the same time, Norsoat is in an ironic position to itself. He feels like a person who has fallen into a dirty mud because he defeated Davron with a grudge: "I thought of waiting for Tanzila in that familiar corner, near that stone. But something inside me was preventing it. I didn't want to see Tanzila in this state, as if I had sunk into a muddy, dirty mud. I entered the house with an empty heart and mind".²⁰ As we have seen, Lukman Burikhan effectively used irony and its tools to critically, analytically and examine the reality and human inner spiritual struggles in the story. The conclusion is that in a number of his works, the writer turned the ironic attitude (the irony of the author and the irony of the hero) into an aesthetic ideal.

In Kochkor Norkabil's story "Living Statue" social vices such as favoritism, personality worship, flattery, and humility are severely criticized through the ironic stance of the writer. In this work, the writer exposes that the image of Haykulov, created with bitter irony, and the leaders and flatterers who worship him (Kastyum kotarar, etc.) have become a serious social evil that has grown in the society. No irony and sarcasm used in "Living Statue" can be seen in any of Kochkor Norkabil's works. The writer took the name of the hero of the story Haykulov from the first syllable of the word *Haykal* and made a new word. The author symbolically gives the surname Haykulov to the image of a slave, i.e., an ambitious man who, while still alive, is obsessed with idealizing himself.

¹⁸ Bo'rixon L. Quyosh hali botmagan / Quyosh hali botmagan. – Toshkent: O'zbekiston NMIU, 2015. – B. 137.

¹⁹ O'sha asar. – B. 162.

²⁰ O'sha asar. – B. 163.

According to the figurative expression of the writer, "... an old man teaching a lesson to an eighty." Haykulov, seeing the statues of the nation's spiritual geniuses, dreamed of becoming a statue of himself, and while he was still alive, he climbed onto the stone platform and turned into a statue. This mystic, romance takes place in Haykulov's mind.²¹ Writer Kuchkor Norkabil describes this mental state of the hero as follows: "Haykulov was panting in the back seat of the car. A heavy stone, yes, a heavy load like a statue was sinking in his chest, this pain seemed to drag him to the lungs of winter." In the text of this story as well, Kuchkor Norkabil skillfully used the lively folk language: "The flood, not the water, will wash away the *kharsang* stuck in *Kharrak*"; "The knowledge of the trade dissipates the reward"; "Who saw the dog barking"; "...he who touches his jaw without closing his jaw"; "If there is no earth, he walks in the sky"; "I am not equal to a vulture standing on the edge with its tail down..."; "Who saw the flood of water in Suvilon"; "Having fun with highly trained cats"; "...the four "padhalim" that hit the hoe hard, etc.²² By condemning the social evils criticized in the work "Living Statue", the writer shows the aesthetic ideal of a person with an open mind and independent opinion.

CONCLUSION

The observations made in the research, the scope and nature of the problems analyzed are the basis for drawing the following conclusions:

1. The roots of aesthetic views can be found in all nations, including examples of Uzbek classical literature. But the systematic theory of the ethical-aesthetic concept was developed by ancient Greek scientists and later developed and supplemented by various leading scientists of the world. Among them, the presence of Turkestan scholars such as Abu Nasr Farabi, Aziziddin Nasafi has been proven; Ethical and aesthetic ideal are two important features of a work of art, and they always require each other. Aesthetic growth without morality, moral immaturity without an aesthetic ideal has been proven during research. Especially in the works of writers who participated in the transition period and the war, it was found that the ideal sometimes changes, and the activity of a person who has lost his ideal can be narrowed.

2. By creating ethically and aesthetically perfect images in the new Uzbek prose, it is aimed to convey to the young generation universal human values – trust, generosity, humanity, justice, honesty, hard work, friendship, loyalty, etc. It is important to artistically recreate the image of important people in our national history. Because the looser representation of the ethical ideal or the lack of light will lead to the lack of light of the aesthetic ideal, and in the end, the level of the artistic work will decrease.

3. The aesthetic ideal of the creator is not only expressed in the positive images and ideas created by him, but also in the form of negative images in the

²¹ Norqobil Q. Tirik haykal / Samodil. – Toshkent: Yangi asr avlodi, 2018. – B. 304-305.

