

**FARG‘ONA DAVLAT UNIVERSITETI
HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/30.12.2019.Fil.05.02 RAQAMLI ILMIY KENGASH**

FARG‘ONA DAVLAT UNIVERSITETI

MO‘MINOVA TABASSUMXON SIDDIQJONOVNA

**HOZIRGI O‘ZBEK QISSALARIDA
BADIY NUTQ VA USLUB POETIKASI**

(Erkin A‘zam va Xurshid Do‘stmuhammad
qissalari misolida)

10.00.02 – O‘zbek adabiyoti

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

Farg‘ona – 2023

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

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филологическим наукам**

**Contents of dissertation abstract of the Doctor of Philosophy (PhD) on
Philological sciences**

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Ilmiy rahbar:

Yo'ldoshxo'ja SOLIJONOV,
filologiya fanlari doktori, professor.

Rasmiy opponentlar:

Rasulova Umida Yo'ldosh qizi,
filologiya fanlari doktori.
Sulaymonov Mo'minjon Yusubjonovich,
filologiya fanlari nomzodi, dotsent.

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Sh.M.Iskandarova

Ilmiy darajalar beruvchi ilmiy kengash raisi, filol.f.d., professor.

M.T.Zokirov

Ilmiy darajalar beruvchi ilmiy kengash ilmiy kotibi, filol.f.n., professor.

Z.B.Qobilova

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

KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon adabiyotshunosligida badiiy asar tahliliga doir muammolarni badiiy nutq va uslub jihatdan o'rganish, uni anglash zarurati adabiyotshunosligimiz oldiga muhim va jiddiy masalalarni hal etish vazifalarini qo'yimoqda. Ijodkorning badiiy mahorati, badiiy asar tili va uslubdagi o'ziga xos ko'rinishlarini ma'lum janr ko'lamida, jumladan, qissa janri asosida o'rganish muhim ahamiyatga ega.

Dunyo adabiyotshunosligida XX asr o'rtalaridan boshlab romandan keyingi yetakchilik qilgan qissa janrida ham voqelik, inson ruhiyatini chuqur tahlil qilish, hayot mohiyatini anglatishga ko'proq ahamiyat berildi. Ushbu janrda yaratilgan asarlarning tuzilishi, obrazlari, konflikt, psixologik tahlil, badiiy-tasviriy vositalari hamda mavzular ko'lamining kengligi janrning yangilanish tamoyillarini belgilab beradi. Tabiiyki, bu hozirgi adabiy jarayon, badiiy asarga to'g'ri yondashuv, nasrning qissa janri va uning badiiyati to'g'risida tushunchaga ega bo'lish adabiyotshunoslikda o'ziga xos nazariy bilim va ko'nikma zaruratini yuzaga keltiradi.

O'zbek adabiyotshunosligida bugungi globalashuv davrida jamiyat tafakkuridagi o'zgarishlarning bevosita aksi sifatida barcha janrlar singari qissa janridagi yangilanish tamoyillari, badiiy nutq va uslub poetikasi masalalari, ijodkorlarning uslubiy o'ziga xosliklarini o'rganish muhimligini ko'rsatadi.

XX asrning so'nggi choragidan boshlab o'zbek milliy adabiyoti ham badiiy-estetik jihatdan yangi taraqqiyot bosqichiga ko'tarildi. Bu, albatta, istiqloq tufayli jamiyatimizning milliy tafakkuri rivojlanishi bilan bevosita bog'liq hodisadir. Jamiyatning ijtimoiy-ma'naviy taraqqiyoti adabiyotning rivoji va ko'lamiga bog'liq. XX asr milliy tariximizga nazar solinsa, unda adabiyotshunoslarning tutgan o'rni ham, ularga munosabat ham muttasil ortib bordi. Bugungi kunga kelib, O'zbekiston Respublikasi Prezidentining "Hozirgi kunda milliy o'zligimizni saqlab qolish, xalqimizning ongu tafakkurini yuksaltirish va shu orqali mamlakatimizni izchil taraqqiy ettirish uchun avvalambor adabiyot, madaniyat va san'at sohalarini qo'llab-quvvatlashimiz zarur"¹ degan fikrlaridan adabiyot har qachongidan ham dolzarb ahamiyat kasb etayotganini anglash mumkin.

O'zbekiston Respublikasi Prezidentining 2018-yil 5-apreldagi "O'zbekiston Yozuvchilar uyushmasi faoliyatini yanada takomillashtirish chora-tadbirlari to'g'risida"gi PQ-3652-son Farmoni, 2018-yil 5-iyundagi "Oliy ta'lim muassasalarida ta'lim sifatini oshirish va ularning mamlakatda amalga oshirilayotgan keng qamrovli islohotlarda faol ishtirokini ta'minlash bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi PQ-3775-sonli Farmoni, 2020-yil 29-oktabrdagi "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi PF-6097-son qarori, 2021-yil 19-iyuldagi "Prezident, ijod va ixtisoslashtirilgan maktablar faoliyatini yanada takomillashtirish bo'yicha qo'shimcha chora-tadbirlar to'g'risida"gi PQ-5188-son Farmon va qarorlari hamda

¹ Ш.Мирзиёев. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: О'ZBEKISTON, 2022. – 269- б.

mazkur faoliyatga tegishli boshqa meyoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishga muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishi ustuvor yo‘nalishlariga mosligi. Mazkur tadqiqot respublika fan va texnologiyalar rivojlanishining 1. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilganlik darajasi. Jahon adabiyotshunosligida eramizdan avvalgi davrlardan boshlab poetika, nutq va uslub masalalari, qissaning janr xususiyatlari bo‘yicha ko‘plab tadqiqotlar yaratilgan. Xususan, Platon, Aristotel, Gegel, V.G.Belinskiy, A.A.Potebnya, V.V.Vinogradov, M.M.Baxtin, V.M.Golovko, V.Kojinov, L.S.Lixachev, N.D.Tamarchenko, L.B.Chernets, G.L.Abramovich, V.YE.Xalizev, M.B.Xrapchenko kabi faylasuf va olimlarning ilmiy tadqiqotlarida mazkur masala doirasida chuqur ilmiy izlanishlar olib borilgan². Keyingi yillarda ham mazkur masala yuzasidan jahon adabiyoti miqyosida bir qancha ilmiy ishlar amalga oshirilgan³.

O‘zbek adabiyotshunosligida nutq va uslub masalasi Alisher Navoiydan tortib, Fitrat, Cho‘lponlar ijodida o‘z aksini topgan. XX-XXI asrga kelib M.Qo‘shjonov, I.Sulton, S.Mamajonov, Y.Solijonov, G.Imomovalar nutq va uslub masalasining nazariy asoslari yaratilishiga o‘zlarining salmoqli hissalarini qo‘shgan⁴. Adabiyotshunoslar I.Sulton, M.Qo‘shjonov, O.Sharafiddinov, U.Normatov, A.Rasulov, B.Nazarov, H.Boltaboyev, A.Rahimov, D.Quronov, B.Karimov, U.Hamdamiyov, U.Jo‘raqulov⁵ singari soha mutaxassislarining darslik,

² Афлотун. Давлат. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту.Поэтика. Ахлоки кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Гегель. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона. 2011. – 360 б.; Белинский В.Г. Собрание сочинений. Т.3. – М., 1978. – 271 б.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 б.; Виноградов В.В. О теории художественной речи. – М.: Высшая школа, 1971. – 240 б.; Бахтин М.М. Вопросы литературы и эстетики. – М.: Худлит-ра, 1975. – 502 с.; Головки В.М. Поэтика русской повести. – Саратов: 1992. – 276 б.; Кожинов В. Повесть. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – С. 272; Лихачев Л.С. Неравнодушная проза. – М.: Худлит-ра, 1984. – 314 б.; Тамарченко Н.Д. Теория литературы / Роды и жанры. – М.: ИМТИ РАН, 2003; Чернец Л.Б. Введение в литературоведение. – М.: Высшая школа, 1976; Абрамович Г. Л. Введение в литературоведение. – М.: Учпедгиз, 1956; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – 397 с.; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975. – 407 с.

³ Трофимова Н.В. Поэтика древнерусского воинского повествования: монография – М.: МПГУ, 2017. – 274 с.; Anna Avaraki. Le sens esthétique de la pureté dans la poésie moderne et son rapport avec les arts. Esquisse d’une méthodologie comparatiste. Docteur de l’université – Paris VII (2012); Christine Boutevin. Le livre de poème(s) illustré : Étude d’une production littéraire en France de 1995 à nos jours et de sa réception par les professeurs des écoles. – Université Stendhal , Grenoble 3. 2019; Mathilde Walker. La parole poétique comme parole agissante. Étude de la poésie moderne francophone à la lumière de l’exégèse heideggerienne. Paul Valéry University, Montpellier 3. 2020; Hélène N’GBESSO. Nouvelles tendances de la poésie écrite. Niversite sorbonne nouvelle – Paris-3. 2020; Martin Mees. L’écriture de l’histoire chez Rancière: de la poétique romantique à la parole hérétique. Université Saint-Louis – Bruxelles. 2021.

⁴ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўзадабий нашр, 1962. – 201 б.; Мамажонов С. Услуб жиллоллари. – Тошкент: Адабиёт ва санъат, 1972. – 219 б.; Солижонов Ў. XX асрнинг 80-90-йиллари ўзбек насаида бадий нутқ поэтикаси. Филол.ф.д. дисс. – Тошкент, 2002. – 302 б.; Солижонов Ў. Нутқ ва услуб. – Тошкент: Чўлпон, 2002. – 128 б.; Имомова Г.М. Типик миллий характер яратишда бадий нутқнинг роли: Фил. фанлари номзоди... дис. автореф. – Тошкент, 1993. – 25 б.

⁵ Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005. – 272 б.; Қўшжонов М. Сайланма. – Тошкент: Шарк, 2018; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарк, 2004; Норматов У. Ижод

monografiya va dissertatsiyalarida poetika muammosi, nasr xususiyatlari, nutq hamda uslubga doir masalalar tadqiq etilgan.

Shuningdek, Erkin A'zam va Xurshid Do'stmuhammad ijodi bo'yicha e'lon qilingan bir qator tadqiqotlar, monografiyalar va dissertatsiyalarda bu adiblar ijodining o'ziga xosligi turli rakurslar orqali o'rganilgan. Masalan, M.Qo'chkorova "Erkin A'zam nasri va kinoyaviy badiiy shartlilik", O.Shofiyev "Erkin A'zamning badiiy mahorati", Sh.Toshxo'jayeva "Erkin A'zam asarlari lingvopoetikasi", N.Qobulova "Erkin A'zam nasrida davr va inson konsepsiyasi", M.Barotova "Erkin A'zam asarlarining bevosita inglizcha tarjimasiga xos xususiyatlar", G.Sattorova esa "90-yillar hikoyachiligida milliy xarakter muammosi", M.Pirnazarova "Hozirgi o'zbek romanlarida uslubiy izlanishlar", A.Eshniyazova "Istiqloq davri o'zbek qissachiligi va Xurshid Do'stmuhammad ijodining qiyosiy-tipologik tadqiqi", X.Raxmonovning "Xurshid Do'stmuhammad hikoya va qissalari badiiyati (obraz va tasvir)", tadqiqotlari shular jumlasidandir⁶. Erkin A'zam ijodi bo'yicha yozilgan dissertatsiyalarda adibning badiiy mahorati, ijodkor nasridagi kinoyaviy badiiy shartlilik, davr va inson konsepsiyasi, asarlari lingvopoetikasi hamda asarlarining bevosita inglizcha tarjimasiga xos xususiyatlar kabi masalalar yoritilgan. Xurshid Do'stmuhammadga oid dissertatsiyalarda esa, adibning hikoyalaridagi milliy xarakter, "Bozor" romanidagi uslubiy izlanishlar, shuningdek, qissalarining qiyosiy-tipologik tadqiqi singari muammolarning ilmiy tahliliga e'tibor qaratilgan. Shunga qaramay, Erkin A'zam hamda Xurshid Do'stmuhammad ijodi asosida hozirgi o'zbek qissalarida badiiy nutq va uslub poetikasi nazardan chetda qolgan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi.

Dissertatsiya Farg'ona davlat universiteti ilmiy-tadqiqot ishlari rejasiga muvofiq poetika va badiiy nutq muammolari mavzusidagi loyiha doirasida bajarilgan.

Tadqiqotning maqsadi Erkin A'zam hamda Xurshid Do'stmuhammad qissalarida nutq rang-barangligining o'ziga xosligi va uslub poetikasini, badiiy

сеҳри. – Тошкент: Шарк, 2007; Расулов А. Танкид, талкин, баҳолаш. – Тошкент: Фан, 2006; Назаров Б. Ҳаётийлик – безавол мезон. – Тошкент: Ўқитувчи, 1983; Болтабоев Х. Наср ва услуб. – Тошкент: Фан, 1992; Раҳимов А. Ўзбек роман поэтикаси /сюжет ва конфликт/: Филол. Фанлари д-ри...дис, автореф, – Тошкент, 1993. – 52 б; Курунов Д. Чўлпон поэтикаси. Насрий асарлари мисолида: Филол.фанлари д-ри. – Тошкент, 1998. – 284 б.; Каримов Б. Адабиётшунослик методологияси. – Тошкент: Мухаррир, 2011. – 87 б.; Жўрақулов У. Назарий поэтика масалалари: Муаллиф, жанр, хронотоп. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2015. – 256 б.

⁶ Қўчқорова М. Эркин Аъзам насри ва киноявий бадий шартlilik / Эркин Аъзам бадий олами (илмий мақолалар ва суҳбатлар тўплами). – Тошкент: Turon zamin ziyo, 2014. – Б. 81-96. Шофиев О. Эркин Аъзамнинг бадий маҳорати. Монография. – Turkiya:MerAK Publishing House, 2020; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Фарғона, 2017. Қобулова Н. Эркин Аъзам насрида давр ва инсон концепцияси. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Самарқанд, 2020; Баротова М. Эркин Аъзам асарларининг бевосита инглизча таржимасига хос хусусиятлар.Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Бухоро, 2020. – 56 б.; Эшниязова А. Истиклол даври ўзбек қиссачилиги ва Хуршид Дўстмухаммад ижодининг қиёсий-типологик тадқиқи. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Тошкент, 2020. – 54 б.; Рахмонова Х. Хуршид Дўстмухаммад хикоя ва қиссалари бадийати (образ ва тасвир). Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Тошкент, 2021. – 53 б.

nutq imkoniyatlaridan foydalanish mahoratini qiyosan tahlil va tadqiq etishdan iborat.

Tadqiqotning vazifalari quyidagilardan iborat:

hozirgi o‘zbek adabiyotida qissaning yangilanish tamoyillarini aniqlash;

hozirgi o‘zbek qissalaridagi badiiy nutq va uslub poetikasining o‘ziga xosligini nazariy jihatdan asoslash;

qissa janrida ijodkorlarning badiiy nutq imkoniyatlaridan foydalanish mahoratini ochib berish;

Erkin A‘zam va Xurshid Do‘stmuhammad qissalarida badiiy nutq tiplari, turlari va shakllarining rang-barangligini ilmiy jihatdan asoslab berish;

hozirgi o‘zbek qissalarida nuqtai nazar va xarakter ko‘rinishlarining o‘ziga xosligini aniqlash;

har ikki yozuvchining uslubini aniqlashda asar qahramonlari portreti, ruhiy holati, peyzaj kabi badiiy tasvir vositalaridan foydalanish mahoratini ilmiy-nazariy jihatdan tadqiq etish.

Tadqiqotning obyekti sifatida yozuvchi Erkin A‘zamning “Otoyining tug‘ilgan yili”, “Pakananing oshiq ko‘ngli”, “Javob”, “Bayramdan boshqa kunlar”, “Guli-Guli”, “Shoirning to‘yi”, “Chapaklar yoki chalpapaklar mamlakati”; Xurshid Do‘stmuhammadning “Nigoh”, “Panoh”, “Oromkursi”, “Chayongul yoxud quyiqishloqcha qotillik”, “Hijronim mingdir mening”, “Men – sensiz, sen – mensiz”, “So‘roq”, “Kuza”, “Katta ko‘cha”, “Yolg‘iz” kabi qissalari asosiy manba bo‘lib xizmat qildi.

Tadqiqotning predmetini yozuvchi Erkin A‘zam hamda Xurshid Do‘stmuhammad qissalarining badiiy nutq va uslubi poetikasini qiyosiy o‘rganish tashkil etadi.

Tadqiqot usullari. Tadqiqot mavzusini yoritishda struktural, qiyosiy-tipologik, psixologik, biografik metodlar, germeneytik yondashuv hamda tasniflash, tavsiflash usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

hozirgi o‘zbek adabiyotida qissa janriga xos tamoyillar, ya‘ni makon va zamon, mavzu, qahramon, mazmun, shakl, talqin hamda tadqiqotimiz obyekti hisoblangan qissalar misolida monologik, dialogik, qissaxonlik, ikki ovozli, ko‘p ovozli nutq, bayon va ohanglar xilma-xilligi, iboralarning zarbli, ritmik siqqlik uslubi, leksik jihatdan arxaizm va neologizm bilan to‘yingan muallif nutqi singari rang-barang shakllari tadqiq etilgan;

Erkin A‘zam va Xurshid Do‘stmuhammad qissalarida yozuvchilarning ijodiy-individual uslubi va ularga xos inson tabiatini, fazilat va qusurlarini boricha aks ettirish, zamonaviy-badiiy talqindagi yangi inson obrazini yaratish, inson va jamiyat o‘rtasidagi muammolarni kinoya usulida ochib berish, inson hissiy-ruhiy kechinmalarini ramziy ifodalash kabi badiiy ifodaning uslubiy imkoniyatlari aniqlangan;

o‘rganilayotgan qissalarda muallif, “men” hikoyachi, qahramon va o‘zganing nuqtayi nazari dalillanib, olamni badiiy idrok etish va uni ifodalash bilan bog‘liq E.A‘zam asarlarida muallif nutqi bayoniga qahramon ovozini olib

kirish, bayon ohangini, nutq manerasini, ohang yo‘nalishini bir tizimga solish, X.Do‘stmuhammad esa, adabiyotda qahramon “men”ini tasvirlash, ongidagi evrilishlarni ko‘rsatish uchun qahramon nutqi, ruhiy-ma’naviy olamini ifodalash, muallif va qahramonlarning bir-birini kuzatish kabi farqlari yoritilgan;

har ikki yozuvchining uslubini aniqlashda qahramonlar ruhiy holatini ifodalashda portret, peyzaj singari badiiy tasvir vositalaridan metafora, allyuziya, timsolli ishora, ramziy-ishoraviy detal, istiora, o‘xshatishlardan foydalanish mahorati misollar va tahlillar yordamida asoslangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

oliy o‘quv yurtlarining talaba va magistrantlari uchun adabiyotshunoslik, adabiyot nazariyasi, adabiy tanqid, qissa poetikasi, nutq tiplari muammolari bo‘yicha ma‘ruza matnlari va qo‘llanmalar tayyorlashda;

magistrant va doktorantlar uchun badiiy nutq, uslub muammolariga bag‘ishlangan kurslar bo‘yicha ma‘ruzalar o‘qishda;

Prezident va ijod maktablari o‘quvchilarida badiiy asar tilini tahlil etish malakasini shakllantirishda;

oliy o‘quv yurtlari, maxsus maktablar hamda maktab o‘qituvchilari malakasini oshirish kurslarida ma‘ruzalar o‘qishda foydalanish mumkin.

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

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Dissertatsiya natijalarining ilmiy ahamiyati o‘zbek adabiyoti tarixi, adabiyot nazariyasi bo‘yicha, oliy ta‘lim muassasalarida o‘qiladigan adabiyotshunoslikka oid darslik va o‘quv qo‘llanmalarini takomillashtirish ishiga mazkur tadqiqot natijalarining tadbiq etilishida ko‘rinadi. Tadqiqotning nazariy xulosalari badiiy asarni sistem butunlik sifatida o‘rganish, uni san‘atning boshqa turlari bilan o‘zaro aloqasini tadqiq etishda manba bo‘lib xizmat qiladi.