²² O'sha asar – B. 296-300.

work. The role and importance of laughter, satire, humor, sarcasm, folklorism has been proven to be incomparable in the manifestation of the aesthetic ideal.

4. While creating the image Moturidi the writer Lukman Burikhon was able to artistically express what a morally mature, meaningfully great person should be in the person of a mature person who contributed to the development of the nation and religion. Adib Imam Moturidi connected his life and work with today's modern problems and succeeded in creating his great ethical and aesthetic ideal. But it will take some time for the work to become the spiritual property of the people and be valued at the level of an ideal image.

5. In wartime people, the effect of ethical and aesthetic ideals is reduced as a result of the desire to survive, disappointment with life, spiritual exhaustion, and the state of living only with the present. But even in such a situation, the longing for the lost ideals motivated the writer to always move forward and live, even after the end of the war.

6. In the new Uzbek prose, the ethical-aesthetic ideal of love, honesty, faith, belief, loyalty to national traditions was manifested in a number of works of Lukman Burikhon and Kuchkor Norkabil; Both writers focused on the important problems of the era of globalization, passing ethical and aesthetic ideals such as love and loyalty through the prism of their hearts.

7. Kuchkor Norkabil ("Crying Beyond the River", "Laughing, My Dear", "There's Me Before Eighteen", "Lola in the Snow", "Submission", "Khun", "Arosat" stories) and Lukman Burikhon ("Guest", the stories "Begimkul Katta" and the novel "Railroad") in his works, the social aesthetic ideals of peace, life and death, faith, kindness, loyalty, justice, trust, diligence, well-being were vividly and convincingly manifested due to the great literary skill of the creators.

8. Kashkadarya is the national character of the heroes in the works of Lukman Burikhon (the novel "People in the heat", the short story "The sun has not yet set") and Kuchkor Norkabil (the character of Momo Guldirak and the old man in the story "Life is different in these lands" and the character of the old man Ghulam in the story "The old man was sad"). and the unique national character of the people of Surkhan oasis is embodied in the form of wise grandfathers, grandmothers, people who love literature.

9. In the prose of the active creators of the new Uzbek prose, heroes who believe in today's globalization process are interpreted as ethical and aesthetic ideals. Lukman Burikhon is a strong creator who created a unique literary style of irony in his prose. The writer's stories "Barefoot", "Begimkul Katta", "Anxiety from the desert" and the short story "The sun has not yet set", "People in the heat", "Imam Moturidiy" show irony and artistic tools, in particular, irony with big boots and irony, transformed into an aesthetic ideal.

10. The two authors of new Uzbek prose, Lukmon Burikhon and Kuchkor Norkabil, have a critical and analytical attitude towards the life and fate of the XXI century man, and the problems of society, the world and humanity are artistically examined from the point of view of irony able to turn it into an ethical and aesthetic ideal.

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

ИНСТИТУТ УЗБЕКСКОГО ЯЗЫКА, ЛИТЕРАТУРЫ И ФОЛЬКЛОР

ШУКУРОВА БАРЧИН САМАДОВНА

**ПРОБЛЕМА ЭТИЧЕСКОГО И ЭСТЕТИЧЕСКОГО ИДЕАЛА В
НОВОУЗБЕКСКОЙ ПРОЗЕ (на примере прозы Лукмана Борихана и
Кучкара Норкабила)**

10.00.07 – Теория литературы

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

Ташкент – 2023

Тема диссертации доктора философии (PhD) зарегистрирована за № В2019.1.PhD /Fil.758 Высшей аттестационной комиссией Кабинета Министров Республики Узбекистан.

Диссертация выполнена в Институте узбекского языка, литературы и фольклора.

Автореферат диссертации на трёх языках (узбекский, русский и английский (резюме)) размещён на веб-странице Научного совета (www.tai.uz) и Информационно-образовательном портале «Ziynet» (www.ziynet.uz).

Научный руководитель: Милнев Сувокул
доктор филологических наук

Официальные оппоненты: Амонова Зилола Кадировна
доктор филологических наук, доцент
Журакулов Узок Хайдарович
доктор филологических наук, профессор

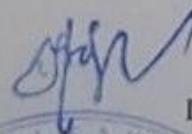
Ведущая организация: Ташкентский государственный педагогический университет имени Низами

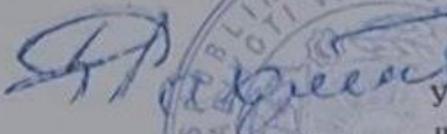
Защита диссертации состоится "1" февраль 2023 года в 12:00 часов на заседании Научного совета DSc.02/30.12.2019.Fil.46.01 по присуждению ученых степеней при Институте узбекского языка, литературы и фольклора АН РУз. (Адрес: 100060, г. Ташкент, проезд Шахрисабзский, д. 5 Тел: (99871) 233-36-50; факс: (99871) 233-71-44; e-mail: uztafi@academy.uz).

С диссертацией можно ознакомиться в Фундаментальной библиотеке Академии наук Республики Узбекистан (зарегистрирована за номером _____). Адрес: 100100, г.Ташкент, ул. Зиёлилар, 13. Тел.: (99871) 262-74-58.

Автореферат диссертации разослан "12" январь 2023 года.

Протокол реестра рассылки № 4 от "11" январь 2023 года.


Н.Ф.Каримов,
Председатель Научного совета
по присуждению учёных степеней,
д.филол.н., академик


Р.Баракаев,
Учёный секретарь Научного совета
по присуждению учёных степеней,
к.филол.н., профессор


Ж.С.Эшонкулов,
Председатель научного семинара
при Научном совете по присуждению
учёных степеней, д.филол.н., профессор



ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Целью исследования является анализ проблемы этического и эстетического идеала в новой узбекской прозе на примере творчества Л.Бурихана и К.Норкобила, установление новых, идущих в ногу со временем духовных, нравственных, социальных идеалов.

Объектом исследования выбраны романы, повести и рассказы Лукмана Бурихана из сборников “Босиком”, “Таинственный учитель”, “Парень, видевший Хызра”, “Луч в глубокую ночь”, “Люди на солнцепёке”, “Женщины не верят слезам. Ищем девушку”, “Солнце ещё не зашло”, “Трясущая гора”, “Имам Мотуриди” и Кучкара Норкобила “Плач за рекой”, “Улыбнись, дорогая”, “Кто разбудит солнышко?”, “Я пришёл взглянуть тебе в глаза”, “Афганская 2-я рота”, “Тайна под сводом неба”, “Мы не вернулись с боя..”, “Самодил” (Душа), “Вдали не было неба”, “Первый день войны”, “Скажи, когда война закончится, и я вернусь”.

Научная новизна исследования заключается в следующем:

обосновано проявление этического и эстетического идеала, раскрыто передача в новой узбекской прозе эстетического идеала с помощью литературного героя и художественного замысла;

научно доказано мастерство Лукмана Бурихана в создании идеала гармонично развитой личности и этико-эстетического идеала в историческом романе «Имам Мотуриди» с использованием приёмов художественного конфликта, иронии;

установлены современность и изменчивость с течением времени социальных идеалов в современной узбекской прозе (трудолюбие, патриотизм, мир, процветание);

научно изучено проявление в новой узбекской прозе в качестве идеалов национальных ценностей и традиций, использование писателем возможностей традиционного реализма и художественных средств иронии в передаче своего эстетического идеала, что оценено как достижение авторов.

Внедрение результатов исследования в практику:

На основе исследований на тему проблемы этического и эстетического идеала в узбекской прозе:

выводы по установлению научно-теоретических проблем выявления высоких идеалов честности, трудолюбия, патриотизма, миролюбия, созидательности, жизнелюбия, верности, семьи, узбекского характера, свято чтящего национальные традиции и ценности, литературных героев, идущих в ногу со временем, приведённые в статьях исследователя “Национальный характер и интерпретация современных проблем в рассказе” (Узбекский язык и литература, 2020, №2, стр. 58-60), “Изображение душевного мира героя в рассказе” (Узбекский язык и литература, 2020, №6, стр. 80-84) использованы при изучении художественной интерпретации проблем глобализации и изучении образа современника в процессе реализации фундаментального проекта ОТ-Ф1-80 – “Художественная интерпретация проблем глобализации и образ современника” (Справка Академии наук №3/1255-499 от 1 марта