Tadqiqot natijalarining amaliy ahamiyati adabiyotshunoslik lug‘atlaridagi mavjud sharh, izohlarga qo‘shimchalar kiritish va takomillashtirishda, zamonaviy o‘zbek qissachiligining badiiy tafakkur tadrijini ko‘rsatishda qo‘llanilishi bilan belgilanadi. Zamonaviy o‘zbek qissachiligidagi badiiy sintezga oid tahlil natijalaridan adabiyotshunoslik fanlaridan o‘quv qo‘llanmalari yaratishda foydalanish mumkin. Tadqiqotda olingan natijalar barkamol shaxsni tarbiyalash va milliylik tasviri orqali milliy mustaqillik g‘oyasini singdirishga xizmat qiladi.

Tadqiqot natijalarining joriy qilinishi. Badiiy nutq va uslub bo‘yicha olib borilgan tadqiqot natijalaridan:

hozirgi o‘zbek adabiyotida qissa janriga xos tamoyillar hamda ushbu janrning tadqiqot obyektlarining qissalari misolida monologik qissaxonlik va ikki ovozli hikoya qilish, ko‘p ovozli bayon, ohanglar xilma-xilligi va iboralarning zarbli, ritmik siqqlik uslubi, leksik jihatdan arxaizm va neologizm bilan to‘yingan muallif nutqi singari rang-barangligiga oid xulosalardan 2020-2021-yillarda O‘zbekiston davlat xoreografiya akademiyasida amalga oshirilgan “O‘zbek milliy

raqs san'atini targ'ib etishga bag'ishlangan veb-sayt va multimedia mahsulotlari to'plamini (elektron lug'atlar) yaratish" mavzusidagi FZ-2019081663 raqamli fundamental loyihani bajarishda foydalanilgan (O'zbekiston davlat xoreografiya akademiyasining 2022-yil 8-sentabrdagi 1/04-29-son ma'lumotnomasi). Natijada fundamental loyiha o'zbek milliy raqs san'atini targ'ib etishda milliy mentalitetni inobatga olishga oid nazariy ma'lumotlar bilan boyitilgan;

Erkin A'zam va Xurshid Do'stmuhammad qissalarida yozuvchilarning ijodiy-individual uslubi va ularga xos inson tabiatini, fazilat va qusurlarini boricha aks ettirish, zamonaviy-badiiy talqindagi yangi inson obrazini yaratish kabi badiiy ifodaning uslubiy imkoniyatlari va tavsiyalaridan Qozog'istondagi ta'lim o'zbek tilida o'qitiladigan umumta'lim maktablarining 11-sinf o'quvchilari uchun yaratilgan "O'zbek adabiyoti" darsliklarida, 2020-2021-yillarda Qozog'iston o'zbek etnomadaniy birlashmalari "Do'stlik" hamjamiyati qoshidagi "Ijodkor" adabiy uyushmasining targ'ibot faoliyatida, xususan, birlashma tomonidan o'tkazilgan ilmiy-nazariy konferensiyalar hamda o'zbek adabiyotiga, o'zbek va qozoq olimlarining ilmiy-ijodiy hamkorligiga bag'ishlangan ilmiy-adabiy tadbirlarda foydalanilgan; Natijada Qozog'iston o'zbek etnomadaniy birlashmalari "Do'stlik" hamjamiyati qoshidagi "Ijodkor" adabiy uyushmasi tomonidan o'tkazilgan konferensiyalar ilmiy-nazariy jihatdan boyitildi;

badiiy nutq va uslubiy individuallikni belgilashda milliy mentalitetni inobatga olishga oid xulosalardan "Jadid adabiyoti tarixi" nomli darslikni tayyorlashda keng foydalanilgan. Natijada darslik ilmiy-nazariy jihatdan mukammallashtirilgan (O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi Farg'ona davlat universitetining 2022-yil 28-dekabrdagi 01-5335-son ma'lumotnomasi);

olamni badiiy idrok etish va uni ifoda etish bilan bog'liq E.A'zam asarlarida muallif nutqi bayoniga qahramon ovozini olib kirish, bayon ohangini, nutq manerasini, ohang yo'nalishini bir tizimga solish, X.Do'stmuhammadda esa, adabiyotda qahramon "men"ini tasvirlash, ongidagi evrilishlarni ko'rsatish uchun qahramon nutqi, ruhiy-ma'naviy olamini ifodalash, muallif va qahramonlarning bir-birini kuzatish kabi farqlari bo'yicha tayyorlangan materiallardan "O'zbekiston" teleradiokanalining "Bedorlik", "Adabiy jarayon", "Ta'lim va taraqqiyot", "Millat va ma'naviyat" eshittirishlarining ssenariylarini tayyorlashda foydalanilgan ("O'zbekiston" teleradiokanalining 2022-yil 23-iyundagi 04-36-987-son ma'lumotnomasi). Natijada tinglovchilarning zamonaviy o'zbek qissachiligining bugungi yutuq va kamchiliklari, yozuvchi badiiy mahorati haqidagi tasavvurlarini kengaytirishga erishilgan;

yo'zuvchining uslubini aniqlashda qahramonlar ruhiy holatini ifodalashda portret, peyzaj singari badiiy tasvir vositalaridan metafora, allyuziya, timsolli ishora, ramziy-ishoraviy detal, istiora, o'xshatishlardan foydalanish mahoratiga oid ma'lumotlardan 2022-yil iyul, avgust oylari mobaynida "Toshkent" teleradiokanalining "Gap chiqdi", "Hikmatli dunyo" ssenariylarini yozishda foydalanilgan ("Toshkent" teleradiokanalining 2022-yil 24-avgustdagi 02-02-177-son ma'lumotnomasi). Natijada ko'rsatuvlarda berilgan ilmiy natijalar

tomoshabinlarning hozirgi o'zbek tilida adabiy nutq va uslub, nutqda inson fe'l-atvori, ruhiyatining aks etishi, ramziylik va falsafiylikning ifodalanishi bilan bog'liq bilimlarning ortishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 9 ta ilmiy-amaliy anjumanlarda, jumladan, 5 ta respublika konferensiyasida, xususan, "O'zbek tilshunosligining dolzarb muammolari" mavzusidagi an'anaviy respublika ilmiy-amaliy anjumani (Andijon, 2013) "Nutq madaniyati va tilshunoslikning dolzarb muammolari" mavzusidagi respublika ilmiy-amaliy konferensiyasi (Farg'ona, 2016); ulug' shoir va mutafakkir Alisher Navoiy tavalludining 576 yilligiga bag'ishlangan "Badiiyat ummoni" nomli ilmiy maqolalar to'plamida (Farg'ona, 2017); "Filologiyaning dolzarb masalalari" mavzusidagi respublika ilmiy-amaliy anjuman materiallari (Farg'ona, 2018); "XXI asr o'zbek uslubshunosligining dolzarb masalalari" mavzusidagi respublika ilmiy anjuman (Samarqand, 2021)da; 4 ta xalqaro konferensiyada, xususan, "Xorijiy tillarni o'qitishda zamonaviy yondashuvlar" mavzusidagi xalqaro ilmiy-amaliy konferensiya (Farg'ona, 2018); "Adabiy aloqalar va qiyosiy adabiyotshunoslikning dolzarb masalalari" mavzusidagi xalqaro anjuman (Farg'ona, 2018); "Filologik tadqiqotlar: muammo va yechim" mavzusidagi xalqaro ilmiy-nazariy anjuman (Buxoro, 2021); "Filologiya ta'limi masalalari: muammo va uning innovatsion yechimlari" mavzusidagi xalqaro ilmiy-amaliy anjuman (Farg'ona, 2022)da ma'ruza shaklida bayon etilgan va aprobatsiyadan o'tgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 16 ta ilmiy ish chop etilgan. Jumladan, O'zbekiston Respublikasi Vazirlar Mahkamasi huzuridagi oliy attestatsiya komissiyasi tomonidan doktorlik dissertatsiyalarining asosiy ilmiy natijalarini chop etish uchun tavsiya qilingan ilmiy nashrlarda 3 ta maqola, ulardan 2 tasi xorijiy jurnallarda nashr etilgan.

Dissertatsiya tuzilishi va hajmi. Dissertatsiya kirish, olti faslni o'z ichiga oluvchi uch asosiy bob, xulosa va foydalanilgan adabiyotlar ro'yxatidan iborat bo'lib, hajmi 139 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Dissertatsiyaning **kirish** qismida mavzuning dolzarbligi va zarurati asoslangan, dissertatsiyaning maqsadi va vazifalari, obykti va predmeti tavsiflangan, uning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy ahamiyati ochib berilgan, tadqiqot natijalarini amaliyotga joriy qilish, nashr etilgan ishlar va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi "**Hozirgi o'zbek qissalarida badiiy nutq, uslub poetikasi va uning nazariy masalalari**" deb nomlangan. Bobning "**Hozirgi o'zbek adabiyotida qissaning yangilanish tamoyillari**" nomli birinchi faslida o'zbek adabiyotida qissaning yangilanishi va taraqqiyoti tahlilga tortilgan. Hozirgi o'zbek nasrida badiiy nutq va uslub poetikasi masalalarini o'rganish, tadqiq qilish adabiyotshunoslikning dolzarb masalalaridan biriga aylangan. Chunki

“poetika” mahorat so‘ziga teng bo‘lib, ijodkorning yuksak badiiyligi uning o‘ziga xos uslubida namoyon bo‘ladi. Badiiy nutq esa yozuvchi uslubini shakllantiruvchi asosiy omillardan biridir. Bu, ayniqsa, so‘nggi yillarda badiiylarning yuksak bosqichiga ko‘tarilgan qissa janri misolida aniq ko‘zga tashlanadi. Shu jihatdan adabiyotshunos olimlar tomonidan qayta-qayta murojaat qilinayotgan bo‘lishiga qaramay, qissaning kelib chiqishi, janr sifatida shakllanishi, rivojlanishi hamda yangilanish tamoyillari haqidagi fikrlar dolzarb masalalardan biri bo‘lib qolmoqda. Qissa dastlab inson yaratilishiga doir xabar, ixcham shaklda Qur‘on sahifalariga jo bo‘lganligi haqida ma‘lumotlar mavjud bo‘lib, ilk bor Qur‘oni Karim tarkibida qo‘llanilib, payg‘ambarlar qismatidan ilohiy xabar bergan. Shuningdek, “Qur‘ondagi 28-sura nomi “Qasas”, ya‘ni “Qissa” deb nomlanadi. Ko‘rinadiki, qissa so‘zi faqat suralar tarkibida emas, alohida nom tarzida ham berilgan. Bu, nazarimizda, uning salmog‘i, darajasi, manfaatiga ishora bo‘lib, insoniyat yaralishidan oxiriga qadar bo‘lgan tilsimu sinoatlar mohiyatini jamlagani bilan ta‘riflanadi. Unda bir yo undan ko‘p inson qismati turli makonu zamon o‘lchovida taqdim etiladi”⁷. Ma‘lumki, o‘zbek adabiyotida qissa janri uzoq tarixga ega. O‘rta asrlar yozma manbalarida mavjud bo‘lgan, u davrlarda “xalq kitoblari” deya atalgan qissalar zamonaviy qissa janrining yuzaga kelishida muhim omil bo‘lib xizmat qilgan. Asarning yagona qahramon sarguzashtlariga asoslanishi, qahramon hayotiga doir muayyan voqeaning qamrab olinishi qissa janrining o‘ziga xosligini ta‘minlovchi omillar hisoblanadi. Mumtoz adabiyotimizdan “Qisasi Rabg‘uziy”, “Tarixi anbiyo va hukamo” kabi asarlar buning yorqin misolidir.

XX asr o‘zbek adabiyotida qissa janri alohida o‘rin egalladi. O‘zbek nasrining Abdulla Qodiriy, G‘afur G‘ulom, Oybek, Abdulla Qahhor kabi zabardast adiblari realizm metodi asosida qissa janrining jahon andozalariga mos, zamonaviy talablariga javob bera oladigan namunalari yaratdilar va o‘zbek qissachilik taraqqiyotining yangi bosqichiga ko‘tarilishiga o‘zlarining munosib hissalarini qo‘shdilar. Ularning an‘analarini Asqad Muxtor, Said Ahmad, Saida Zunnunova, Odil Yoqubov, O‘lmas Umarbekov, Pirimqul Qodirov, Shukur Xolmirzayev, O‘tkir Hoshimov, Xudoyberdi To‘xtaboyev, Ne‘mat Aminov singari yozuvchilar davom ettirgan.

O‘zbek adabiyotidagi ko‘plab dissertatsiyalar⁸ hamda turli yo‘sindagi tadqiqotlarda⁹ bir qancha qissalar tahlili, qissanavislikdagi mahorat va bu janr bilan

⁷ Расулова У. XX аср ўзбек киссачилиги (Поэтик изланишлар ва тараққиёт тамойиллари). Филол. фанлари д-ри...дисс. автореферат – Тошкент, 2020. – 13- бет.

⁸ Каттабеков А. Художественное воплощение личности и исторической эпохи в современной узбекской прозе: Дисс. ... докт. филол. наук –, 1985; Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар): Филол. фанлари докт. ... дисс. – Тошкент, 1994; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фанлари докт. ... дисс. – Тошкент, 2002; Мурадов Г. Исторический факт и художественный вымысел (на материале узбекской советской литературы о Бухарской революции): Дисс. ... канд. филол. наук – Тошкент, 1988; Жўраев Т.С. Онг оқими ва тасвирийлик (М.М.Дўст, Ғ.Ҳотамов, О.Отахон асарлари асосида): Филол. фанлари номзоди ... дисс. – Тошкент., 1994; Давронова Ш. Адабий жараён ва ёзувчининг ижодий индивидуаллиги: Филол. фанлари номзоди ... дисс. – Тошкент, 2004; Тўлаганова У. Тоғай Мурод насрида ритм : Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

⁹ Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Мамажонов С. Теранлик. – Тошкент: Адабиёт ва санъат, 1987; Мамажонов С. Услуб жилolari. – Тошкент: Адабиёт ва санъат, 1972. -219 б.; Иброҳимова Р. Ўзбек фантастикасидаги услубий изланишлар // Ўзбек адабиётида жанрлар типологияси ва

bog‘liq turli muammolar to‘g‘risida muhim fikrlar bildirilgan. Qissa janrining o‘ziga bog‘ishlangan ishlarda esa ko‘proq shu janr bilan bog‘liq aniq masalalar tadqiq etiladi. Shuningdek, ayrim olingan muammolarni aniq bir yozuvchi ijodi misolida o‘rganishga bog‘ishlangan nomzodlik ishlari ham¹⁰, umuman qissanavislik tajribalarini umumlashtirishga bog‘ishlangan ishlar¹¹ ham amalga oshirilgan.

XX asr so‘nggi choragida yaratilgan o‘nlab qissalar ham ilmiy-adabiy jamoatchilikda katta qiziqish uyg‘otib, bahs va munozaralarga sabab bo‘lgan. Bu haqda I.Sultonov, M.Qo‘shjonov, O.Sharafiddinov, N.Karimov, S.Mamajonov, S.Mirvaliyev, B.Nazarov, U.Normatov, E.Karimov, B.Sarimsoqov, A.Rasulov, N.Xudoyberganov, A.Abrorov, A.Rashidov, I.G‘afurov kabi taniqli adabiyotshunoslarning qimmatli mushohadalari mavjud¹².

XX asrning 70-80-yillarida qissa janri jadal taraqqiy etdi. N.Aminov, S.Siyoyev, Sh.Xolmirzayev, O‘.Hoshimov kabi tajribali ijodkorlar qatoridan E.A‘zamov, M.M.Do‘st, T.Murod, X.Do‘stmuhammad, X.Sultonov, G‘.Hotamov, A.Saidov, B.Murod Ali, Sh.Bo‘tayevlar o‘z ijod namunalari bilan zamonaviy

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¹⁰ Каримова Ю.А. Пиримқул Қодиров қиссаларида маънавий-ахлоқий муаммоларнинг бадиий талқини: Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

¹¹ Абров А. Ўзбек повести. – Тошкент, 1973; Рустамова М.Ю. Истиклол даври ўзбек қиссаларининг тараққиёт тенденциялари: Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

¹² Кўшжонов М. Қалб ва қиёфа. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Кўшжонов М. Доим изланишда. Ижод сабоқлари. – Тошкент, 1973. – 155-163 б.; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат нашриёти, 1983; Шарафиддинов О. Ижод довлари оша // Истеъдод жиллари. – Тошкент: Адабиёт ва санъат нашриёти, 1978. – Б. 183-228; Шарафиддинов О. Дунёда офтоб борки // Ҳақиқатга садоқат. – Тошкент: Адабиёт ва санъат нашриёти, 1989. – Б.334-344; Шарафиддинов О. Ҳажвийга садоқат. Қаҳқаҳа. – Тошкент: Адабиёт ва санъат нашриёти, 1987. – Б. 5-18; Шарафиддинов О. Эл ардоқлаган адиб // Ў.Ҳошимов. Баҳор қайтмайди: Сайланма. Қисса ва ҳикоялар. – Тошкент: Нашриёт-матбаа бирлашмаси, 1992. – Б.5-24; Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Мамажонов С. Сайланма. Адабий-танқидий мақолалар. – Тошкент: Адабиёт ва санъат нашриёти, 1981; Каримов Н., Мамажонов С., Назаров Б., Норматов У., Шарафиддинов О. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Норматов У. Ҳозирги қиссалар поэтикасига доир // Насримиз уфқлари. – Тошкент: Адабиёт ва санъат нашриёти, 1974. – Б.45-64; Норматов У. Насримиз аънавалари. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Норматов У. Гўзаллик билан учрашув. – Тошкент, 1976; Норматов У. Қиссадан қиссалар // Жаҳон адабиёти. – Тошкент, 1997. – № 3. – Б.157-160; Каримов Э. Ўзбек совет адабиётида повесть жанри // Адабий турлар ва жанрлар. 1-жилд. – Тошкент: Фан, 1991. – Б.109-167; Худойберганов Н. Кўнгил рози // Ўзбекистон адабиёти ва санъати. – Тошкент, 1984. – 12 окт.; Худойберганов Н. Меъёр ва тасвир (Ёшлар қиссачилигининг баъзи муаммолари) // Ўзбекистон адабиёти ва санъати. – Тошкент, 1983. – 28 январь.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1983. - Б. 248; Худойберганов Н. Сўз курашга чорлайди. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Худойберганов Н. Ишонч. – Тошкент: Адабиёт ва санъат нашриёти, 1988; Назаров Б. Адаш Карвон изтироблари // Ўзбекистон адабиёти ва санъати. – Тошкент, 1983. – 10 июнь; Назаров Б. Ҳаётийлик безавол мезон. – Тошкент: Ёш гвардия, 1985; Рашидов А. Ишчи – қиссаларимиз қаҳрамони. – Тошкент: Ўзбекистон, 1980; Гафуров И. Бадиий воқеликнинг ўзига монанд тил // Ўттиз йил изҳори. – Тошкент: Адабиёт ва санъат нашриёти, 1987; Содиқов С. Ёшлар қиссачилиги ҳақида ўйлар // Шарқ юлдузи. – Тошкент, 1983. – 12-сон. – Б.160-165; Улуғов А. Қалб таҳлили: кейинги қиссаларга бир назар // Ўзбекистон адабиёти ва санъати. – Тошкент, 1988. 8 апрель.

o‘zbek qissachiligiga yangi mavzu, yangi qahramon, yangicha talqin va o‘ziga xos konsepsiyalarni olib kirdilar.