2022 года). Результаты исследований по выявлению этического и эстетического идеала в романах, повестях, рассказах двух активных в новой узбекской прозе писателей – Лукмана Бурхана и Кучкара Норкобила стали основой для создания коллективного сборника “Художественная интерпретация проблемы глобализации и образа современника” (Ташкент: редактор, 2018), опубликованного в рамках проекта;

научно-теоретические заключения исследователя об индивидуальных особенностях прозы писателя, творческом новаторстве в создании этического и эстетического идеала, приведённые в статьях “Мастерство Лукмона Бурихона в создании рассказа: традиция и новаторство”, “Изображение душевного мира героя в рассказе” (2020)”, использованы в реализации фундаментального проекта ОТ-Ф-77 “Подготовка к изданию 100 томника “Жемчужины узбекской литературы” для подготовки тома “Лукмон Бурихон. Избранные произведения. Романы и рассказы”, а также для составления “Вступительной статьи” и “Комментариев” (Справка Академии наук №3/1255-499 от 1 марта 2022 года). В результате в основу проекта легли заключения исследователя по изучению современных социальных идеалов (образ созидателя человека) и универсальных высоких идеалов чистой любви и гуманизма в произведениях талантливого прозаика современной узбекской прозы Лукмана Бурхана;

результаты исследователя использованы в совете по прозе Союза писателей Узбекистана на ежегодных отчётных собраниях, литературных встречах с молодыми писателями, духовно-просветительских мероприятиях (Справка №01-03/853 Союза писателей от 28 июня 2022 года). Широко обсуждены вопросы идеальности впервые созданного в новой узбекской прозе этико-эстетического восточного образа имама Мотуриди в романе Лукмана Бурхана “Имам Мотуриди”, а также эстетические идеалы писателя Кучкара Норкобила в сборниках “Я пришёл взглянуть тебе в глаза”, “Улыбнись, родная”, широко освещающего тему войны и мира на международном уровне.

Структура и объем диссертации. Диссертация состоит из введения, трёх глав, заключения и списка использованной литературы, общий объем диссертации – 151 страниц.

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

I bo'lim (I part; I chast)

1. Шукурова Б. Ҳикояда миллий характер ва замонавий муаммолар талқини // Ўзбек тили ва адабиёти. – Тошкент, 2020. №2. – Б. 58-60 (10.00.00. №14).
2. Шукурова Б. Лукмон Бўрихон ҳикоячилик маҳорати: таассуб ва тадриж // Ўзбекистон миллий ахборот агентлиги – ЎЗА Илм-фан бўлими (электрон журнал). – Тошкент, (июнь) 2020. – Б. 186-197.
3. Шукурова Б. Ҳикояда қаҳрамон руҳияти тасвири // Ўзбек тили ва адабиёти. – Тошкент, 2020. №6. – Б. 80-84 (10.00.00. №14).
4. Шукурова Б. Эстетик идеал талқинида муштараклик ва ўзига хослик // Ўзбек тили ва адабиёти. – Тошкент, 2022. №4. – Б. 76-79 (10.00.00. №14).
5. Shukurova B. Transformation of moods and outlook on life into a single spiritual act // *Academicia: An international multidisciplinary research journal*. <https://saarj.com> – India 2021. №.9 – 933-936 p. Journal Impact Factor: 7.492.
6. Shukurova B. *International journal of advanced research in management and social sciences*. – Filipin 2022. №4. – P. 183-188. Journal Impact Factor: 7.624
7. Шукурова Б. Эстетик дид тарбияси ва бадиий асарни нафосатли идрок этиш машаққати / *International scientific conference “VI Global science and innovations 2019 Central Asia”* – Nur-Sultan (Kazakhstan), 2019. – P. 148-152.
8. Шукурова Б. Ҳикояда “Тилладев” ҳақидаги халқ мифологиясининг бадиий аҳамияти (Лукмон Бўрихон “Йигит илтижоси” ҳикояси мисолида) / *Филологиянинг умумназарий масалалари. Республика илмий-амалий конференцияси материаллари. 2-китоб*. – Тошкент, 2020. – Б. 377- 378.
9. Шукурова Б. Ҳикояда характер талқини (Лукмон Бўрихон “Чўлдан келган ташвиш” ҳикояси мисолида) / *International Conference on Advance Research in Humanities, Sciences and Education*. – Istanbul, 2022. – Б. 227-230.
10. Шукурова Б. Лукмон Бўрихон ҳикояларида эстетик идеалнинг намоён бўлиши / *Адабиётшуносликнинг долзарб муаммолари. Республика илмий-назарий онлайн анжумани материаллари*. – Тошкент, 2022. – Б. 137-140.
11. Шукурова Б. Национальный характер в современной узбекской проза / *VI International scientific conference of young researchers*. – Баку, 2022. – Б. 1318-1320.
12. Шукурова Б. Қиссада этик эстетик идеал талқини (Л.Бўрихоннинг “Қуёш хали ботмаган асари мисолида”) / *Усмон Носир адабий мероси ва унинг аҳамияти Республика илмий-амалий конференцияси материаллари*. – Қўқон, 2022. – Б. 151-154

13. Шукурова Б. Луқмон Бўрихоннинг “Имом Мотуридий” романида комил шахс талқини / Ўзбек адабиётшунослигининг долзарб масалалари. Халқаро илмий-амалий анжуман материаллари – Тошкент, 2022. – Б. 499-503

II бўлим (II part; II часть)

14. Шукурова Б. Ҳикояда эстетик идеалнинг намоён бўлиши // Ўзбек тили ва адабиёти – Тошкент, 2022. №2. – Б. 70-74 (10.00.00. №14).

15. Шукурова Б. “Primary creative research of Luqmon Burixon’s story genre (on the example in the stories named “Pauper” (Yalangoyoq) by Luqmon Burixon and “Thief” (“O'g'ri”) by A.Qahhor) / Scientific research in pandemic conditions (COVID-2019). –Shavnee, USA, 2020. – P. 502-510.

16. Шукурова Б. “Literary hero - as aesthetic and ethical category” / Proceedings of Global Technovation 4th Internation Multidisciplinary Scientific Conference. – Paris, France, 2021. – P. 181-185.

17. Шукурова Б. Тасвир предмети ва ровий мақоми / Изланишлар самаралари Республика илмий-назарий анжуман №5 материаллари. – Тошкент, 2019. – Б. 402-409.

18. Шукурова Б. Ҳикоя finali ёхуд “Портлаш эффекти” / Адабиётшуносликнинг долзарб масалалари. Халқаро конференция материаллари. – Тошкент, 2020. – Б. 332-335.

19. Шукурова Б. Aesthetic ideal of peace in the work of the Kuchkar Norkobil / International Conference on Advance Research in Humanities, Sciences and Education – Sydney, Australia, 2022. – P. 46-49.

20. Шукурова Б. Ҳикояда миллий характер талқини (Кўчқор Норқобилнинг “Чол хафа бўлди” ҳикояси мисолида) / Ўзбек филологиясининг долзарб масалалари ва уни ўқитиш методикаси муаммолари. Халқаро илмий-амалий конференция материаллари. – Тошкент, 2022. – Б. 613-616.

21. Шукурова Б. “Ўғри” ва “Ялангоёқ” ҳикояларида киноявий оҳанг муштараклиги / “Нодирабегим асарларида муҳаббат ва вафо талқини” ҳамда “Абдулла Қаҳҳор – ҳикоянавислик асосчиси” мавзуларидаги илмий-ижодий анжумани материаллари. – Қўқон, 2022. – Б. 59-62.

Avtoreferat «O'zbek tili va adabiyoti» jurnali tahririyatida
tahrirdan o'tkazildi.



Bosishga ruxsat etildi: 09.01.2023
Bichimi: 60x84^{1/16} "Times New Roman"
Garniturada raqamli bosma usulda bosildi.
Shartli bosma tabog'i 3.4. Adadi 100. Buyurtma: № 17
Tel: (99) 832 99 79; (99) 817 44 54
Guvohnoma reestr № 10-3279
"IMPRESS MEDIA" MChJ bosmaxonasida chop etildi.
Manzil: Toshkent sh., Yakkasaroy tumani, Qushbegi ko'chasi, 6-uy.