Zamonaviy o‘zbek adabiyotida yozuvchilar tomonidan badiiy asarga tanlab olingan makon va zamon, mavzu, asar qahramonlari hamda ularni tasvirlash bayon usullari hozirgi o‘zbek adabiyotida qissa janrining yangilanish tamoyillarini belgilashda qiyoslash imkonini beradi. Buni quyidagi jadval yordamida yaqqolroq tasavvur qilish mumkin:

Manbasi	Mavzu	Qahramonlar toifasi	Bayon uslubi
Qur’oni Karimda	ilohiylik	payg‘ambarlar; sahobalar	ilohiy xabar
Xalq og‘zaki ijodida	qahramonlik	pahlavonlar	bo‘rttirish; sifatlash; xayolotga erk berish
Mumtoz adabiyotda	qahramonlik	darveshlar; zohidlar	romantizm; tarixiylik;
XX asr o‘zbek adabiyotida (asr boshlaridan 80-yillargacha)	ilmsizlik; urush; mehnat; kolxoz qurilishi.	mehnatkashlar; ziyolilar; ishbilarmonlar; mansabdorlar	realizm
Hozirgi o‘zbek adabiyotida (XX asrning 80-90-yillari)	ijtimoiy-maishiy; zamonaviy voqelikning badiiy in’ikosi; tabiat; bozor;	dehqonlar; paxtakorlar; oddiy odamlar; yangi inson.	realizm; modernizm
Yangi asrning 20-yili	ong oqimi, o‘z-o‘zini tahlil qilish, islomiy qadriyatlar	ziyoli, yosh avlod, e’tiqodli inson, munis ayol	an’anaviy, sharqona, postmodernizm

Ushbu jadval asar yaratilgan davr hamda yozuvchilarning o‘ziga xos uslublariga ko‘ra nisbiylik xususiyatiga ega bo‘lib, uni to‘ldirish va takomillashtirish ham mumkin. Biz hozirgi o‘zbek adabiyotida qissaning yangilanish tamoyillarini tadqiqotimiz obyekti bo‘lgan ikki yozuvchi asarlari misolida quyidagicha belgilashni lozim topdik:

– **insonning fe’l-atvorini boricha aks ettirish:**

(Erkin A‘zam “Otoyining tug‘ilgan yili”; Xurshid Do‘stmuhammad “Hijronim mingdir mening”, “Men – sensiz, sen – mensiz”);

– **inson ruhiyatidagi murakkabliklarni tadqiq etish:**

(Erkin A‘zam “Bayramdan boshqa kunlar”; Xurshid Do‘stmuhammad “Nigoh”, “Panoh”, “Chayongul yoxud quyiqlik qotillik”);

– **yangi inson obrazini tadqiq etishda jahon adabiyoti an’analarini sintez qilish:**

(Erkin A‘zam “Javob”; Xurshid Do‘stmuhammad “Kuza”);

– **inson va jamiyat o‘rtasidagi muammolarni piching va kinoya usulida ochib berish;**

(*Erkin A'zam "Shoirning to'yi", "Chapaklar yoki chalpaklar mamlakati"; Xurshid Do'stmuhammad "Yolg'iz";*

– ***inson qalbidan o'tayotgan kechinmalarni shartlilik, ramziylik, majoziylik usullarida aks ettirish:***

(*Erkin A'zam "Pakananing oshiq ko'ngli", "Guli-guli"; Xurshid Do'stmuhammad "So'roq", "Katta ko'cha";*

Erkin A'zam va Xurshid Do'stmuhammad qissalaridagi ushbu bayon usullari zamonaviy o'zbek qissa janrining yangicha tamoyillarini boyitishga xizmat qildi.

Birinchi bobning **“O‘zbek adabiyotshunosligida nutq va uslub masalalari”** deb nomlangan ikkinchi faslida hozirgi o'zbek adabiyotshunosligida nutq va uslub masalalari to'g'risida so'z yuritiladi.

Adabiyotshunoslikda nutq va uslub masalalari uzoq tarixga borib taqaladi. Hamidullo Boltaboyev “Sharq mumtoz poetikasi” nomli kitobida badiiy nutq masalasi yuzasidan qadimgi davr arab olimlaridan Johiz, Ibn Mu'tazz va Qudama ibn Ja'farlarning ham badiiy matn bo'yicha nazariy fikrlarini izohlaydi. mavjud ekanligini quyidagicha izohlaydi. Xususan, arab olimlaridan Johizning “Kitabu-l-bayon” va “Kitabu-l-hayvon” (“Jonzodlar kitobi”) asarlarida turli tarixiy, jug'rofiy, tibbiyot masalalari orasida nutq madaniyati, notiqlik san'ati va badiiy asardagi muallif nutqi kabilarga doir fikrlar ham keng bayon etilgani haqida ma'lumotlar beradi.

Badiiy nutq tiplari, tur va shakllari bo'yicha ilmiy tadqiqotlar olib borish rus adabiyotshunosligida izchil yo'lga qo'yilgan bo'lib, V.V.Vinogradov, G.O.Vinokur, M.B.Xrapchenko, N.K.Gey, M.M.Baxtin, A.Fyodorov, V.Kojinov, V.V.Odinov kabi yirik olimlar o'z tadqiqotlarida bunga alohida to'xtaladilar. O'zbek tadqiqotchilari esa birinchi galda ular yaratgan manbalarga tayanadilar, ularning tezislari va xulosalaridan foydalanadilar. Bular orasida, ayniqsa, M.M.Baxtinning “Dostoyevskiy poetikasi muammolari” deb nomlangan fundamental monografiyasi alohida o'rin tutadi. Haqiqatan ham, o'zbek adabiyotidagi nazariy qarashlar rus adabiyotshunosligining manbalariga asoslangan. Professor Y.Solijonov badiiy nutq tiplari va shakllarining tadriji, yangilanish jarayoni, uning o'zbek nasrida tutgan o'rni bo'yicha birinchilardan bo'lib tadqiqot olib bordi¹³.

Shuni alohida aytib o'tish kerakki, Y.Solijonov tadqiqoti boshqa tadqiqotlardan badiiy nutqning tip, tur va shakllari rang-barangligi va ularning asardagi vazifalari batafsil yoritib berilishi bilan ajralib turadi. Ayniqsa, avtor va qahramonlar nutqining ikki ovozli, avtor bayonining dialog asosiga qurilishi natijasida paydo bo'ladigan ko'p ovozli nutqning o'ziga xos ko'rinishlari haqidagi ilmiy qarashlari ahamiyatlidir. Shuningdek, O'.Hoshimov, O.Muxtor, M.M.Do'st romanlarida chorrahali xarakteristika va kinemotografik bayon usullari mavjudligini birinchi marta ta'kidlagan. Shuningdek, S.Mamajonov, A.Rahimov, D.To'rayev, G.Imomova, Z.Rahimovlarning tadqiqotlarida ham

¹³ Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси. Филол.фанл.д-ри. дисс-си – Тошкент, 2002. – 300 б.

adabiyotshunoslikning muhim masalari bilan birga badiiy nutqning turlari bo'yicha mulohazar yuritilganligi to'g'risida eslab o'tish zarur¹⁴.

G.Imomova tadqiqotida adabiyotshunoslik nazariyasi bo'yicha yaratilgan darsliklarda berilgan muallif va qahramon nutqi ta'riflarini yetarli hisoblab, shu bilan kifoyalanadi. Z.Rahimovning muallif nutqiga oid tasnifini ko'rib o'tdik. Qahramon nutqini tasniflashda esa, bir oz farqli yondashuv kuzatiladi: "Muallif nutqi ko'rinishlari kabi personaj nutqi ham o'z ichida bir necha turlarga bo'linadi. Bular quyidagilar:

a) ichki nutq; b) tashqi nutq; v) dialogik nutq; g) parallel nutq; d) personajning yozma nutqi"¹⁵.

Biz asoslanayotgan tasnifga ko'ra alohida tip sifatida ajratib ko'rsatilgan turlar adabiyotshunos Z.Rahimov tomonidan personaj nutqining ichki turlariga bo'linyapti. Ushbu ma'lumotni keltirishdan maqsad, turlicha tasniflar mavjudligini ta'kidlashdir. Mazkur tadqiqot davomida barcha turlarning izohlari berilgan.

Poetik uslub mohiyatini o'rganish uzoq tarixga ega bo'lib, Arastu davridan boshlangan. Olimning "Poetika" asari ijodkor o'ziga xosligiga bag'ishlangan.

Deyarli hamma tadqiqotlarda ijodkor uslubi, birinchi navbatda, u yaratgan poetik timsollarda yaqqol ko'zga tashlanishiga e'tibor qaratilgan. So'nggi qo'llanmalarda, jumladan, "Adabiyotshunoslik lug'ati"da "Uslub antropologik, ya'ni ijodkor shaxsi bilan bog'liq kategoriya sanalib, uning ijodiy individualligini belgilaydi"¹⁶, – degan ta'rif mavjud.

Uslub to'g'risida dastlab Fitrat asosli fikrlarni bayon qilgan. Har bir ijodkorning o'zgaga o'xshamaydigan o'ziga xos uslubi bo'ladi. Abdurauf Fitratning "Adabiyot qoidalari" kitobida uslub haqida sodda va aniq ifodalab berilishi bilan ahamiyatli hisoblanadi. Jumladan, bu bo'yicha quyidagicha izchil tushuntirishlar bor: "Uslubning adabiyotdagi o'rnini juda katta, juda muhimdir. Bir asardagi fikrlar, ma'lumotlarning eski, boshqa shoirlar tomonidan aytilgan bo'lishi mumkindir, ularning bizga sezdirmasdan, bildirmasdan ifoda qilib, uni bizga o'quta olg'an kuch uslubdir"¹⁷. Haqiqatan, hech bir ijodkor aynan bir-birini takrorlamaydi.

Yozuvchi uslubining shakllanishida uning hayotni, hayotning mohiyatini, hayot qa'ridagi haqiqatni tadqiq va tahlil qila bilishi muhim sanaladi. Bu – uslub uchun eng zarur omillardan biri. Inson ruhiyatining boy va yashirin sirlarini, ularning tub estetik qimmatini kashf etish san'ati – ruhiyat bilimdonligi bilan bevosita aloqadordir. Yozuvchining dunyoni anglashi, insonning qalbini tushunishi va ifodalay olishi, asarini kitobxonga o'qishli qila olishi ham bir san'atdir. Har bir

¹⁴ Мамажонов С. Фафур Гулом прозаси. – Тошкент: Фан, 1965. – 226 б; Раҳимов А. Ўзбек романи поэтикаси / сюжет ва конфликт / : Филол, фанлари д-ри... дис. автореф. – Тошкент, 1993. – 52 б; Тўраев Д. Ҳозирги ўзбек романларида бадий тафаккур ва маҳорат муаммоси / 60-80-йиллар / : Филол. фанлари д-ри... дис. автореф. – Тошкент, 1994. – 53 б.; Имомова Г. Типик миллий характер яратишда бадий нутқнинг роли: Фил. фанлари номзоди... дис. автореф. – Тошкент, 1993. – 25 б.; Раҳимов З. Одил Ёқубовнинг "Кўхна дунё" романи поэтикаси: Фил. фанлари номзоди... дис. – Тошкент, 2000. – 137 б.

¹⁵ Раҳимов З. Одил Ёқубовнинг "Кўхна дунё" романи поэтикаси: Фил. фанлари номзоди... дис. – Тошкент, 2000. – 24-25- б.

¹⁶ Куронов Д. ва бошқ. Адабиётшunosлик луғати. – Тошкент: Академнашр, 2010. – 339- б.

¹⁷ Фитрат А. Адабиёт қоидалари – Тошкент, 1995. – 10- б.

yozuvchining uslubi uning xarakteri va dunyoqarashining mahsulidir. Shuning uchun asarlarni o'qiganimizda dunyoqarashimiz yozuvchi saviyasiga qarab o'zgaradi. Uning mahorati bizni o'qishga bo'lgan ehtiyojimizni oshiradi yoki pastlatadi. Shu o'rinda Abdug'afur Rasulovning "Uslub – o'zlik, betakrorlik, san'atkorlik pasporti. Uslub – iste'dod portreti"¹⁸ degan nazariyasi fikrimizni yanada dalillaydi. Demak, har bir yozuvchining o'z shaxsiy uslubi mavjudki, unda o'zining aksi ko'rinadi. Erkin A'zam ijodida ham, Xurshid Do'stmuhammad ijodida ham turli uslub yo'nalishlariga xos jihatlarni ko'rishimiz mumkin.

Ishning ikkinchi bobi "**Qissa janrida badiiy nutq ko'rinishlari**" deb nomlangan. Bobning birinchi fasli "**Erkin A'zam, Xurshid Do'stmuhammad qissalarida badiiy nutq tiplari, turlari va shakllarining rang-barangligi**" deb atalib, so'nggi yillarda yozilib, kitobxonlar e'tiboriga tushgan asarlar o'zbek adabiyotida yozuvchilik mahorati va mas'uliyatini anglagan adiblar kam emasligini ko'rsatadi. Bu adiblar, nazarimizda, Abdulla Qodiriy va Cho'lpon jasoratining davomchilari bo'lib ko'zga tashlanmoqda. Erkin A'zam va Xurshid Do'stmuhammad mana shunday ijodkorlar sirasiga kiradi. Erkin A'zam hamda Xurshid Do'stmuhammad qissalarida badiiy nutq tiplari, turlari, shakllarining rang-barangligi – ularning olamni qanday badiiy idrok qilishlariga bog'liq ekanligi asarlarini tadqiq etish jarayonida aniq bo'ladi. Yozuvchi nutqining rang-barangligi asarlarining badiiy jihatdan pishiq-puxtaligini belgilab beradi. Haqiqatan ham, Erkin A'zam asarlarida so'z tanlash va uni badiiy asar g'oyasiga mos holda matn tarkibiga joylash, badiiy fikr va g'oyani o'ziga xos ohangda bayon etish yozuvchining individual salohiyati va mahoratiga bog'liq holda namoyon bo'ladi. Erkin A'zamning badiiy bayon uslubi o'zining soddaligi, ixchamligi va xalqoniyligi, dabdabali, balandparvoz, ko'tarinki ruhdagi iboralarning kam qo'llanilganligi bilan e'tiborni tortadi.

Masalan, uning "Javob" qissasida muallif va qahramon qarashlari bilan reallik o'rtasidagi munosabatlarida kinoyaviylik bir qadar ko'zga tashlansa, "Otoyining tug'ilgan yili"da kinoya sarkazm darajasiga ko'tariladi. "Ta'ziya"da ham mustabid tuzum ijtimoiy muhiti odamlari tushib qolgan vaziyatlarda kinoyaviylik kuzatiladi. "Javob" qissasi matnida ham kinoyaning bir necha ko'rinishlari uchraydi. Bu, ayniqsa, Elchiyevning o'g'li Kamoliddin va do'sti Haydarning munosabatlarida yaqqol namoyon bo'ladi. Ushbu nutq dialogik nutq tipining tavsifiy dialog turi bo'lib, muallifning keng izohlari bilan berilgan. YA'ni muallif nutqida Elchiyev va Kamoliddinning ayni suhbat vaqtidagi holatlari izohlanib, qahramonlarning ota va o'g'il sifatidagi ruhiy holatlari tasvirlanmoqda. Dialogdagi aynan o'g'li Kamoliddinning otasi "*Kimga o'xshading?*" deb bergan savoliga "Sizga o'xshadim, dadajon, sizga!" degan javobi otasiga nisbatan ham kesatq, ham achchiq kinoya bo'ladi. Sababi, bir vaqtlar otasi o'g'lini do'sti Haydarning qiziga uylantirmoqchi bo'lgani, ammo kun kelib bu ishning amalga oshmaganida otasini ayblar edi. Chunki Haydar o'zi kabi obro'li professor Qoriyev bilan quda bo'lmoqchi. Elchiyev esa uning yoshlikdagi kursdosh do'sti bo'lib qolgan edi, xolos. U shunchaki mansab, yuqori lavozimlarga intilmadi.

¹⁸ Расулов А. Услуб – истеъдод портрети – Тошкент, 2013 – 105- б.

Kamoliddinning otasiga javobi bir bo‘ldi-yu, Elchiyevning o‘g‘liga aytgan “*Rahmat, o‘g‘lim, rahmat*” so‘zlari bir bo‘ldi. Bunda ham kinoyaning yengil shaklini ko‘rishimiz mumkin.

Nutq ohangida kinoyaning ustuvorligi “Pakananing oshiq ko‘ngli” qissasida yanada yaqqolroq seziladi. Qissada pakana oshiq nutqi kinoya va parodiya darajasiga olib chiqilgan. Qissadagi nutq jonli dialog turi bo‘lib, trolleybuschi asar qahramonining ismini so‘ragandagi “*Mening otim Pakana*”, “*Ming aytganim bilan baribir meni pakana deb o‘ylayverasan*” deya bergan javobi ham kulgi, ham kinoyani ifodalamoqda. Qissa qahramoni Pakana o‘zining pakanaligiga hamda atrofidagi odamlarning unga nisbatan domiy munosabatiga shu darajada ko‘nikdiki, hatto ismini ham “*Pakana*” deb aytmoqda. Buning ortida uning taqdirga nisbatan achchiq kinoyasi tasvirlanmoqda.

Nutq va uning inson shaxsiyati bilan bog‘liqlik xususiyatlari haqida mutafakkirlar turli zamonlarda turlicha, ammo mantiqan bir-biriga yaqin fikrlarni bayon etganlar. Jumladan, mashhur rus bolalar adibi Korney Chukovskiy bu haqda: “Nutq har birimizni har qanday pasportdan ko‘ra yaxshiroq ko‘rsatadi”¹⁹ deydi. Har bir yozuvchi yaratgan asarini unga tegishli nutq deb hisoblasak, asarni o‘qib qaysidir ma‘noda adiblarni anglagandek bo‘lamiz. E.A‘zam va X.Do‘stmuhammadlarning qissalarida ilgari surgan g‘oyaviy maqsadlarida ham ularning o‘zigagina xos bo‘lgan shaxsiy fazilatlari anglashiladi. Tadqiqotimiz davomida Xurshid Do‘stmuhammad o‘zigacha qissa janrining eng yaxshi namunalarini yaratgan barcha adiblarning ijodlarini sinchkovlik bilan o‘rgangani ayonlashdi. Jumladan, A.Qodiriy, A.Qahhor, G‘.G‘ulom, Oybek, A.Muxtor, O.Yoqubov, P.Qodirov, Sh.Xolmirzayev, O‘.Hoshimov, M.Muhammad Do‘st, E.A‘zam, A.A‘zam ijodi, qolaversa, G‘arb qissachiligining ilg‘or ijodiy ana‘analarini o‘zlashtirgan. Bunga qissa qahramonlarining kechinmalari ong oqimi ostida mukammal ifodalangani misol bo‘la oladi. Aytish kerakki, E.A‘zam va X.Do‘stmuhammadlarning deyarli barcha qissalari muallif nutqi bilan boshlanadi va ohang bir pardada emas, balki musiqa notalari singari o‘zgarib, kuchayib, pasayib boraveradi. Buning barchasi bayonning uzluksizligini, kompozitsion yaxlitligini ta‘minlashga yordam beradi.

Erkin A‘zam hamda Xurshid Do‘stmuhammad qissalarini badiiy nutq va uslub poetikasi nuqtayi nazaridan qiyosan o‘rganish har ikki muallifning o‘ziga xosligi va badiiy mahoratini ochib berishga xizmat qiladi.

Ikkinchi bobning ikkinchi fasli “**Yozuvchilarning muallif, personaj nutqi, monolog va dialoglardan foydalanish mahorati**” deb atalgan. Erkin A‘zam hamda Xurshid Do‘stmuhammad qissalari badiiy nutq rang-barangligi bilan badiiy nutq shakllarining yangilanishiga o‘z hissalarini qo‘sha olgan adiblardandir. Har ikki adib qissalarida badiiy nutqning muallif, personaj nutqi, monolog va dialog singari deyarli barcha turlaridan foydalanilganini ko‘rishimiz mumkin.

Erkin A‘zamning “Javob” qissasi bevosita va bilvosita muallif bayoni asosiga qurilgan. Qissada bilvosita muallif nutqida o‘zganing nutqidan foydalanib, o‘quvchini asarning mohiyatini ochib berishga xizmat qiluvchi asosiy voqea

¹⁹ <https://uniwork.buxdu.uz/resurs/>

tafsilotlarini anglashga undaydi. Ya'ni, Elchiyevning birdan o'zgarib qolganini, ayniqsa, u haqda birovga og'iz ocholmasligidan qandaydir tasodifiy, mudhish bir voqea ro'y berganini anglash mumkin. Tushkunlik kayfiyatidagi ohang asar boshidan to oxiriga qadar o'quvchi diqqatini o'ziga tortib turishi bilan ahamiyatli sanaladi. "Bu odam birdan o'zgarib qoldi. Hammaning ko'z o'ngida o'zgardi, butunlay o'zgardi. Yurish-turishi ham, atrofdagilarga munosabati ham avvalgidek emas. Go'yo avvalgi Nuriddin Elchiyev qayoqqadir g'oyib bo'lgan-u, uning qiyofasida boshqa kimsa yuribdi: rangu raftori o'sha-o'sha, lekin ichiga o'zga bir odam kirib olgan. Sirtidan qaraganda, tanish-bilishlari, xizmatdosh birodarlari uchun u hamon "O'rtoq Elchiyev", "Nuriddin Elchiyevich", oilasida ham azalgidek – ota, er. Illo – yo'q, yo'q, ilgari Elchiyev emas u, singan, portlagan, botinan portlagan. Neki bo'ldi, neki kechdi – yolg'iz o'ziga ayon, birovga og'iz ocholmaydi: nima deb aytadi, qanday aytsin?!"²⁰.

Ostiga chizib ko'rsatilgan nutq o'zganing nutqiga tegishli bo'lib, o'zgalarning Elchiyevga munosabatini ifodalashga xizmat qilgan. Ya'ni, umrini oilasiga bag'ishlagan Elchiyev o'z joniga qasd qiladi. Tasodifan tirik qolgach tanish-bilishlari uchun, oilasi uchun sirtidan qaraganda u avvalgidek ko'rinaveradi. Aslida mana shu baxtsiz voqea sababli butunlay boshqa odamga aylangan edi. Elchiyev ongida, ruhida o'z xayollari bilan kurash olib boradi. Hayotida kelajagiga yangi qadam qo'yishdan ko'ra borini asrab qolishni ma'qul ko'radi. Tavakkal qilishni xohlamaydi.

Erkin A'zam "Javob" qissaning bosh qahramoni Elchiyev orqali kommunistik mafkura ta'siriga tushgan, ya'ni insonning muteligini, ongli ravishda "ongsizligi", ruhiyatini, ichki kechinmalarini, qalb iztiroblarini, qo'rqqoqlik illatining qurbonini tasvirlab berdi. Xuddi shu tasvir Xurshid Do'stmuhammad ham uchraydi. Xurshid Do'stmuhammadning "So'roq" nomli qissasi "So'roqqa tutilmay turib, o'zlaringni o'zlaring so'roq qilinglar" deyilgan hadis bilan boshlanadi. Bu orqali yozuvchining maqsadi anglashiladi. Qissada bilvosita muallif nutqi tarkibida bir necha kishining nutqi chatishib ketgan. Bu esa, asar qahramoni holatini tasavvur qilishga, anglashga xizmat qiladi. Jumladan:

*"Bozor qorni och – qulog'i tinch ko'cha changitib yurgandi yallo qilib – uylandi-yu, baloga qoldi. Hay, endi, uylangani ham mayli-ya (bizning sharoitlarda yigit kishiga uylanishdan bo'lak yuksakroq orzu-havas qayerda!), traktorini tarillatib yuravermaydimi, do'ppini chakkasiga qo'ndirib!.. Yo'q, u odam quriganay Aminvoy guppining yo'rig'iga uchdi, paxta zavodiga yukchi bo'lib o'tdiy, "g'alva" otliq tubsiz jarning qoq o'rtasiga ikki oyoqlab sakradi-qo'ydi. Unday desa guppida nima gunoh? Bozorning o'zi, "Uylanishga uylandim-u, bo'g'zingacha qarzga botdim, aka", deya hasrat qildi. Guppi avvaliga labining bir chekkasi bilan bepisand kuldi – "Qarz uziladi – xotin yonga qoladi, jiyani", dedi dimog'idan qurt yog'ib. Maqolgami-matalgami o'xshab ketadigan bu hikmat ilgari Bozorning qulog'iga ko'-o'p xush yoqardi, mana, endi, uning ta'mini o'z og'zida tatiy boshlagach, hikmatning taxiri chiqib ketdi"*²¹. Ushbu misolda

²⁰ Аъзам Э. Кечикаётган одам. Қиссалар. – Тошкент: Шарқ, 2002. – 70- б.

²¹ Дўстмуҳаммад Х. Қиссалар. – Тошкент: Шарқ, 2011. – 208- б.

bilvosita muallif nutqi tarkibidagi *uylandi-yu, baloga qoldi, qo'ydi, deya hasrat qildi, bepisand kuldi, dedi dimog'idan qurt yog'ib* kabi iboralar muallifga tegishli bo'lib, qahramonning ruhiy holatini izohlagan. Bu yerda ikki qahramon suhbatlari orqali o'z fikriga ega bo'lmagan sodda, go'l yigit qiyofasi yaratilgan bo'lsa, Gupponing kulgisi orqali insonlarning soddaligidan foydalangan, xasis, qalbsiz "qarzdor" qilib qo'yganiga xursand "boy" tasvirlanadi. Bu uning ongsizligini anglatsa, "bepisand kulgi" ham ongsizlik belgisidir.

Erkin A'zam asarlari o'ziga xos yumoristik bayon uslubi, kinoyali tili, kutilmagan badiiy yechimlarga ega bo'lsa, Xurshid Do'stmuhammad bayon uslubi personajlarning kayfiyati, kechinmalari bilan bog'lab "sokin" tahlil etishi bilan ajralib turadi. Har ikki yozuvchi asarlarida muallif va personaj nutqi xuddi muallif personajning suhbatdoshiga, hamrohiga aylanganday bir-biriga juda yaqinlashib ketadi. Shu sababli voqelik bayoni va personajlar nutqida ham jonlilik, hayotiylik bo'rtib turadi. Erkin A'zam va Xurshid Do'stmuhammad qissalarida Sharq va G'arb ijodiy an'analari uyg'unlashgan holatlari kuzatiladi. Har ikki adibning muallif, personaj nutqi, monolog va diologlardan foydalanishlarida ham alohida uslubiy o'zgachiliklar ko'zga tashlanadi.

Dissertatsiyaning "**Ijodkorlarning uslubiy o'ziga xosligi**" deb nomlangan uchinchi bobida nuqtayi nazar, uslubiy o'ziga xosliklar, badiiy tasvir va uslub masalalari yoritilgan. Ushbu bobning "**Badiiy asarda nuqtayi nazar va xarakter ifodasi**" nomli birinchi faslida ijodkor uslubi va ularning o'ziga xosligi yoritilgan. Ijod tushunchasi insonga xos bo'lib, u ongning oliy darajasi sanaladi. Hayotda har bir sohaning o'z ijodkorlari bo'lgani kabi, badiiy adabiyotda ham ijodkorlar hayotning betakror namunasini yaratuvchilaridir. Hech bir narsaning aynan takrori bo'lmaganidek, yozuvchilar uslub nuqtayi nazaridan bir-birlarini takrorlamaydilar. Aslida ham, uslub – individual xususiyat hisoblanadi. Erkin A'zam ham, Xurshid Do'stmuhammad ham bir davrda ijod qilib, bir xil mavzu, bir xil voqeani tasvirlashsa-da, bu tasvirlarda ijodkorning o'zligi, uning uslubi yaqqol ajralib turadi. Shuningdek, badiiy asarda nuqtayi nazar va xarakter ifodasi, badiiy tasvir ijodkorlarning o'ziga xos uslublarini belgilab beruvchi muhim omillar bo'lib xizmat qiladi.

"O'zbek tilining izohli lug'ati"da nuqtayi nazarning quyidagi ikki ma'nosi berilgan: 1) qarashlar sistemasi, voqea va hodisalarni anglash usuli; konsepsiya; 2) jihat, tomon²². Biz badiiy asarda nuqtayi nazar va xarakter ifodasini quyidagi to'rt xil ko'rinishda namoyon bo'lishi mumkinligini kuzatdik:

- 1) muallif nuqtayi nazari;
- 2) "men" hikoyachining nuqtayi nazari;
- 3) o'zganing nuqtayi nazari;
- 4) qahramon nuqtayi nazari.

Muallif nuqtayi nazari asar qahramonlarining xarakterini aniqlashda asosiy vazifani bajaradi. Qahramonlar xarakterini yaratishda mahoratli yozuvchilar tomonidan turli usullar qo'llanilgan. Erkin A'zam va Xurshid Do'stmuhammadlar

²² Ўзбек тилининг изоҳли луғати. Беш жилдли, учинчи жилд. – Тошкент: "Ўзбекистон миллий энциклопедияси" Давлат илмий нашриёти, 2007. – 10- б.

bu sohada ham o‘z uslubiga ega bo‘lgan ijodkorlar ekanliklarini namoyon etishdi. Har ikki adib asarlarida qaysi bir nuqtayi nazar turi bo‘lishidan qat’iy nazar qahramonlarning xarakteri badiiy asar davomida oydinlashib boradi. “Iste’dodi, shaxsiyati, shaxsiy (milliy va individual badiiy g‘oyasiga) badiiy konsepsiyasiga ega bo‘lmagan ijodkorning o‘z uslubi ham bo‘lishi mumkin emas. Demak, individual uslub bilan yozilmagan badiiy asar ham poetikaning azaliy talablariga javob bera olmaydi”²³. O‘zining individual uslubiga ega bo‘lgan har bir yozuvchi asardan ko‘zlagan maqsadidan kelib chiqqan holda o‘ziga xos nuqtai nazarlarni ilgari suradi. Bu esa, asarning badiiylik jihatdan mukamallashuviga xizmat qiladi.

“Men” hikoyachi nuqtayi nazarida muallif voqealarni hikoya qilishda, munosabat bildirishda asar qahramonlaridan birining fikrlaridan foydalanib, shartli ravishda hikoya qilishni unga topshirib, uni yo‘naltirib, nazorat qilib turadi. “Men” hikoyachi nuqtayi nazari ilgari surilgan asarlar muallif “men”i hamda avtobiografik asarlardagi qahramon “men”idan farq qiladi. Erkin A‘zam ijodida bu nuqtayi nazar turi “Otoyining tug‘ilgan yili” qissasida o‘zining yorqin ifodasini topgan.

Xurshid Do‘stmuhammad “Hijronim mingdir mening”, “Men – sensiz, sen – mensiz” nomli qissalarida badiiy nutqning epistolyar shaklidan foydalangan. Ma‘lumki, epistolyar usul asar qahramonlarining kimgadir yo‘llangan maktubi bo‘lib, g‘oyibona murojaat shaklida yoziladi. M.Baxtinning ta’kidlashicha, badiiy nutqning epistolyar shakli ham, “birinchi shaxs tilidan hikoya qilishning ko‘rinishlaridan biridir”²⁴. Shunga ko‘ra, adibning ushbu qissalarida nutqning epistolyar shakliga murojaati orqali nuqtayi nazarning “men” hikoyachi shakli qo‘llanilgan desak, xato bo‘lmaydi. “Men – sensiz, sen – mensiz” qissasi “Hijronim mingdir mening” qissasining mantiqiy davomi bo‘lganidek, asar badiiy nutqi ham shu shaklda davom etadi.

Muallif nutqi tarkibida kelib, berilayotgan axborotni o‘zga personajning qanday atashiga ko‘ra ifodalanishiga **o‘zganing nuqtayi nazari** deb qaraladi. Asar qahramonlarini o‘zganing yoki bir-birining nigohi bilan ko‘radi va tasvirlaydi. Shuningdek, o‘zganing nuqtai nazari muallifning bilvosita nutqi orqali ifodalanadi. Aslida ham o‘zganing nuqtai nazari qahramon nuqtai nazarining vazifasi kengayib borganligini ko‘rsatadi.

Qahramon nuqtayi nazari asar bosh qahramonining yoki asar qahramonlaridan birining voqea-hodisalarga, kishilarga, buyum va narsalarga bergan bahosi, bildirgan munosabati hisoblanadi. Qahramon nuqtayi nazarining yana bir muhim jihati shundaki, muallif nutqi tarkibiga qahramon nutqiga xos so‘z va iboralarning kirib kelishi va muallif fikri, qarashlari, munosabati bilan birlashib asardan ko‘zlangan g‘oyani ilgari suradi. Ayniqsa, bu xususiyat keyingi yillarda yaratilgan badiiy asarlarning o‘ziga xos xususiyatini belgilaydi. Shuningdek, qahramon nuqtayi nazari alohida aniq bir personajning o‘ylari, ong oqimi orqali namoyon bo‘ladi.

²³ Холдоров Д. Ҳозирги ўзбек қиссаларида бадий услуб муаммоси (Шойим Бўтаев ва Назар Эшонкул мисолида): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2017. – 28- б.

²⁴ Бахтин.М.М. Проблемы поэтики Достоевского, – М., 1963. – 274 с.

Erkin A'zam hamda Xurshid Do'stmuhammad qissalarida bir-biriga yaqin bir xil *haydovchi* kasbiga ega qahramonlar uchraydi. Bu Erkin A'zamning "Bayramdan boshqa kunlar" qissasidagi avtobus haydovchisi Bakir bilan Xurshid Do'stmuhammadning "Nigoh" qissasidagi tramvay haydovchisi Bek obrazlaridir. Bir xil kasb egalarining xarakterlari, olamni qanday idrok etishlari orqali har ikkala yozuvchining uslubiy yondashishlarini qiyoslash mumkin.

"Bayramdan boshqa kunlar" qissasida bolalikda uchishni orzu qilgan, ammo niyatiga yetolmay yerda qolib ketgan haydovchining ish-faoliyati davomida kechirgan bir talay sarguzashtlari muallif tomonidan hikoya qilinadi. "Nigoh" qissasida esa Bekning "Volga" mashinasi bilan bo'lgan to'qnashuvi va undan keyingi bo'lib o'tgan voqealar personaj qarashlari vositasida ifodalanadi.

Har ikki qissada asar mualliflar tomonidan hikoya qilinayotgandek tuyulsa-da, bu nutq bayoni tarkibiga qahramonlarning xatti-harakatlari, o'y-qarashlari, muomala-munosabatlari mohirlik bilan singdirib yuboriladi. Natijada har ikkala asarda ifodalanayotgan barcha voqea-hodisalar personajlar nuqtai nazari orqali ayon bo'layotgandek tuyiladi.

Xurshid Do'stmuhammad qissalarida qahramon nuqtayi nazari ifodalangan ko'p o'rinlarda yozuvchi tomonidan "**nazarida**" so'zidan foydalanish kuzatiladi. Buni quyidagi misollarda ham ko'rishimiz mumkin: "Eng qizig'i, Bek ko'cha boshiga yetgunicha ikki-uch qayta cho'chib orqaga o'giriladi – **nazarida** ortidan kimdir izma-iz pisib kelayotganday, uni qadam-baqadam ta'qib etayotganday tuyuladi... har safar hech zog' ko'rinmaydi..."²⁵; "...**nazarida** Amakining so'l chekkasi mushtdek shishib chiqqanday ko'rindi"; "**nazarida** qo'lidagi qog'oz xaltani ayolga pisanda qilayotgandek tuyuldi"; "**nazarida**, Bek bu bilan butun aybni "Volga"ning haydovchisiga ag'dargandek bo'ldi"; "shu tobda Bekning **nazarida** o'zining jussasi loydan yasalgan g'olaga o'xshab ketdi..."²⁶.

"Bayramdan boshqa kunlar"da muallif nutqi juda ko'p o'rinlarda o'zga personajlarning ovozi bilan chatishib ketadi. To'g'rirog'i, asarda ishtirok etayotgan personajlar gapiradi – Bakir eshitadi, Bakir o'ylaydi – muallif tinglaydi. Ahyon-ahyonda muallif ajralib chiqib, o'z gapini aytadi. Shunda ham bu xulosada qahramonning so'zi, ovozi eshitilib turadi. Asar qahramonlari mavjud davrga xos xususiyatlarni o'zlarida mujassamlashtiradi va ular atrof-muhitga, jamiyatga ta'sir ko'rsatadi. Jumladan, Erkin A'zam va Xurshid Do'stmuhammad qissa qahramonlari timsolida inson sha'ni, o'zlik, ma'naviy komillikka erishishdagi fidoyi insonlar ustuvorlik qiladi.

Asar qahramonlari mavjud davrga xos xususiyatlarni o'zlarida mujassamlashtiradi va ular atrof-muhitga, jamiyatga ta'sir ko'rsatib, badiiy xarakter sifatida shakllanib boradi. Jumladan, Erkin A'zam va Xurshid Do'stmuhammad qissalari qahramonlari timsolida inson sha'ni, o'zlik, ma'naviy komillikka erishishdagi fidoyi insonlar ustuvorlik qiladi. Yuqorida xar ikki yozuvchi qissalarining xarakter darajasidagi qahramonlarning nutqiy xarakteristik jihatlari ko'rib chiqildi. Bunda badiiy asarga nisbatan "nuqtayi nazar" tushunchasi

²⁵ Dўstmuhammad X. Қисса. – Тошкент: Янги аср авлоди, 2021. – 28- б.

²⁶ Dўstmuhammad X. Қисса. – Тошкент: Янги аср авлоди, 2021. – 27, 37, 43, 52- бетлар.

asosiy omil vazifasini bajardi. Quyidagi jadval orqali qissalarning yaratilishiga ko‘ra davriy ketma-ketlikda qahramonlarining xarakter jihatidan umumiy sifatlarini tasniflaymiz:

Erkin A‘zam			Xurshid Do‘stmuhammad		
No	Qissalarning nomi	Xarakterlarning ko‘rinishlari	No	Qissalarning nomi	Xarakterlarning ko‘rinishlari
1.	“Otoyining tug‘ilgan yili”	Asqar Shodibekov – shartaki, soxtalik bilan chiqisha olmaydi	1.	“Nigoh”	Bek – vijdonli, mehnatkash, halol
2.	“Pakananing oshiq ko‘ngli”	Pakana – ko‘ngilchan odam, oshiq rassom	2.	“Panoh”	Ahmadali – o‘zini anglashga urinayotgan inson
3.	“Bayramdan boshqa kunlar”	Bakir – o‘zgaruvchan murakkab xarakter; Safura – ayblarini tan ola biladigan mard ayol; Ukkiboyev – manqutlashib borayotgan shaxs	3.	“Oromkursi”	Ko‘klam Tongotarov – mansabga intilgan, shuxratparast
4.	“Javob”	Nuriddin Elchiyev - amalga qiziqmaydi, qaysar, o‘z bilganidan qolmas	4.	“Chayongul yoxud quyiqlik qotillik”	Chaman momo – jonkuyar, mehribon; Gulshod – samimiy ayol; Gulgun – alamzada ayol
5.	“Shoirning to‘yi”	Noma‘lum shaxs – sotsialistik tuzum qurbonlarining tipik obrazi; Oqsaqol – ikkiyuzlamachi, soxta do‘st Mafkuraxonim – ma‘naviyatsiz madaniyat xodimi	5.	“So‘roq”	Bozor – sodda, ishonuvchan
6.	“Chapaklar yoki chalpaklar mamlakati”	Erkin aka – sotsialistik jamiyat vakillari	6.	“Hijronim mingdir mening”, “Men – sensiz, Sen – mensiz”	Oshiqlar: Yigit Qiz – qalbi pok
7.	“Guli - guli”	Maymun (Mo‘min kal) – odamkushning pushtikamaridan bo‘lgan maxluq	7.	“Kuza...”	Umid – zamonaviy, mehribon, kuzatuvchi

Bobning ikkinchi fasli **“Badiiy tasvir va uslub (portret, peyzaj, ruhiy holat)”** deb nomlangan bo‘lib, unda badiiy asarlarda bo‘lib o‘tadigan voqea-hodisalar, his-tuyg‘ularning jonli hamda ta’sirchanligini oshirishda badiiy tasvirning o‘ziga xos o‘rni va roli tadqiq etilgan. Badiiy tasvir juda keng tushuncha sanalib, asar uslubining muhim jihatlarini belgilab beradi. “Badiiy asar uslubi faqat uning tiliga oid hodisa emas, balki tasvir vositalari, badiiy so‘z orqali ifodalangan

badiiy asarning mavzu ko‘lami, obrazlar tizimi, kompozitsion qurilishi kabi unsurlariga ham taalluqlidir”²⁷. Nazariy jihatdan olib qaraganda, badiiy tasvir vositalari alliteratsiya, assonans, arxaizm, dialektizm, jargon, inversiya, so‘z takrori, sintaktik parallelizm kabi til elementlaridan iboratdir. Qolaversa, badiiy asar ta’sirchanligini oshirishning eng muhim xususiyatlaridan biri – bu, ruhiy holat, ya’ni badiiy psixologizm sanaladi. Badiiy asarlarda bu tushuncha psixologik metod orqali aniqlashadi. “Psixologik tahlilni xarakterlarni tasvirlashning ichki (monolog, xotira, assotsiatsiyalar va tasavvur obrazlari) va tashqi (mimika va psixikaga doir boshqa tashqi ko‘rinish holatlarining hissiy o‘ziga xosligini namoyon qilish) formalariga ajratish mumkin”²⁸. Shuningdek, qahramon ruhiyatini ochib berishda badiiy nutq tiplaridan personaj, monolog va dialoglar ham psixologik tahlilning ichki turlari sifatida ko‘rinadi.

Erkin A‘zam hamda Xurshid Do‘stmuhammad qissalarida ham ko‘p hollarda peyzaj qahramon kayfiyatidan kelib chiqib tasvirlangan. Fikrimizni isbotlash uchun Erkin A‘zamning “Bayramdan boshqa kunlar” qissasining bosh qahramoni Bakirni olaylik. U “huv bolalik orzusini ” (uchuvchi bo‘lish) eslaganida tashvishlari juda mayda, o‘rtanishga arzimasligini angladi-yu, ko‘nglida “sham, oftob” charaqlagandek bo‘ldi. Erkin A‘zam uslub jihatdan adabiyotda o‘ziga xoslikni yarata olgan adibdir. Uning asarlarida qisqalik, keskin ifoda, dangallik, “erkincha so‘zlash” o‘zbek adabiyotida o‘z o‘rniga ega yozuvchi Erkin A‘zamning badiiy nutq va uslub poetikasini ochib bera olgan.

Qissalarda epik bayon ya’ni voqea va hissiy xolat, ruhiyatning uyg‘unligi asarning mazmun-mohiyatini belgilab beradi. Nisbiylik tamoyiliga ko‘ra, tasvirda ikkisidan biri ustunlik qiladi. Misol uchun Erkin A‘zam qissalarida voqea ustunlik qilsa, Xurshid Do‘stmuhammad qissalarida ruhiy holat tasviri ustunlik qiladi. Shunga qaramay, Erkin A‘zamning qahramonlari shunchaki o‘ylab topilgan emas, balki ular jonli, ba‘zan ongning, ba‘zan o‘y-orzulari, hayotiy maqsadlari yo‘lida o‘zligini topib, ba‘zan yo‘qotayotgan, gohida o‘zligidan ham, dunyodan ham voz kechish arafasida yashayotgan kishilar bo‘lib gavdalanadi. Yozuvchining “Javob” qissasi qahramoni sifatida ojiz, kamtar, kamsuqum va mute odam obrazining tanlab olinishi o‘z vaqtida ko‘plab bahs-munozaralarga sabab bo‘lgan edi. Chunki o‘sha davr adabiy an‘analariga muvofiq asar qahramoni kurashuvchan, jamiyatning faol kishisi bo‘lishi kerak edi. E.A‘zam esa Elchiyev timsoli orqali inson ruhiyatining keng va chuqur qirralarini badiiy inkishof etadi. Adabiyotning bosh vazifasi insonni, uning ichki iztiroblari, o‘y-xayollari, orzu-armonlarini tadqiq etish ekanligini isbot qiladi.

Adabiyotda qahramon “men”ini tasvirlash, ongidagi evrilishlarni ko‘rsatish uchun qahramon nutqi, ruhiy-ma’naviy olami ifodasi muhim o‘rin tuta boshladi. Bu holat, ayniqsa, keyingi davr o‘zbek adabiyotining iste’dodli adiblaridan biri Xurshid Do‘stmuhammad asarlarida ham o‘zining yorqin ifodasini topadi. Xurshid Do‘stmuhammadning tasvir uslubi ham boshqa ijodkorlar uslubidan tubdan farq

²⁷ Жирмунский В. Стихотворение Гёте и Байрона: Ты знаешь край? Изд. МГУ, 1961. – 29 стр.

²⁸ Тулабоева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси. – Тошкент, 2019. –17- б.

qiladi. “Adib asarlaridagi bu kabi tasvir uslubi o‘zbek adabiyotida hayot hodisalari va odam obrazini gavdalantirish, insonning ichki olamiga kirib borishda dadil izlanishlar kechayotganidan darak beradi...”²⁹. Shuningdek, uning qahramonlari haqiqiy hayotda yashayotgan oddiy dehqon, tramvaychi, qishloq odami, yosh izlanuvchilar kabi insonlardan iborat. Asarlarining qahramonlari oddiy bo‘lishiga qaramay, yozuvchi o‘z uslubi orqali ularni tom ma’nodagi qahramonlarga aylantira olgan. Ularning ichki dunyosini to‘liq ochib bergan.

Xurshid Do‘stmuhammad o‘z qissalari bilan hozirgi zamonaviy milliy modern qissa janrida ko‘plab yangilanishlar qila oldi. Umuman olganda Xurshid Do‘stmuhammad o‘zi aytganidek, asarlarida qahramonning “orzu-armon-pushaymon-umid oralig‘idagi botiniy ziddiyatlar”ini aks ettirishga alohida e’tibor beradi. Bu oqibatda uning qahramoni ichki va tashqi olami (surati va siyrati)ni tasvirlashda asosiy uslubiga aylanadi.

Biz ushbu dissertatsiyada E.A’zam va X.Do‘stmuhammad qissalarida badiiy nutq poetikasi va uslubiga xos eng muhim xususiyatlarni aniqlashga harakat qildik. Aslida bu adiblarning ijodida voqelikning sirtqi tomoniga emas balki uning mohiyatiga badiiy tasvir usullarining rang-barangligi, tabiiyligi va ta’sirchanligiga e’tibor kuchaymoqda. Umid qilamizki, qissachilikda namoyon bo‘layotgan bu xususiyatlar kelgusi tadqiqotlarda o‘z aksini topadi.

²⁹ Улуғов А. Қирқ йил қиссалари ёхуд фикрчан одамлар олами. // Дўстмуҳаммад Х. Қисса. – Тошкент: Yangi asr avlodi, 2021. – 11- б.

XULOSA

1. O‘zbek adabiyotida qissa janri uzoq tarixga ega bo‘lib, o‘rta asrlardagi “xalq kitoblari” kabi yozma manbalar zamonaviy qissa janri uchun asosiy manba, tajriba maktabi vazifasini o‘tadi. Zamonaviy o‘zbek adabiyoti qissachiligidagi yangilanishlar, qissalardagi qamrov ko‘lamining kengligi, shakl va mazmundagi o‘ziga xos rang-barangliklar bilan badiiy-estetik jihatdan taraqqiyot bosqichiga ko‘tarildi.

2. Tadqiqot jarayonida hozirgi o‘zbek adabiyoti qissachiligining yangilanish tamoyillari E.A’zam va X.Do‘stmuhammad qissalarida inson tabiatining butun murakkabligi bilan boricha aks ettirish, jahon adabiyoti an‘analarini sintez qilish, qahramon va jamiyat o‘rtasidagi ziddiyatlarni kinoya usulida ochib berish, ramziy-majoziy ifoda usullari asosida yoritilganligi isbotlandi.

3. E.A’zam hamda X.Do‘stmuhammadning deyarli barcha qissalarida ikki ovozli hikoya qilish, ko‘p ovozli bayon, ohanglar xilma-xilligi va iboralarning zarbli, ritmik siqqlik uslubida ifodalanishi nutq tiplari va uning shakllari hozirgi o‘zbek qissalarining rang-barangligini ta‘minlaydi. Tadqiqotimiz obyekti bo‘lgan “Otoyining tug‘ilgan yili”, “Pakananing oshiq ko‘ngli”, “Chapaklar yoki chalpapaklar mamlakati”, “Nigoh”, “Oromkursi”, “Katta ko‘cha” kabi qissalarda monologik qissaxonlik nutq uslubi ustunlik qiladi.

4. “Otoyining tug‘ilgan yili”, “Nigoh” asarlarida badiiy nutqning dialog tipi, ayniqsa, tavsifiy dialog turi va uning jonli, xayoliy (tasavvurdagi), ichki singari shakllari qo‘llanganligi, “Panoh” qissasida esa bahs-dialog, “Hijronim mingdir mening”, “Men – sensiz, sen – mensiz”da epistolyar nutq ko‘rinishlari yozuvchilar ijodiy individualigi tadqiq etildi.

5. E.A’zam qissalarida muallif va personaj nutqi bir-biriga yaqin, xuddi, muallif personajning suhbatdoshi, hamrohidek tasvirlanadi. Qolaversa, badiiy bayon uslubi o‘zining soddaligi, ixchamligi va xalqonaligi, dabdabali, balandparvoz, ko‘tarinki ruhdagi iboralarning kam qo‘llanilgani bilan ajralib turadi.

6. E.A’zam uslubiga xos shartakilik, har turli sipogarchilik, andozalardan holilik, tabiiylik “Otoyining tug‘ilgan yili” qissasida ustun tursa, X.Do‘stmuhammad uslubida fikrchanlik, mantiqiylik “So‘roq”, “Kuza” qissalarida ko‘rinadi.

7. E. A’zam qissalarining o‘ziga xos yumoristik bayon uslubi, kinoyali tili, kutilmagan badiiy yechimlar, ayniqsa “Otoyining tug‘ilgan yili”, “Javob” qissalarida, “Pakananing oshiq ko‘ngli”da hatto kinoya va parodiya darajasiga olib chiqiladi. X.Do‘stmuhammadning bayon uslubini personajlarning kayfiyati, kechinmalari bilan bog‘lab “sokin” tahlil etilishi adib qalamiga mansub barcha qissalarida aks etadi.

8. E.A’zam va X.Do‘stmuhammad qissalarini o‘rganish jarayonida nuqtayi nazarning quyidagi turlarini aniqladik:

- 1) muallif nuqtayi nazari;

- 2) “men” hikoyachining nuqtayi nazari;
- 3) o‘zganing nuqtayi nazari;
- 4) qahramon nuqtayi nazari.

Bu turlarning har biri E.A’zam va X.Do‘stmuhammaddan olingan misollar asosida isbotlab berildi.

9. E.A’zam o‘zbek adabiyoti qissachiligida birinchilardan bo‘lib muallif nutqi bayoniga qahramon ovozini olib kirdi, uning so‘zlarini qo‘lladi. Ayni chog‘da, bu chatishuv bayon ohangini, nutq manerasini, ohang yo‘nalishini bir tizimga solib, yozuvchi uslubining o‘ziga xosligini belgiladi.

10. X. Do‘stmuhammad qissalarida qahramon “men”ini ustuvor tarzda tasvirlash, ongidagi evrilishlarni ko‘rsatish muhim o‘rin tutadi. Ayni chog‘da uning qissalarida davr ruhiga mos ravishda ekspressivlik, tig‘izlik, ixchamlik kabi fazilatlar yaqqol ko‘zga tashlanmoqda.

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FERGANA STATE UNIVERSITY

MUMINOVA TABASSUMKHON SIDDIKJONOVNA

**ARTISTIC SPEECH AND POETICS OF STYLE
IN MODERN UZBEK STORIES**

(Erkin Azam and Khurshid Dostmukhammad
in the case of stories)

10.00.02 – Uzbek literature

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

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Supervisor: **Yuldoshkhuja Solijonov,**
doctor of philological sciences, professor.

Official Opponents: **Rasulova Umida Yo'ldosh qizi**
doctor of philological sciences.
Sulaymonov Mo'minjon Yusubjonovich
candidate of philological sciences,
associate professor.

Leading organization: **Andijan state university**

¹¹⁰⁰ The defense of the dissertation will be held on «23» 05 2023, at a meeting of Academic Council DSc.03/30.12.2020.Phil.05.02 under Fergana State University. (Address: 105, B.Marg'inoniy str., Fergana, 100151. Tel.: (99873) 244-66-02; fax.: (873) 244-44-02; fax: (+993873) 244-44-01 ; e-mail: fardu_info@umail.uz).

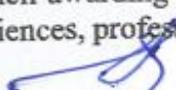
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Sh.M. Iskandarova
Chairman of the Academic Council for awarding academic degrees, Doctor of Philological Sciences, Professor


M.T. Zokirov
Secretary of Scientific Council awarding scientific degree, Candidate of Philological sciences, professor


Z.B. Kabilova
Chairman of the scientific seminar under the Academic Council for awarding academic degrees, Doctor of Philological Sciences, professor.

INTRODUCTION (abstract of the dissertation of the Doctor of Philosophy (PhD))

Relevance and necessity of the dissertation topic. The need to study and understand the problems related to the analysis of a work of art in terms of literary speech and style in world literary studies puts the task of solving important and serious issues before our literary studies. It is important to study the writer's artistic skill, the language and style of the artistic work in the scope of a known genre, including the story genre.

In world literature since the middle of the 20th century, more attention was paid to the reality, deep analysis of the human psyche, and understanding the essence of life in the short story genre, which was the leader after the novel. The structure, images, conflict, psychological analysis, artistic and pictorial means and scope of the works created in this genre.

The width determines the renewal principles of the genre. Naturally, this current literary process, the correct approach to the work of art, the understanding of the narrative genre of prose and its art, creates the need for specific theoretical knowledge and skills in literary studies.

In Uzbek literary studies, as a direct reflection of the changes in society's thinking in today's globalization period, it shows the importance of studying the principles of renewal of the short story, the issues of artistic speech and style poetics, and the stylistic peculiarities of creators.

Since the last quarter of the 20th century, Uzbek national literature has reached a new stage of artistic and aesthetic development. This, of course, is a phenomenon directly related to the development of the national thinking of our society due to independence. The socio-spiritual development of society depends on the development and scope of literature. If we look at our national history of the 20th century, the role of literary scholars in it, as well as the attitude towards them, has been steadily increasing. To date, the President of the Republic of Uzbekistan has stated that "in order to preserve our national identity, to raise the self-esteem of our people, and through this, to promote the consistent development of our country, we must first of all support the fields of literature, culture and art."³⁰ from his opinions, it can be understood that literature is becoming more relevant than ever.

No.PQ-3652 Decree of the President of the Republic of Uzbekistan dated April 5, 2018 "On measures to further improve the activities of the Writers' Union of Uzbekistan", Presidential Decree No.PQ-3775 of June 5, 2018 "On additional measures to improve the quality of education in higher education institutions and ensure their active participation in comprehensive reforms implemented in the country", Decree PF-6097 dated October 29, 2020 "On approving the concept of development of science until 2030", PQ-5188 of July 19, 2021 "On further development of president, creativity and specialized schools" and other regulatory legal documents related to this activity.

³⁰ Мирзиёев Ш. Янги Ўзбекистон тараққиёт стратегияси. – Тошкент: O‘zbekiston, 2022. – Б. 2.

Compatibility of the research with the priority directions of the development of science and technology of the republic. This study was carried out in accordance with the priority direction of the Republic of Science and Technology Development "Formation of the system of innovative ideas and ways of their implementation in the social, legal, economic, cultural, spiritual and educational development of the informed society and the democratic state".

The level of study of the problem. In world literary studies, many studies have been made on poetics, speech and style issues, genre features of short stories since BC. In particular, Platon, Aristotel, Gegel, V.G.Belinskiy, A.A.Potebnya, V.V.Vinogradov, M.M.Baxtin, V.M.Golovko, V.Kojinov, L.S.Lixachev, N.D.Tamarchenko, L.B.Chernets, G.L.Abramovich, V.YE.Xalizev, M.B.Xrapchenko researched this issue deeply in their works³¹. Recently a number of scientific works have been carried out on the scale of world literature on this issue³².

The issue of speech and style in Uzbek literary studies has been reflected in the work of Alisher Navoi, Fitrat and Cholpon. By the 20th-21st centuries, M. Koshjanov, I. Sultan, S. Mamajonov, Y. Solijanov, G. Imomova made their significant contribution to the creation of the theoretical foundations of speech and style³³. In the textbooks, monographs and special studies of scholars such as I. Sultan, M. Koshjanov, O. Sharafiddinov, U. Normatov, A. Rasulov, B. Nazarov, H. Boltaboev, A. Rahimov, D. Kuronov, B. Karimov, U. Hamdamov, U. Zhorakulov the problem of poetics, features of prose, issues related to speech and style were studied.³⁴

³¹ Афлотун. Давлат. – Тошкент: Янги аср авлоди, 2015. – 464 б.; Арасту.Поэтика. Ахлоқи кабир. Риторика. – Тошкент: Янги аср авлоди, 2012. – 352 б.; Гегель. Эстетика. Биринчи жилд. Рус тилидан М.Абдуллаев таржимаси. – Фарғона. 2011. – 360 б.; Белинский В.Г. Собрание сочинений. Т.3. – М., 1978. – 271 б.; Потебня А.А. Эстетика и поэтика. – М.: Искусство, 1976. – 614 б.; Виноградов В.В. О теории художественной речи. – М.: Высшая школа, 1971. – 240 б.; Бахтин М.М. Вопросы литературы и эстетики. – М.: Худ.лит-ра, 1975. – 502 с.; Головки В.М. Поэтика русской повести. – Саратов: 1992. – 276 б.; Кожин В. Повесть. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – С. 272; Лихачев Л.С. Неравнодушная проза. – М.: Худ.лит-ра, 1984. – 314 б.; Тамарченко Н.Д. Теория литературы / Роды и жанры. – М.: ИМТИ РАН, 2003; Чернец Л.Б. Введение в литературоведение. – М.: Высшая школа, 1976; Абрамович Г. Л. Введение в литературоведение. – М.: Учпедгиз, 1956; Хализев В.Е. Теория литературы. – М.: Высшая школа, 2002. – 397 с.; Храпченко М.Б. Творческая индивидуальность писателя и развитие литературы. – М.: Писатель, 1975. – 407 с.

³² Трофимова Н.В. Поэтика древнерусского воинского повествования: монография – М.: МПГУ, 2017. – 274 с.; Anna Avaraki. Le sens esthétique de la pureté dans la poésie moderne et son rapport avec les arts. Esquisse d'une méthodologie comparatiste. Docteur de l'université – Paris VII (2012); Christine Boutevin. Le livre de poème(s) illustré : Étude d'une production littéraire en France de 1995 à nos jours et de sa réception par les professeurs des écoles. – Université Stendhal , Grenoble 3. 2019; Mathilde Walker. La parole poétique comme parole agissante. Étude de la poésie moderne francophone à la lumière de l'exégèse heideggerienne. Paul Valéry University, Montpellier 3. 2020; Hélène N'GBESSO. Nouvelles tendances de la poésie écrite. Niversite sorbonne nouvelle – Paris-3. 2020; Martin Mees. L'écriture de l'histoire chez Rancière: de la poétique romantique à la parole hérétique. Université Saint-Louis – Bruxelles. 2021.

³³ Қўшжонов М. Ҳаёт ва маҳорат. – Тошкент: Ўздабий нашр, 1962. – 201 б.; Мамажонов С. Услуб жиллолари. – Тошкент: Адабиёт ва санъат, 1972. – 219 б.; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насади бадий нутқ поэтикаси. Филол.ф.д. дисс. – Тошкент, 2002. – 302 б.; Солижонов Й. Нутқ ва услуб. – Тошкент: Чўлпон, 2002. – 128 б.; Имомова Г.М. Типик миллий характер яратишда бадий нутқнинг роли: Фил. фанлари номзоди... дис. автореф. – Тошкент, 1993. – 25 б.

³⁴ Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 2005. – 272 б.; Қўшжонов М. Сайланма. – Тошкент: Шарқ, 2018; Шарафиддинов О. Ижодни англаш бахти. – Тошкент: Шарқ, 2004; Норматов У. Ижод сеҳри. – Тошкент: Шарқ, 2007; Расулов А. Танқид, талқин, баҳолаш. – Тошкент: Фан, 2006; Назаров Б.

Also, a number of studies, monographs and dissertations published on the work of Erkin Azam and Khurshid Dostmuhammad, the uniqueness of the work of these writers was studied from different perspectives. For example, researchers M. Kochkorova "Erkin A'zam's prose and ironic artistic conditionality", O. Shofiev "Erkin A'zam's artistic skill", Sh. Toshkhujajeva "Linguopoetics of Erkin A'zam's works", N. Qabulova "The concept of era and man in Erkin A'zam's prose", M. Barotova "Characteristics of the direct English translation of Erkin A'zam's works", G. Sattorova "The problem of national character in the narrative of the 90s", M. Pirnazarova "Methodological research in current Uzbek novels", A. Eshniyazova "Comparative work of Uzbek short story of the independence period and Khurshid Dostmuhammad" - typological study", Kh.Rakhmonova's "Artistic (image and image) of stories and stories of Khurshid Dostmuhammad" are among them³⁵. Dissertations written on the work of Erkin A'zam cover such issues as the writer's artistic skill, ironic artistic conditionality in the author's prose, the concept of time and man, linguopoetics of his works, and features specific to the direct English translation of his works. In the dissertations on Khurshid Dostmuhammad, attention is paid to the scientific analysis of problems such as national character in the writer's stories, methodological research in the novel "Bazar", as well as comparative-typological research in his short stories. Despite this, artistic speech and poetics of style are neglected in modern Uzbek short stories based on the works of Erkin Azam and Khurshid Dostmuhammad.

The connection of the study with the research plans of the higher educational institution where the dissertation was completed.

The dissertation was carried out within the framework of the project on poetics and artistic speech problems according to the plan of scientific research of Ferghana State University.

The purpose of the research is based on the works of Erkin A'zam and Khurshid Dostmuhammad, it consists of a comparative analysis and research of the uniqueness of the variety of speech processes and the poetics of style in contemporary Uzbek short stories, as well as the ability to use the possibilities of artistic speech.

Ҳаётийлик – безавол мезон. – Тошкент: Ўқитувчи, 1983; Болтабоев Х. Наср ва услуб. – Тошкент: Фан, 1992; Раҳимов А. Ўзбек роман поэтикаси /сюжет ва конфликт/: Филол. Фанлари д-ри...дис, автореф, – Тошкент, 1993. – 52 б.; Курунов Д. Чўлпон поэтикаси. Насрий асарлари мисолида: Филол.фанлари д-ри. – Тошкент, 1998. – 284 б.; Каримов Б. Адабиётшунослик методологияси. – Тошкент: Мухаррир, 2011. – 87 б.; Жўрақулов У. Назарий поэтика масалалари: Муаллиф, жанр, хронотоп. – Тошкент: Ғафур Ғулом номидаги нашриёт матбаа ижодий уйи, 2015. – 256 б.

³⁵ Кўчқорова М. Эркин Аъзам насри ва киновий бадиий шартлилик / Эркин Аъзам бадиий олами (илмий мақолалар ва суҳбатлар тўплами). – Тошкент: Turon zamin ziyo, 2014. – Б. 81-96. Шофиев О. Эркин Аъзамнинг бадиий маҳорати. Монография. – Turkiya:MerAK Publishing House, 2020; Тошхўжаева Ш. Эркин Аъзам асарлари лингвопоэтикаси. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Фарғона, 2017. Қобулова Н. Эркин Аъзам насрида давр ва инсон концепцияси. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Самарқанд, 2020; Баротова М. Эркин Аъзам асарларининг бевосита инглизча таржимасига хос хусусиятлар.Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Бухоро, 2020. – 56 б.; Эшниязова А. Истиклол даври ўзбек кинематографияси ва Хуршид Дўстмухаммад ижодининг киёсий-типологияси тадқиқи. Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Тошкент, 2020. – 54 б.; Рахмонова Х. Хуршид Дўстмухаммад хикоя ва кинематографияси бадиияти (образ ва тасвир). Филол.фанл. б-ча фалсафа доктори PhD дис.автореф. – Тошкент, 2021. – 53 б.

Tasks of the research:

to determine the principles of renewal of the short story in current Uzbek literature;

theoretical justification of the uniqueness of the poetics of artistic speech and style in contemporary Uzbek short stories;

to reveal the ability of creators to use the possibilities of artistic speech in the short story genre;

scientific justification of the variety of artistic speech types, types and forms in the short stories of Erkin Azam and Khurshid Dostmuhammad;

to show the originality of point of view and character expression in a work of art;

to define the unique style of both writers in the use of artistic image tools such as the portrait, mental state, and landscape of the heroes of the story.

Object of research. Erkin Azam's "The year of Father's birth", "Pakana's heart in love", "Answer", "Days other than Holiday", "Guli-Guli", "Poet's wedding", "The land of claps or pranks", "Look", the main stories by Khurshid Dostmuhammad "Refuge", "Armchair", "Chayongul or a murder in lowlands", "My thousand years", "I am you, you without me", "Interrogation", "Mug", "Wide street", "Lonely" served as a source.

The subject of research. The short stories of Erkin Azam and Khurshid Dostmuhammad are issues of artistic discourse and style poetics.

Research methods. Structural, comparative-typological, psychological, and hermeneutic analysis methods were used to describe the research topic.

The scientific novelty of the research is:

the principles of the short story genre in modern Uzbek literature, that is, space and time, theme, character, content, form, interpretation, and the examples of short stories that are considered the object of our research, are monologic, dialogic, short story, two-voice, polyphonic speech, narrative and tones. diverse forms of the author's speech, such as the variety, percussive, rhythmic style of expressions, lexically saturated with archaism and neologism are researched;

the creative-individual style of the writers Erkin A'zam and Khurshid Dostmuhammad and their characteristic human nature, virtues and defects are reflected as much as possible, the creation of a new human image in the modern-artistic interpretation, the problems between man and society are revealed in an ironic way, many methodological possibilities of artistic expression such as symbolic expression of emotional and spiritual experiences are identified;

the point of view of the author, "I", the narrator, the hero and the other person is demonstrated, systematizing the direction of the tone, and in H. Dostmuhammad, describing the hero's "I" in literature, the hero's speech to show the evolution in his mind, expressing the spiritual and spiritual world, the differences between the author and the heroes, such as observing each other illuminated through the studied stories;

the skill of using metaphors, allusions, symbolic gestures, symbolic details, metaphors, similes from artistic image tools such as portraits and landscapes to

express the mental state of the characters is synthesized based on the examples and analysis in order to define the style of both writers.

The practical result of the research consists of the following:

preparation of lecture texts and manuals for students and graduate students of higher educational institutions on the problems of literary studies, literary theory, literary criticism, narrative poetics, types of speech;

giving lectures on courses devoted to problems of artistic speech and style for master's and doctoral students;

forming the ability to analyze the language of artistic works in the students of presidential and creative schools;

it can be used for lectures in higher education institutions, special schools and teacher training courses.

Reliability of research results. It is explained by the reports made at republican and international scientific-practical conferences, articles published in scientific journals, conclusions drawn, the implementation of the used approach, methods and theoretical ideas into practice, the obtained results confirmed by authorized organizations.

Scientific and practical significance of research results.

The scientific significance of the results of the dissertation can be seen in the application of the results of this research to the improvement of textbooks and training manuals on the history of Uzbek literature, theory of literature, and literary studies taught in higher education institutions. The theoretical conclusions of the research serve as a source for the study of the work of art as a system whole, for the study of its interaction with other types of art.

The practical significance of the research results is determined by their use in adding and improving existing comments and explanations in literary dictionaries, and in showing the artistic thinking process of modern Uzbek storytelling. The results of the analysis of the artistic synthesis of modern Uzbek short stories can be used in the creation of textbooks in literary studies. The results obtained in the study serve to educate a well-rounded person and inculcate the idea of national independence through the image of nationality.

Implementation of research results. From the results of research on artistic speech and style:

from the conclusions regarding the diversity of the author's speech, as well as the collection of "website and multimedia products dedicated to the promotion of the Uzbek national dance art" (electronic dictionary) implemented at the State Academy of Choreography of Uzbekistan (atlar) was used in the implementation of the fundamental project number FZ-2019081663 on the topic of creation (reference number 1/04-29 of September 8, 2022 of the State Academy of Choreography of Uzbekistan). As a result, the fundamental project was enriched with theoretical information about taking into account the national mentality in the promotion of the Uzbek national dance art;

from the scientific conclusions and recommendations on the poetics of artistic speech and style in contemporary Uzbek short stories in the "Uzbek

literature" textbooks created for the 11th grade students of Uzbek-language secondary schools in Kazakhstan, in 2020-2021, the "Creator" literary association under the "Dostlik" community of Uzbek ethno-cultural associations of Kazakhstan it was used in propaganda activities, in particular, scientific-theoretical conferences held by the association and scientific-literary events dedicated to Uzbek literature, scientific-literary cooperation of Uzbek and Kazakh scientists (reference of "Dostlik" community of ethno-cultural associations of Uzbeks of the Republic of Kazakhstan dated June 15, 2022);

conclusions regarding the consideration of the national mentality in determining artistic speech and methodological individuality were widely used in the preparation of the textbook "History of Modern Literature" (Permit No. 538-283 based on Order No. 538 of the Ministry of Higher and Secondary Special Education dated December 25, 2021). As a result, the textbook is scientifically and theoretically perfected. (Reference No. 01-5335 of Favrg'hona State University of the Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan dated December 28, 2022);

materials prepared based on the works of E. Azam, related to the artistic perception of the world and its expression, the author's voice is brought into the narrative of the author's speech, the tone of the narrative, the manner of speech, and the direction of the tone are integrated into one system, and in H. Dostmuhammad, the hero in literature from the materials prepared on the differences between the author and the characters, such as describing the "self", showing the changes in the mind, the speech of the hero, expressing the spiritual world, and observing each other were used in the preparation of scripts for the broadcasts of "Bedorlik", "Literary Process", "Education and Development", "Nation and Spirituality" of "Uzbekistan" television and radio channel (June 23, 2022, 04- reference 36-987-conli). As a result, it was possible to expand the imagination of the listeners about the current achievements and shortcomings of modern Uzbek storytelling, and the writer's artistic skills;

During the months of July and August 2022, he used it to write the scripts of the "Tashkent" television and radio channel "The Word Has Been Done", "Hikmatli Dunya" (reference 02-02-177-conli dated August 24, 2022 of the "Tashkent" TV and radio channel). As a result, the scientific results presented in the shows served to increase the audience's knowledge of literary speech and style in the modern Uzbek language, the reflection of human character and spirit in speech, and the expression of symbolism and philosophy.

Approbation of research results.

Research results were presented at 9 scientific-practical conferences, including 5 republican conferences, in particular, the traditional republican scientific-practical conference on the topic "Actual problems of Uzbek linguistics" (Andijan, 2013), scientific-practical conference (Fergana, 2016); in the collection of scientific articles entitled "Badiyat Ummoni" dedicated to the 576th anniversary of the great poet and thinker Alisher Navoi's birth (Fergana, 2017); Proceedings of the republican scientific-practical conference on "Actual

issues of philology" (Fergana, 2018); At the republican scientific conference on the topic "Current issues of 21st century Uzbek stylistics" (Samarkand, 2021); At 4 international conferences, in particular, the international scientific-practical conference on "Modern approaches to teaching foreign languages" (Fergana, 2018); International conference on "Current issues of literary relations and comparative literary studies" (Fergana, 2018); International scientific-theoretical conference on "Philological research: problem and solution" (Bukhara, 2021); It was presented in the form of a lecture at the international scientific-practical conference (Fergana, 2022) on the topic "Issues of philological education: the problem and its innovative solutions" and was approved.

Publication of research results. 16 scientific works were published on the topic of dissertation. In particular, 3 articles were published in scientific publications, 2 of which were published in foreign journals, recommended by the Higher Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan for publication of the main scientific results of doctoral dissertations.

The structure of the dissertation research. The dissertation consists of an introduction, three chapters, a conclusion and a bibliography. The volume of the work is 138 pages.

THE GENERAL CONTENT OF THE DISSERTATION

The **"Introductory"** part of the dissertation is based on the relevance and necessity of the topic, the purpose and tasks, object and subject of the dissertation are described, its compatibility with the priority directions of the development of science and technology of the republic is shown, the scientific novelty and practical importance of the research is revealed, the implementation of the research results into practice, published works and the dissertation information on the structure is presented.

The first chapter of the dissertation is named **"Artistic discourse, style poetics and its theoretical issues in contemporary Uzbek short stories"** and consists of two sections. **"Principles of renewal of the short story in contemporary Uzbek literature"**. In the first chapter, the renewal and development of the short story in Uzbek literature is analyzed. Studying and researching the issues of artistic speech and style poetics in modern Uzbek prose has become one of the urgent issues of literary studies. Because "poetics" is equal to the word skill, and the artist's high artistry is manifested in his unique style. Artistic speech is one of the main factors shaping the writing style. This is especially evident in the case of the short story genre, which has risen to a high level of artistry in recent years. Despite the fact that it is repeatedly addressed by literary scholars, thoughts about the origin, formation, development and renewal of the short story as a genre remain one of the topical issues. There is information that the story was originally written on the pages of the Qur'an in a concise form, and was used in the Holy Qur'an for the first time, giving a divine message about the

fate of the prophets. Also, the name of the 28th sura in the Qur'an is called Qasas, that is, Qissa. It seems that the word story is given not only in the composition of suras, but also in the form of a separate name. This, in our opinion, is a reference to its weight, level, interest, and it is defined by the fact that it summarizes the essence of talisman sinatos from the creation of mankind to the end. In it, one or more human fates are presented in different dimensions of space and time³⁶. It is known that the short story genre in Uzbek literature has a long history, and in terms of genesis, it goes back to the traditions of prose creation of the ancient Turkic and Persian-Tajik peoples. The stories that existed in the written sources of the Middle Ages, which were called "people's books" in those times, served as an important factor in the emergence of the modern short story genre. The fact that the work is based on the adventures of a single hero, and the inclusion of a specific event in the life of the hero are the factors that ensure the uniqueness of the short story genre. In classical literature, mature examples of short stories typical of that period were created. "The Story of Rabguzi" and A. Navoi's short stories "Tarihi Anbiyo va Hukamo" are vivid examples of this.

The genre of the short story occupied a special place in the Uzbek literature of the 20th century. Great writers of Uzbek prose, such as Abdulla Qadiri, Gafur Ghulom, Oybek, Abdulla Qahhor, created examples of the short story that are equal to the masterpieces of world artistic thinking. At the same time, they laid the foundations of Uzbek storytelling and made a great contribution to its advancement to a certain stage of development. Writers like Askad Mukhtar, Said Ahmad, Saida Zunnunova, Odil Yaqubov, Olmas Umarbekov, Pirimkul Kadirov, Shukur Kholmiraev, O'tkir Hashimov, Khudoyberdi Tokhtaboev, Ne'mat Aminov, who continued their traditions, made a worthy contribution to the improvement of the short story genre with their works.

In many dissertations³⁷ in Uzbek literature and in various researches³⁸ analysis of a number of short stories, the craft of short story writing, and various

³⁶ Расулова У. XX аср ўзбек қиссачилиги (Поэтик изланишлар ва тараққиёт тамойиллари). Филол. фанлари д-ри...дисс. автореферат – Тошкент, 2020. – 7- бет.

³⁷ Каттабеков А. Художественное воплощение личности и исторической эпохи в современной узбекской прозе: Дисс. ... докт. филол. наук –, 1985; Каримов Х. Ҳозирги ўзбек насрида ҳаёт ҳақиқати ва инсон концепцияси (70-80-йиллар): Филол. фанлари докт. ... дисс. – Тошкент, 1994; Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси: Филол. фанлари докт. ... дисс. – Тошкент, 2002; Мурадов Г. Исторический факт и художественный вымысел (на материале узбекской советской литературы о Бухарской революции): Дисс. ... канд. филол. наук – Тошкент, 1988; Жўраев Т.С. Онг оқими ва тасвирийлик (М.М.Дўст, Ғ.Ҳотамов, О.Отахон асарлари асосида): Филол. фанлари номзоди ... дисс. – Тошкент., 1994; Давронова Ш. Адабий жараён ва ёзувчининг ижодий индивидуаллиги: Филол. фанлари номзоди ... дисс. – Тошкент, 2004; Тўлаганова У. Тоғай Мурод насрида ритм : Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

³⁸ Мирвалиев С. Ўзбек романи. – Тошкент: Фан, 1969; Мамажонов С. Теранлик. – Тошкент: Адабиёт ва санъат, 1987; Мамажонов С. Услуб жилolari. – Тошкент: Адабиёт ва санъат, 1972. -219 б.; Иброҳимова Р. Ўзбек фантастикасидаги услубий изланишлар // Ўзбек адабиётида жанрлар типологияси ва услублар ранг - баранглиги. – Тошкент, 1983. – Б.193-205; Ниятов Ч. Ҳозирги ўзбек прозасида характер проблемаси. – Тошкент: Фан, 1984; Норматов У. Ижод эстафетаси ишончли қўлларда // Адабиётимизнинг ярим асри. – Тошкент, 1967. - Б. 511-548; Норматов У. Насримиз уфқлари. – Тошкент: Адабиёт ва санъат,

issues related to the genre are discussed. In the works dedicated to the short story genre itself, more specific issues related to this genre are studied. As well as candidacy works devoted to the study of certain problems on the example of a specific writer's work³⁹, works devoted to the generalization of storytelling experiences in general⁴⁰ has also been implemented.

Dozens of short stories created in the last quarter of the 20th century aroused great interest in the scientific and literary community and caused debates and discussions. There are valuable observations of well-known literary experts such as A. Abrorov, A. Rashidov, I. Gafurov⁴¹, I. Sultanov, M. Koshjanov, O. Sharafiddinov, N. Karimov, S. Mamajonov, S. Mirvaliev, B. Nazarov, U. Normatov, E. Karimov, B. Sarimsakov, A. Rasulov, N. Khudoyberganov,.

In the 70s and 80s of the 20th century, the short story genre developed rapidly. Among experienced artists such as N. Aminov, S. Siyoev, Sh. Kholmiraev, O'. Hoshimov, E. A'zamov, M. M. Do'st, T. Murad, H. Do'stmuhammad, H. Sultonov, G'. Hotamov, A. Saidov, B. Murad Ali, Sh. Botaev brought a new theme, a new character, a new interpretation and unique concepts to modern Uzbek storytelling with their works.

In modern Uzbek literature, the space and time chosen by the writers for the artistic work, the subject, the heroes of the work and the narrative methods of their

1974; Расулов А. Ардокли адиб (Ўткир Ҳошимов ҳаёти ва ижодига чизгилар). – Тошкент: Шарқ, 2001; Қўшжонов М. Ҳаётнинг илғор тенденциялари гўзалдир // Адабиёт назарияси. – Тошкент, 1979. Т. II. – Б. 160-164; Умунов Ҳ. Қаҳрамоннинг маънавий олами ва эпиклик. – Тошкент: Фан, 1995;

³⁹ Каримова Ю.А. Пиримқул Қодиров қиссаларида маънавий-ахлоқий муаммоларнинг бадиий талқини: Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

⁴⁰ Абборов А. Ўзбек повести. – Тошкент, 1973; Рустамова М.Ю. Истиқлол даври ўзбек қиссаларининг тараққиёт тенденциялари: Филол. фанлари номзоди ... дисс. – Тошкент, 2005.

⁴¹ Қўшжонов М. Қалб ва қиёфа. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Қўшжонов М. Доим изланишда. Ижод сабоқлари. – Тошкент, 1973. – 155-163 б.; Мирвалиев С. Наср, давр, қаҳрамон. – Тошкент: Адабиёт ва санъат нашриёти, 1983; Шарафиддинов О. Ижод довлари оша // Истеъдод жилolari. – Тошкент: Адабиёт ва санъат нашриёти, 1978. – Б. 183-228; Шарафиддинов О. Дунёда офтоб борки // Ҳақиқатга садоқат. – Тошкент: Адабиёт ва санъат нашриёти, 1989. – Б.334-344; Шарафиддинов О. Ҳажвийётга садоқат. Қаҳқаҳа. – Тошкент: Адабиёт ва санъат нашриёти, 1987. – Б. 5-18; Шарафиддинов О. Эл ардоқлаган адиб // Ў.Ҳошимов. Баҳор қайтмайди: Сайланма. Қисса ва ҳикоялар. – Тошкент: Нашриёт-матбаа бирлашмаси, 1992. – Б.5-24; Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1986; Мамажонов С. Сайланма. Адабий-танқидий мақолалар. – Тошкент: Адабиёт ва санъат нашриёти, 1981; Каримов Н., Мамажонов С., Назаров Б., Норматов У., Шарафиддинов О. XX аср ўзбек адабиёти тарихи. – Тошкент: Ўқитувчи, 1999; Норматов У. Ҳозирги қиссалар поэтикасига доир // Насримиз уфқлари. – Тошкент: Адабиёт ва санъат нашриёти, 1974. – Б.45-64; Норматов У. Насримиз аънавалари. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Норматов У. Гўзаллик билан учрашув. – Тошкент, 1976; Норматов У. Қиссадан ҳиссалар // Жаҳон адабиёти. – Тошкент, 1997. – № 3. – Б.157-160; Каримов Э. Ўзбек совет адабиётида повесть жанри // Адабий турлар ва жанрлар. 1-жилд. – Тошкент: Фан, 1991. – Б.109-167; Худойберганов Н. Кўнгил рози // Ўзбекистон адабиёти ва санъати. – Тошкент, 1984. – 12 окт.; Худойберганов Н. Меъёр ва тасвир (Ёшлар қиссачилигининг баъзи муаммолари) // Ўзбекистон адабиёти ва санъати. – Тошкент, 1983. – 28 январь.; Ҳотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1983. – Б. 248; Худойберганов Н. Сўз курашга чорлайди. – Тошкент: Адабиёт ва санъат нашриёти, 1978; Худойберганов Н. Ишонч. – Тошкент: Адабиёт ва санъат нашриёти, 1988; Назаров Б. Адаш Карвон изтироблари // Ўзбекистон адабиёти ва санъати. – Тошкент, 1983. – 10 июнь; Назаров Б. Ҳаётгиллик безавол мезон. – Тошкент: Ёш гвардия, 1985; Рашидов А. Ишчи – қиссаларимиз қаҳрамони. – Тошкент: Ўзбекистон, 1980; Гафуров И. Бадиий воқеликнинг ўзига монанд тил // Ўттиз йил изҳори. – Тошкент: Адабиёт ва санъат нашриёти, 1987; Содиков С. Ёшлар қиссачилиги ҳақида ўйлар // Шарқ юлдузи. – Тошкент, 1983. – 12-сон. – Б.160-165; Улуғов А. Қалб таҳлили: кейинги қиссаларга бир назар // Ўзбекистон адабиёти ва санъати. – Тошкент, 1988. 8 апрель.

description allow comparison in determining the principles of renewal of the short story genre in the current Uzbek literature. This can be visualized more clearly with the help of the following table:

Source	Subject	Heroes category	The tone of the statement
In the Holy Quran	Divinity	Prophets; Companions	divine message
in folklore;	heroism	Wrestlers	To exaggerate, give free rein to the imagination
Classic literature	heroism	dervishes; ascetics workers;	Romanticism, historicism
XX century literature (from the beginning of the century until 80s)	ignorance; war; labor; collective farm construction.	intellectuals; business people; officials farmers;	Realism
Modern Uzbek literature (80-90s of XX century)	social and household; artistic vision of modern reality; nature; market	ordinary people; cotton growers, a new person	Realism, modernism
20s of new century	stream of consciousness, self-analysis, Islamic values	an intellectual, a young generation, a person of faith, a virtuous woman	Traditional, oriental postmodernism

This table has the characteristic of relativity according to the period when the work was created and the specific styles of the writers, and it can be filled and improved. We found it necessary to define the principles of the renewal of the short story in the current Uzbek literature as follows:

– **reflecting the behavior of a person:**

(Erkin Azam "The year of Father's birth"; Khurshid Dostmuhammad " My thousand yearns ", "Me without you, you without me");

– **researching the complexities of the human psyche:**

(Erkin A'zam "Days other than Holiday"; Khurshid Dostmuhammad "Look", "Refuge", "Chayangul or a murder in the lowlands");

– *synthesizing the traditions of world literature in researching a new human image:*

(*Erkin Azam "Answer"; Khurshid Dostmuhammad "Mug"*);

– *reveal the problems between man and society in a sarcastic and sarcastic way;*

(*Erkin Azam "The Poet's Wedding", "The Land of claps or pranks"; Khurshid Dostmuhammad "Lonely"*);

– *to reflect the emotions passing through the human heart in conventional, symbolic, figurative methods:*

(*Erkin Azam "Pakana's loving heart", "Guli-guli"; Khurshid Dostmuhammad "Interrogation", "Wide street"*).

These narrative methods in the short stories of Erkin Azam and Hurshid Dostmuhammad served to enrich the new principles of the modern Uzbek short story genre.

The second part of the first chapter entitled "Issues of speech and style in Uzbek literature" deals with the issues of speech and style in contemporary Uzbek literature.

Issues of speech and style in literature have a long history. Hamidullo Boltaboyev in his book "Oriental Classical Poetics" explains the theoretical opinions of Jahiz, Ibn Mu'tazz and Qudama ibn Ja'far, among the Arab scholars of ancient times, regarding the issue of artistic speech. explains its existence as follows. In particular, in the works of Johiz "Kitabu-l-Bayan" and "Kitabu-l-Hayvan" ("The Book of Creatures"), among Arab scholars, among various historical, geographical, medical issues, speech culture, oratorical art, and the author's speech in an artistic work also provides information that the opinions about it are widely expressed.

Conducting scientific research on the types, types and forms of artistic speech is consistently carried out in Russian literature, V. V. Vinogradov, G. O. Vinokur, M. B. Khrapchenko, N. K. Gay, M. M. Bakhtin, A. Fyodorov, V. Kozhinov, Great scientists such as V.V. Odinov paid special attention to this in their research. Uzbek researchers primarily rely on the sources created by them, use their theses and conclusions. Among them, M.M. Bakhtin's fundamental monograph entitled "Problems of Dostoevsky's Poetics" holds a special place. In fact, the theoretical views of Uzbek literature are based on the sources of Russian literary studies. Professor Y. Solijonov was one of the first to conduct research on the development of artistic speech types and forms, the process of renewal, and its place in Uzbek prose⁴².

It should be mentioned that Y. Solijonov's research differs from other researches in that the types, types and forms of artistic speech are colorful and their functions in the work are explained in detail. Especially important are the scientific views of the two-voice speech of the author and characters, and the unique manifestations of the multi-voice speech that appears as a result of the construction

⁴² Солижонов Й. XX асрнинг 80-90-йиллари ўзбек насрида бадий нутқ поэтикаси. Филол.фанл.д-ри. дисс-си – Тошкент, 2002. – 300 б.

of the author's narrative on the basis of dialogue. Also, O. Hoshimov, O. Mukhtar, M.M. Do'st first noted the existence of intersectional characterization and cinematographic narrative methods in the novels. Also, it is necessary to remember that in the studies of S. Mamajonov, A. Rahimov, D. Torayev, G. Imomova, Z. Rahimov, along with the important issues of literary studies, the types of artistic speech were considered⁴³.

In G. Imomova's research, the definitions of the author's and the hero's speech given in the textbooks created on the theory of literature are enough, and it is enough. We looked at Z. Rahimov's classification of the author's speech. A slightly different approach is observed when classifying the character's speech: "Like the author's speech, the character's speech is divided into several types. These are the following:

a) inner speech; b) external speech; c) dialogical speech; g) parallel speech; d) character's written speech"⁴⁴.

According to the classification that we are based on, the types distinguished as separate types are divided into internal types of character speech by literary critic Z. Rahimov. The purpose of providing this information is to emphasize that there are different classifications. All species are described in this study.

The study of the essence of the poetic style has a long history, and it started from the time of Aristotle. The scientist's work "Poetics" is dedicated to the originality of the creator.

In almost all studies, the artist's style, first of all, is clearly visible in the poetic symbols created by him. In the latest manuals, including the "Dictionary of Literary Studies", there is a definition that "Style is anthropological, i.e., a category related to the creator's personality and defines his creative individuality."⁴⁵

At first, Fitrat expressed reasonable opinions about the style. Every artist has his own unique style. Abdurauf Fitrat's book "Rules of Literature" is significant because of its simple and clear description of style. In particular, there are consistent explanations in this regard: "The role of style in literature is very large, very important. The ideas and information in a work may be old, told by other poets, their ability to express and teach it to us without making us feel it is style"⁴⁶. In fact, no two artists are exactly the same.

In the formation of the writer's style, his ability to research and analyze life, the essence of life, and the truth at the bottom of life is considered important. This is one of the most important factors for style. The art of discovering the rich and hidden secrets of the human psyche, their fundamental aesthetic value, is directly

⁴³ Мамажонов С. Фафур Гулом прозаси. – Тошкент: Фан, 1965. – 226 б; Раҳимов А. Ўзбек романи поэтикаси / сюжет ва конфликт / : Филол, фанлари д-ри... дис, автореф. – Тошкент, 1993. – 52 б; Тўраев Д. Ҳозирги ўзбек романларида бадиий тафаккур ва маҳорат муаммоси / 60-80-йиллар / : Филол. фанлари д-ри... дис. автореф. – Тошкент, 1994. – 53 б.; Имомова Г. Типик миллий характер яратишда бадиий нутқнинг роли: Фил. фанлари номзоди... дис. автореф. – Тошкент, 1993. – 25 б.; Раҳимов З. Одил Ёқубовнинг "Кўхна дунё" романи поэтикаси: Фил. фанлари номзоди... дис. – Тошкент, 2000. – 137 б.

⁴⁴ Раҳимов З. Одил Ёқубовнинг "Кўхна дунё" романи поэтикаси: Фил. фанлари номзоди... дис. – Тошкент, 2000. – 24-25- б.

⁴⁵ Куронов Д. ва бошқ. Адабиётшунослик луғати. – Тошкент: Академнашр, 2010. – 339- б.

⁴⁶ Фитрат А. Адабиёт қоидалари – Тошкент, 1995. – 10- б.

related to the knowledge of the psyche. A writer's ability to understand the world, understand and express a person's heart, and make his work readable to a reader is also an art. Each writer's style is a product of his character and outlook. Therefore, when we read works, our worldview changes depending on the level of the writer. His skill will increase or decrease our need to study. In this place Abdugafur Rasulov's "Style is the passport of identity, originality, artistry. The theory that "style is a portrait of talent"⁴⁷ further proves our opinion. So, each writer has his own personal style, which is reflected in it. In the work of Erkin A'zam and in the work of Khurshid Dostmuhammad, we can see aspects characteristic of different styles.

The second part of the chapter is named **"Forms of artistic speech in the narrative genre"**. The first section of this chapter **"The variety of artistic speech types, types and forms in the short stories of Erkin Azam and Khurshid Dostmuhammad"**. The works written in recent years, which have come to the attention of readers, show that there are many writers who understand the skill and responsibility of writing in Uzbek literature. These writers, in our eyes, stand out as the successors of Abdullah Qadiri and Cholpon's courage. Erkin Azam and Khurshid Dostmuhammad are among such creators. It becomes clear in the process of researching the works of Erkin Azam and Khurshid Dostmuhammad that the diversity of artistic speech types, types, and forms depends on their artistic perception of the world. The diversity of the writer's speech determines the artistic sophistication of his works. Indeed, in the works of Erkin A'zam, choosing words and placing them in the text in accordance with the idea of the artistic work, expressing the artistic thought and idea in a unique tone is manifested depending on the individual potential and skill of the writer. Erkin A'zam's artistic narrative style attracts attention with its simplicity, conciseness and folkliness, the rare use of pompous, high-spirited expressions.

For example, in short story "The Answer", irony is somewhat noticeable in the relationship between the views of the author and the hero and reality, while in "The year of Father's birth" the irony rises to the level of sarcasm. In "Funeral" there is irony in the situations in which the people of the social environment of the authoritarian system find themselves. In the text of the short story "Answer" there are several forms of irony. This is especially evident in the relationship between Elchiev's son Kamoliddin and his friend Haydar. This speech is a descriptive dialogue type of dialogue speech type, with extensive annotations by the author. That is, in the author's speech, the situations of Elchiev and Kamoliddin at the time of the conversation are explained, and the mental states of the heroes as father and son are described. It is the father of his son Kamoliddin in the dialogue "Who are you like?" to the question, "I look like you, grandpa, like you!" his answer is a sarcastic and bitter sarcasm towards his father. The reason was that once his father wanted to marry his son to the daughter of his friend Haidar, but it did not happen because of his father. Because Haidar wants to be married to the prestigious

⁴⁷ Расулов А. Услуб – истеъдод портрети – Тошкент, 2013 – 105- б.

professor Qariev and Elchiev was just a friend from his youth. He did not just seek a career, high positions. Kamoliddin's answer to his father was the same, and Elchiev's words to his son were the same: "Thank you, my son, thank you." We can also see a mild form of irony in this.

The priority of irony in the tone of speech is more clearly felt in the story "Pakana's heart in love". In the story, the small lover's speech is brought to the level of irony and parody. The speech in the short story is a type of live dialogue, and when the trolley driver asks the hero's name, his answer: "I am Pakana" and "You still think I'm short, no matter what I say," expresses both laughter and sarcasm. The hero of the story, Pakana, is so used to his short stature condition and the negative attitude of the people around him that she even calls his name "Pakana" (means short like a dwarf). Behind it is depicted his bitter irony towards fate.

Thinkers at different times expressed different, but logically close, ideas about speech and its relationship with human personality. For example, the famous Russian children's writer Korney Chukovsky said about this: "Speech shows each of us better than any passport"⁴⁸. If we consider the work created by each writer to be his own speech, reading the work will in some sense understand the writers. E. Azam and H. Dostmuhammad's unique personal qualities can be understood in the ideological goals put forward in their stories. During our research, it became clear that Khurshid Dostmuhammad carefully studied the works of all the writers who created the best examples of the short story genre before him. Among them, works by A. Kadiri, A. Qahhor, G'. Gulam, Oybek, A. Mukhtar, O. Yaqubov, P. Kadirov, Sh. Kholmiraev, O'. Hoshimov, M. Muhammad Dost, E. Azam, A. Azam, moreover, he mastered the advanced creative traditions of Western storytelling. An example of this is that the experiences of the heroes of the story are perfectly expressed under the stream of consciousness. It should be said that almost all the stories of E. Azam and Kh. Dostmuhammad begin with the author's speech, and the tone changes, increases and decreases like musical notes. All this helps to ensure the continuity of the statement, the compositional integrity.

A comparative study of the short stories of Erkin Azam and Khurshid Dostmuhammad from the point of view of artistic speech and poetics of style serves to reveal the originality and artistic skills of both authors.

The second part of the second chapter **"Writers' ability to use author, character speech, monologist and dialogues"** called The stories of Erkin Azam and Khurshid Dostmuhammad are among the authors who have contributed to the renewal of artistic speech forms with the variety of artistic speech. In the stories of both authors, we can see that almost all types of artistic speech are used, such as the author's speech, character speech, monologue and dialogue.

Erkin Azam's short story "The Answer" is directly and indirectly based on the author's statement. In the short story, the author indirectly uses the speech of another person in his speech, encouraging the reader to understand the details of the main event that serve to reveal the essence of the work. That is, it is possible to

⁴⁸ <https://uniwork.buxdu.uz/resurs/>

understand that Elchiev suddenly changed, especially because he could not open his mouth to anyone, that some random, terrible event happened. The tone in the mood of depression is important because it attracts the reader's attention from the beginning to the end of the work. *"This man suddenly changed. He changed before everyone's eyes, changed completely. Neither his behavior nor his attitude towards others is the same as before. It's as if the former Nuriddin Elchiev has disappeared somewhere, and someone else is walking in his image: the raffle is the same, but a different person has entered. On the surface, for his acquaintances and fellow servants, he is still "Comrade Elchiev", "Nuriddin Elchievich", as before in his family - father, husband. Illo - no, no, not the old Elchiev, he is broken, exploded, exploded from the inside. Something has happened, something has passed - it is clear to himself, he cannot open his mouth to anyone: what will he say, how should he say it?"*⁴⁹.

The underlined speech belongs to another's speech and served to express the others' attitude towards Elchiev. That is, Elchiev, who devoted his life to his family, commits suicide. When he accidentally survives, for his acquaintances and his family, on the surface, he does not seem the same as before. In fact, because of this unfortunate incident, he became a completely different person. Elchiev struggles with his thoughts in his mind and soul. Rather than taking a new step in his life, he prefers to preserve everything. He does not want to take risks.

Erkin A'zam "Answer" through the main character of the story Elchiev, who was influenced by the communist ideology, described the muteness, conscious "unconsciousness", psyche, inner experiences, heartaches, victim of cowardice. The same image is found in Khurshid Dostmuhammad. Khurshid Dostmuhammad's short story "Interrogation" begins with the hadith, "Before being questioned, question yourselves." Through this, the purpose of the writer is understood. In the short story, the speech of several people is mixed in the speech of the indirect author. This serves to imagine and understand the situation of the hero of the work. Including:

*"Bazaar was hungry - he was walking on the quiet street dusting with his ears - he got married and ended up in trouble. Hey, now, it's okay for him to get married (in our conditions, what is a higher dream than marrying a young man!), won't he drive his tractor and put his hat on his forehead! No, that man flew to the path of Aminvoy's guppy, became a porter at a cotton factory, "Ghalva" horseman jumped in the middle of the abyss. So what's wrong with a guppy? Bazar himself lamented, "I got married to get married, I'm up to my neck in debt, brother." At first, Guppy laughed with one corner of his lips - "The debt will be canceled - the wife will stay aside, nephew," he said with a smile. This proverb-like wisdom used to be very pleasing to Bazar's ears, but now, when he began to taste it in his mouth, the end of the wisdom came out.*⁵⁰. In this example, the author's words such as "he got married, left a child, left him, longed for him, laughed disapprovingly, said he saw a worm in his eyes" belong to the author and explained the mental state

⁴⁹ Аъзам Э. Кечикаётган одам. Қиссалар. – Тошкент: Шарқ, 2002. – 70- б.

⁵⁰ Дўстмуҳаммад Х. Қиссалар. – Тошкент: Шарқ, 2011. – 208- б.

of the hero. Here, the image of a simple, flowery boy who does not have his own opinion is created through the conversation of the two characters, while Guppy's smile portrays a greedy, heartless "rich man" who takes advantage of people's naivety and is happy to be "in debt". If this means that he is unconscious, "unpleasant laughter" is also a sign of unconsciousness.

Erkin A'zam's works have a unique humorous narrative style, sarcastic language, and unexpected artistic solutions, while Khurshid Dostmuhammad's narrative style is distinguished by his "quiet" analysis of characters' moods and experiences. In the works of both writers, the speech of the author and the character become very close to each other, as if the author has become the interlocutor and companion of the character. Because of this, the narrative of reality and the speech of the characters are full of liveliness and vitality. In the short stories of Erkin Azam and Khurshid Dostmuhammad, there is a combination of Eastern and Western creative traditions. Special stylistic differences can be seen in the use of the author, character speech, monologues and dialogues by both writers.

In the third chapter of dissertation **“The stylistic uniqueness of writers”**, the issues of perspective, stylistic features, artistic image and style are covered. In the first section of this chapter **“The artistic work expresses the point of view and character”** the artist's style and their uniqueness are highlighted. The concept of creativity is unique to man, and it is considered the highest level of consciousness. As in life, every field has its own creators, so in fiction, writers are the creators of a unique example of life. Writers do not repeat each other in terms of style, just as there is no exact repetition of anything. In fact, style is an individual characteristic. Although both Erkin A'zam and Khurshid Dostmuhammad created at the same time and depicted the same subject and the same event, the identity of the creator and his style are clearly distinguished in these images. Also, the point of view and character expression in the artistic work, the artistic image serve as important factors that determine the unique styles of the writers.

In the "Annotated Dictionary of the Uzbek Language" the following two meanings of perspective are given: 1) a system of views, a way of understanding events and phenomena; concept; 2) aspect, side⁵¹.

We observed that the expression of point of view and character in a work of art can be seen in the following four ways:

- 1) the author's point of view;
- 2) the point of view of "I" the narrator;
- 3) another's point of view;
- 4) hero point of view.

The author's point of view at the top of the list plays the main role in determining the character of the characters of the work. Different methods were used by skilled writers to create characters.

⁵¹ Ўзбек тилининг изоҳли луғати. Беш жилдли, учинчи жилд. – Тошкент: “Ўзбекистон миллий энциклопедияси” Давлат илмий нашриёти, 2007. – 10- б.

Erkin Azam and Khurshid Dostmuhammad have shown that they are writers with their own style in this field as well. Regardless of the point of view in the works of both authors, the character of the characters becomes clearer during the work of art. "A creator who does not have talent, personality, personal (national and individual artistic idea) artistic concept cannot have his own style. Therefore, an artistic work that is not written in an individual style cannot meet the eternal requirements of poetics."⁵² Each writer, who has his own individual style, puts forward his own points of view based on the purpose of the work. This serves to improve the work from an artistic point of view.

From the point of view of the "I" storyteller, the author uses the thoughts of one of the heroes of the work in narrating the events and expressing his reactions, conditionally entrusting the narration to him, directing and controlling him. "I" from the point of view of the narrator differs from the "I" of the author of the works presented and the "I" of the hero in the autobiographical works. In the works of Erkin Azam, this type of point of view found its bright expression in the story "The Year of His Father's Birth".

Khurshid Dostmuhammad used the epistolary form of artistic speech in the short stories "My thousand years", "Me without you, you without me". It is known that the epistolary method is a letter addressed to someone by the heroes of the work, written in absentia. According to M. Bakhtin, the epistolary form of artistic speech is also "one of the manifestations of first-person narration"⁵³. Accordingly, it will not be a mistake to say that in these stories the author uses the "I" narrator form of the point of view by referring to the epistolary form of speech. Just as the short story "Me without you, you without me" is a logical continuation of the short story "My thousand years", the artistic speech of the work continues in this form.

The author's speech is considered to be another's point of view on how the information given by the author is expressed according to the title of the other character. He sees and describes the characters of the work through the eyes of others or each other. Also, another's point of view is expressed through indirect speech of the author. In fact, the other person's point of view shows that the role of the hero's point of view has expanded.

Hero's point of view. It is the assessment and attitude of the main character of the work or one of the characters of the work to the events, people, objects and things. Another important aspect of the hero's point of view is that the words and phrases characteristic of the hero's speech enter the author's speech, and together with the author's thoughts, views, and attitude, he puts forward the idea of the work. Especially this feature determines the unique character of the artistic works created in the following years. Also, the hero's point of view is manifested through the thoughts, stream of consciousness of a specific character.

⁵² Холдоров Д. Ҳозирги ўзбек қиссаларида бадиий услуб муаммоси (Шойим Бўтаев ва Назар Эшонқул мисолида): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2017. – 28- б.

⁵³ Бахтин.М.М. Проблемы поэтики Достоевского, – М., 1963. – 274 с.

In the stories of Erkin A'zam and Khurshid Dostmuhammad, there are heroes who have the same profession as drivers. These are the images of Bakir, the bus driver from Erkin Azam's story "Days other than Holiday" and Bek, the tram driver from Khurshid Dostmuhammad's story "Look". The stylistic approaches of both writers can be compared through the characters of the same professions and how they perceive the world.

In the short story "Days other than Holiday", the author tells about the many adventures of a driver who dreamed of flying as a child, but was stuck on the ground without achieving his goal. In the story "Look" Beck's collision with the Volga car and the subsequent events are expressed through the characters' views.

In both stories, the work seems to be narrated by the authors, but the actions, thoughts, and attitudes of the characters are skillfully absorbed into the narration of the speech. As a result, it seems that all the events expressed in both works are revealed through the point of view of the characters.

Khurshid Dostmuhammad's short stories use the word "nazarida" in many places where the hero's point of view is expressed. We can also see this in the following examples: "The most interesting thing is that Beck turns back two or three times before he reaches the end of the street - it seems to him that someone is coming from behind him, chasing him step by step... each time there is no sign..."⁵⁴; "...in his eyes, Uncle's left side was swollen like a fist"; "in his eyes, it seemed as if he was peeing on a woman with a paper bag in his hand"; "in his opinion, Beck seemed to shift all the blame to the driver of the Volga"; "At that moment, in Beck's eyes, his body became like a lump of clay..."⁵⁵.

In "Days other than the holiday" the author's speech is mixed with the voices of other characters in many places. Rather, the characters participating in the work speak - Bakir hears, Bakir thinks - the author listens. Every now and then the author breaks out and speaks his mind. Even so, the words and voice of the hero can be heard in this conclusion. The heroes of the work embody the characteristics of the current era, and they affect the environment and society. In particular, the heroes of the story, Erkin Azam and Khurshid Dostmuhammad, give priority to self-sacrificing people who strive to achieve human dignity, identity, and spiritual perfection.

The heroes of the work embody the characteristics of the current era, and they influence the environment and society and become artistic characters. For example, the characters of Erkin A'zam and Khurshid Dostmuhammad's short stories give priority to self-sacrificing people who strive to achieve human dignity, identity, and spiritual perfection. Above, the speech characteristic aspects of the heroes of the two writers' stories at the character level were considered. In this case, the concept of "point of view" in relation to the artistic work served as the main factor. Using the following table, we classify the general qualities of the heroes in terms of character in a periodic sequence according to the creation of the stories:

⁵⁴ Дўстмуҳаммад Х. Қисса. – Тошкент: Янги аср авлоди, 2021. – 28- б.

⁵⁵ Дўстмуҳаммад Х. Қисса. – Тошкент: Янги аср авлоди, 2021. – 27, 37, 43, 52- бетлар.

Erkin A'zam			Xurshid Do'stmuhammad		
No	Names of short stories	Appearances of characters	No	Names of short stories	Appearances of characters
1.	“Brithday of Otoyı”	Asqar Shodibekov – bold, cannot deal with forgery	1.	“Look”	Bek – conscientious, hardworking, honest
2.	“Pakana’s heart in love”	Pakana - a cheerful person, an artist in love	2.	“Refuge”	Ahmadali – a person trying to understand himself
3.	"Days other than Holiday"	Bakir – variable complex character; Safura – a brave woman who can admit faults; Ukkiboyev – a person who is becoming egoist	3.	“Armchair”	Ko‘klam Tongotarov – career driven, ambitious
4.	“Answer”	Nuriddin Elchiyev - no interest in leadership, stubborn, bull-headed	4.	“Chayongul or murder in the lowlands”	Chaman momo – passionate, loving; Gulshod – sincere woman; Gulgun is a woman in pain
5.	“Wedding of the poet”	Unknown person – a typical image of the victims of the socialist system; Oqsaqol – a hypocrite, a false friend Mafkuraxonim – cultural worker without spirituality	5.	“Intterrogation”	Bozor – simple, trusting
6.	“The Land of claps or pranks”	Erkin aka – representatives of socialist society	6.	“My thousand years”, “Me – without you,	Lovers: A guy A girl with a pure heart

				You – without me”	
7.	“Guli - guli”	Maymun (meaning-monkey)(Mo‘min bald) – a creature originated from men	7.	“Mug...”	Umid – modern, kind, observant

The second part of the chapter "**Artistic image and style (portrait, landscape, mood)**", here the specific place and role of the artistic image in increasing the aliveness and effectiveness of the events and emotions in the works of art is researched. Artistic image is a very broad concept and defines the important aspects of the style of the work. "The style of a work of art is not only a phenomenon related to its language, but also refers to elements such as image tools, the scope of the work of art expressed through artistic words, the system of images, and compositional construction"⁵⁶. From a theoretical point of view, artistic image tools consist of language elements such as alliteration, assonance, archaism, dialectism, slang, inversion, word repetition, syntactic parallelism. In addition, one of the most important features of increasing the effectiveness of an artistic work is the state of mind, that is, artistic psychology. In works of art, this concept is determined by psychological method. "Psychological analysis can be divided into internal (monologue, memory, associations and images of imagination) and external (expression of emotional uniqueness of facial expressions and other external states of the psyche) forms of character description"⁵⁷. Also, characters, monologues and dialogues from artistic speech types are seen as internal types of psychological analysis when revealing the psyche of the hero.

In the short stories of Erkin A'zam and Khurshid Dostmuhammad, the landscape is often described based on the hero's mood. To prove our point, let's take Bakir, the main character of Erkin A'zam's short story "Days other than Holiday". When he remembered his "huv childhood dream" (to become a pilot), he realized that his worries were very small and not worth mentioning, and it was as if a "candle, the sun" shone in his heart. Erkin A'zam is a writer who has created a unique style in literature. In his works, brevity, sharp expression, laziness, "free speech" were able to reveal the poetics of artistic speech and style of the writer Erkin A'zam, who has his place in Uzbek literature.

In short stories, the epic narrative, that is, the harmony of the event and the emotional state, the psyche, determines the content and essence of the work. According to the principle of relativity, one of the two is dominant in the image. For example, if Erkin Azam's short stories are dominated by story, Khurshid

⁵⁶ Жирмунский В. Стихотворение Гёте и Байрона: Ты знаешь край? Изд. МГУ, 1961. – 29 стр.

⁵⁷ Тулабоева Р. Худойберди Тўхтабоев романларида бадий психологизм: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси. – Тошкент, 2019. –17- б.

Dostmuhammad's short stories are dominated by the depiction of mental state. Nevertheless, the heroes of Erkin A'zam are not just invented, but they are living, sometimes conscious, sometimes finding and sometimes losing their identity on the way to their dreams, life goals, sometimes they are embodied as people who live on the verge of giving up both themselves and the world. The writer's choice of a weak, humble, weak and dumb person as the hero of the short story "Answer" caused a lot of controversy at the time. Because according to the literary traditions of that time, the hero of the work had to be a fighter, an active person of the society. E. Azam artistically develops the wide and deep aspects of the human psyche through the image of Elchiyev. It proves that the main task of literature is to study a person, his inner sufferings, thoughts and dreams.

In order to describe the "I" of the hero, to show the changes in his mind, the speech of the hero, the expression of his spiritual and spiritual world began to take an important place in literature. This situation is especially vividly expressed in the works of Khurshid Dostmuhammad, one of the talented writers of Uzbek literature of the later period. The painting style of Khurshid Dostmuhammad is also completely different from the style of other artists. "This type of depiction in the works of the writer indicates that in Uzbek literature there is a bold search for the embodiment of life events and the image of a person, entering into the inner world of a person..."⁵⁸. Also, his characters are people living in real life, such as an ordinary farmer, a tram driver, a villager, and young seekers. Despite the fact that the heroes of his works are ordinary, the writer was able to turn them into literal heroes through his style. He fully revealed their inner world.

With his stories, Khurshid Dostmuhammad was able to make many innovations in the current modern national modern short story genre. In general, Khurshid Dostmuhammad, as he says, pays special attention to the reflection of the hero's "inner conflicts between dreams, dreams, regrets and hopes" in his works. As a result, it becomes his main style in describing the inner and outer world of his character (image and character).

In this dissertation, we tried to identify the most important features of the poetics and style of artistic speech in the short stories of E. Azam and H. Dostmuhammad. In fact, in the work of these writers, attention is being paid not to the surface side of reality, but to its essence, to the diversity, naturalness, and effectiveness of the methods of artistic representation. We hope that these features of storytelling will be reflected in future research.

CONCLUSION

1. The short story genre in Uzbek literature, from the point of view of genesis, goes back to the traditions of prose creation of the ancient Turkic and

⁵⁸ Улуғов А. Қирқ йил қиссалари ёхуд фикрчан одамлар олами. // Дўстмуҳаммад Х. Қисса. – Тошкент: Yangi asr avlodi, 2021. – 11- б.

Persian-Tajik peoples. Stories that exist in the written sources of the Middle Ages, which were called "people's books" in those times, serve as the main source and school of experience in the emergence of the modern short story genre. In recent years, all genres of Uzbek literature, including short stories, have reached the stage of artistic and aesthetic development.

2. In the process of research, the principles of renewal of contemporary Uzbek literary storytelling are to reflect the complexity of human nature in the stories of E.Azam and H.Dostmuhammad, to synthesize the traditions of world literature, to reveal the contradictions between the hero and society in an ironic way. , it was proved that it was illuminated based on the methods of symbolic and figurative expression.

3. In almost all the stories of E.Azam and H.Dostmuhammad, two-voice narration, multi-voice narration, variety of tones and expression of phrases in a percussive, rhythmic style, speech types and their forms show the diversity of modern Uzbek stories. provides. In the stories that are the object of our study, such as "Brithday of Otoyı", "Pakana's Love Heart", "The land of claps or pranks", "Look", "Armchair", "Wide street", the monologic narrative style of speech prevails.

4. In the works "Brithday of Otoyı", "Look" the dialogue type of artistic speech, especially the descriptive dialogue type and its vivid, imaginary (imaginary), internal forms are used, and in the story "Refuge" argument-dialogue, "My thousand years", "Me without you, you without me", the creative individuality of the writers of epistolary discourse forms was studied.

5. In E. Azam's short stories, the speech of the author and the character are close to each other, as if the author is the interlocutor and companion of the character. In addition, the style of artistic narrative is distinguished by its simplicity, conciseness and folkliness, the rare use of pompous, high-spirited, high-spirited expressions.

6. E.Azam's style of conventionality, all kinds of politeness, freedom from patterns, naturalness prevails in the story "Brithday of Otoyı", while in the style of Kh. Dostmuhammad .

7. E. Azam's unique humorous narrative style, sarcastic language, unexpected artistic solutions, especially in the stories "Brithday of Otoyı", "The answer", "Pakana's heart in love" even to the level of irony and parody is removed. The "quiet" analysis of H. Dostmuhammad's narrative style, connecting it with the characters' moods and experiences, is reflected in all his short stories.

8. In the process of studying the stories of E. Azam and H. Dostmuhammad, we identified the following types of view points:

- 1) the author's point of view;
- 2) the point of view of the "I" narrator;
- 3) another's point of view;
- 4) hero's point of view.

Each of these types was proved based on examples taken from E. Azam and H. Dostmuhammad.

9. E. Azam was one of the first in the short story of Uzbek literature to include the voice of the hero in the narrative of the author's speech, and used his words. At the same time, this combination brought the narrative tone, manner of speech, tone direction into one system and determined the uniqueness of the writer's style.

10. In the stories of H. Dostmuhammad, it is important to describe the "I" of the hero and show the changes in his mind. At the same time, qualities such as expressiveness, conciseness, and conciseness are clearly visible in his stories in accordance with the spirit of the time.

**НАУЧНЫЙ СОВЕТ DSc. 03/30.12.2019.Fil.05.02 ПО
ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ ПРИ ФЕРГАНСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

ФЕРГАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

МУМИНОВА ТАБАССУМХОН СИДДИКЖОНОВНА

**ПОЭТИКА ХУДОЖЕСТВЕННОЙ РЕЧИ И СТИЛЯ В СОВРЕМЕННЫХ
УЗБЕКСКИХ ПОВЕСТЯХ**

(на материале произведений Эркина Азама и Хуршида Достмухаммада)

10.00.02 – Узбекская литература

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

Фергана – 2023

Тема диссертации доктора философских (PhD) филологических наук зарегистрирована в Высшей аттестационной комиссии под номером B2021.4.PhD/Fil2069.

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Научный руководитель:

Юлдошхужа Солижонов,
доктор филологических наук, профессор.

Официальные оппоненты:

Расулова Умида Юлдашевна,
доктор филологических наук.
Сулайманов Муминжон Юсубжонович,
кандидат филологических наук, доцент.

Ведущая организация:

Андижанский государственный университет

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С диссертацией можно ознакомиться в Информационно-ресурсном центре Ферганского государственного университета (зарегистрировано под № 262). Адрес: 100151, г. Фергана, ул. Мураббийлар, 19. Тел.: (99873) 244-44-02.

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Ш.М.Искандарова
Председатель научного совета по
присуждению ученых степеней,
доктор филологических наук, профессор


М.Т.Зокиров
Секретарь научного совета по
присуждению ученых степеней,
кандидат филологических наук, профессор


З.Б.Кобилова
Руководитель научного семинара при
научном совете по присуждению ученых
степеней, д.ф.н., профессор.

ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования состоит из сравнительного анализа и исследования многообразия речевых процессов и поэтики стиля в современных узбекских новеллах, а также умения использовать возможности художественной речи на основе творчества Эркина Азама и Хуршида Достмухаммада.

Объектом исследования являются повести писателя Эркина Азама "Год рождения Отои", "Влюбленная душа Коротышки" «Ответ», «Дни кроме праздников», "Мир в цветах", «Свадьба поэта», «Взгляд» и рассказы Хуршида Достмухаммада «Панох», «Оромкурси», «Убийство под деревенски», «Тысячи расставаний моих », «Я без тебя, ты без меня», «Допрос», «Кувшин», «Большая улица», «Одиночество», по мере необходимости обращались к киносценариям Э.Агзама «Пакана», «По течению воды» и «Забарджд».

Предметом исследования являются сравнительное изучение художественной речи и поэтики стиля произведений Эркина Азама и Хуршида Достмухаммада.

Научная новизна исследования заключается в следующем:

принципы обновления жанра повести в современной узбекской литературе, т.е. пространство и время, тема, герой, содержание и форма, интерпретация на основе художественных речевых форм на примере рассматриваемых повестей исследуется монологическое повествование и двуголосое повествование, разнообразие голоса и акцентуация выражений, приём ритмической сжатости, разнообразие речи автора, насыщенной архаизмами и неологизмами

выявлены стилистическое разнообразие повестей Эркина Азама и Хуршида Достмухаммада, индивидуально-творческие методы объективного отражения природы человека, его достоинств и недостатков, создание образа нового человека в современной художественной интерпретации, ироническое отражение отношений между обществом и человеком, показаны возможности символического изображения переживаний человека;

в изучаемых повестях отражаются в повестях Э.Азама точки зрения автора, Я- концепции повествователя, героя, других персонажей применяется метод приведения в систему в ходе изложения речи автора и голоса героя, манеры речи, в произведениях Х.Достмухаммада отличия в описании Я –концепции героя, показана кардинальные изменения в сознании характеристикой речи, психологического изображения духовного мира персонажей, взаимное наблюдение автора и героя;

при выявлении своеобразия писателей на основе конкретных примеров показана особенность использования приемов изображения с помощью метафоры, аллюзии, символического намёка, символических деталей намёка, истиоры.

Внедрение результатов исследования. Результаты исследования художественной речи и стиля применены:

выводы относительно учета своеобразных принципов жанра повести приемов монологического повествования, двуголосого повествования, многоголосого повествования, разнообразие палитры голоса, акцентуации выражения, приема сжатой ритмики, речи автора насыщенного архаизмами и неологизмами и художественной речи и стилистической индивидуальности в фундаментальном проекте № ФЗ-2019081663 на тему «Создание сайта и коллекции мультимедийной продукции (электронных словарей), посвященных популяризации узбекского национального танцевального искусства», проведенного в Государственной академии хореографии Узбекистана в 2020-2021 годах (справка Государственной академии хореографии Узбекистана от 8 сентября 2022 г.) В результате фундаментальный проект был обогащён теоретическими сведениями об учете национального менталитета;

научные выводы и рекомендации относительно стилистического разнообразия повестей Эркина Азама и Хуршида Достмухаммада, индивидуально-творческие методы объективного отражения природы человека, его достоинств и недостатков, создание образа нового человека в современной художественной интерпретации использованы при создании учебника для 11-класса школ с узбекским языком обучения «Узбекская литература» в Казахстане, в научно-теоретических конференциях, проводимых литературным обществом «Творчество» при обществе «Достлик» научно-литературных мероприятиях, посвященных узбекской литературе, научно-литературному сотрудничеству узбекских и казахстанских ученых в 2020-2021 годах. В результате обогащена научно-теоретическая основа конференций проводимых узбекским этнокультурным объединением.

выводы об учете национального менталитета в определении художественной речи и методологической индивидуальности широко использовались при подготовке учебника «История современной литературы» (сертификат на публикацию № 538-283 на основании приказа № 538 Министерства высшего и среднего специального образования от 25 декабря 2021 г.). В результате углублены научно-теоретические основы учебника (справка от 28 декабря 2022 года № 01-5335 Ферганского государственного университета).

материалы относительно учета своеобразных принципов жанра повести приемов монологического повествования, двуголосого повествования, многоголосого повествования, разнообразие палитры голосов, акцентуации выражения, приема сжатой ритмики, речи автора насыщенного архаизмами и неологизмами и художественной речи и стилистической индивидуальности в творчестве Э.Азама, в произведениях Х.Достмухаммада отличия в описании Я – концепции героя, показана кардинальные изменения в сознании характеристикой речи, психологического изображения духовного мира

персонажей, взаимное наблюдение автора и героя использованы при подготовке сценариев передач “Бедорлик”, “Литературный процесс”, “Образование и прогресс”, “Нация и духовность” телерадиокомпании “Узбекистан” (справка 04-36-987 телерадиокомпании “Узбекистан” от 23-июня 2022 г.). В результате расширены представления слушателей о достижениях и недостатках современного жанра повести, художественном мастерстве писателя;

на основе материалов исследования особенностей использования приемов изображения с помощью метафоры, аллюзии, символического намёка, символических деталей намёка, историй в течение июля и августа 2022 года были написаны сценарии телерадиоканала «Ташкент» «Огласка слова», «Мир мудрости» (справка телерадиоканала «Ташкент» № 02-02-177 от 24 августа 2022 года). В результате научные результаты, использованные в передачах, послужили углублению знаний зрителей о литературной речи и стиле в современной узбекской литературе, отражению в речи человеческого характера и духа, выражению символизма и философии бытия.

Опубликованность результатов исследования. По теме диссертации опубликовано 16 научных работ, в том числе 6 статей опубликованы в научных изданиях, рекомендованных ВАК Республики Узбекистан для публикации основных научных результатов докторских диссертаций, из них 3 статьи опубликованы в республиканских журналах, 3 статьи в зарубежных журналах.

Структура и объем диссертации. Диссертация состоит из введения, трех глав, шести разделов, заключения и списка использованной литературы. Объем работы составляет 139 страниц.

ЭЪЛОН ҚИЛИНГАН ИШЛАР РЎЙХАТИ
LIST OF PUBLISHED WORKS
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II бўлим (II часть; II part)

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